

NATIONAL GALLERY OF ART CONCERTS

March and April, 1990

March

- 11 Glenda Maurice, *mezzo-soprano*
Ruth Palmer, *piano*
Songs by Poulenc, Vaughan Williams, Korngold and Marx
- 18 Vienna String Trio (Austria)
Works by Mozart, von Einem and Beethoven
- 25 Stephen Honigberg, *cello*
Kathryn Brake, *piano*
Works by Shostakovich, Bach and Schubert

April

- 1 The Forough-McCracken Duo
Ali Forough, *violin*
Carolyn McCracken, *piano*
Works by Beethoven, Debussy and Bartok
- 8 Maria Mereilles, *piano*
Works by Beethoven, Chopin and Prokofiev
- 15 Classical Brass and Rosewood Chamber Consort
Easter Concert: Works by Buxtehude, Albinoni,
Gabrielli and J.S. Bach

47th AMERICAN MUSIC FESTIVAL – APRIL 22 through MAY 27, 1990

- 22 National Gallery Orchestra
George Manos, *Conductor*
Paul Hume, *narrator*
Works by Bales, Ward and Copland
- 29 American String Quartet
Works by Copland, Tsontakis and Adam

Concerts at the National Gallery are open to the public, free of charge.

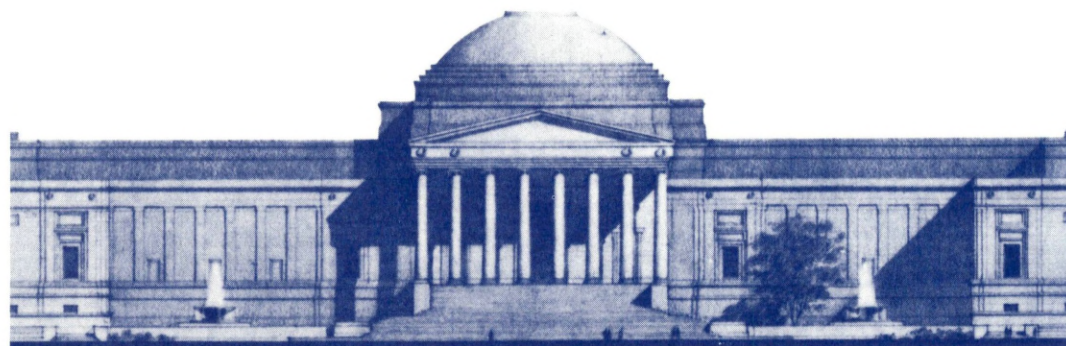
*The use of cameras or recording devices during the performance
is not allowed.*

These concerts are broadcast live on Radio Station WGMS, 103.5 FM.

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1960th Concert



NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, *Conductor*

HENRIETTE SCHELLENBERG, *soprano, Guest Artist*

Sunday Evening, March 4, 1990
at Seven O'clock
West Building, East Garden Court

PROGRAM

Johann Sebastian Bach Brandenburg Concerto No. 6
(1685-1750) BWV 1051 (1720)

Alla breve
Adagio ma non tanto
Allegro

Heitor Villa-Lobos Bachiana brasileira No. 5
(1887-1959) (1938-1945)

Aria (Cantilena)
Dansa (Martelo)

INTERMISSION
(*Twelve minutes*)

Sergey Rakhmaninov Vocalise, Opus 34, No. 14
(1873-1943) (1912)

Symphonic Dances, Opus 45
(1940)

1. Non allegro
2. Andante con moto
3. Lento assai; Allegro vivace

Soprano HENRIETTE SCHELLENBERG resides in Winnipeg, Ontario. She was educated at the University of Manitoba and the Nordwestdeutsche Musikakademie in Detmold, West Germany, and has since won awards from the Canada Council, the Manitoba Arts Council, and the Canada Council Touring Office. Her repertoire includes works by Bach, Fauré and Andrew Lloyd Webber which she has performed with orchestras throughout Canada and in festivals, including Tanglewood, in the United States and Germany. Ms. Schellenberg's appearance at the Gallery has been assisted by a grant from the Canadian Embassy's Cultural Programme.

GEORGE MANOS has been Conductor of the National Gallery Orchestra since 1985. He is also the Founder and Artistic Director of the National Gallery Vocal Arts Ensemble, with which he has toured Europe. In addition to his busy schedule of conducting and planning concerts at the Gallery, Mr. Manos continues to appear as guest conductor and performer at music festivals, both in the United States and abroad. He will be the next featured guest on WETA-FM's award-winning program, *Desert Island Discs*, on Saturday, March 10, at 9:00 a.m.

The *Brandenburg Concertos* are some of the finest examples of J.S. Bach's secular instrumental music. Bach's genre of composition was directly affected by his employment situation; secular instrumental music was composed for court use, while the sacred choral and organ works were composed for specific church functions. The *Brandenburg Concertos* were dedicated to the Margrave Christian Ludwig, son of the Grand Duke of Brandenburg, and sent off as a tentative job application. The Margrave never sent Bach any acknowledgement of the works' arrival, and it is supposed that they were never performed at his court. The sixth concerto was originally scored for two *violae da braccio*, two *violae da gamba* (corresponding to alto and tenor viols, respectively,) and cello, with bass and harpsichord accompaniment. These instruments give the concerto its dark tone color. Today the *viola da braccio* and *viola da gamba* are most often replaced by modern violas

Heitor Villa-Lobos was a Brazilian composer and nationalist whose music was greatly influenced by the folk music of Brazil. He felt that this folk music held an intrinsic similarity to the instrumental music of Bach; according to Villa-Lobos, both forms allow the various instruments of the ensemble to speak with their own melodic voice. The *Bachiana brasileira Number Five* is one of a series of pieces inspired by both types of music. The composer received his only formal training on the cello, and he felt that this instrument held a close affinity to the guitar. This affinity explains his use of a cello choir, eight or more cellos, to accompany the soprano line in this work, and as the full instrumentation of *Number One* in the *Bachianas brasileiras* series.

Although written in 1912, Rakhmaninov's *Vocalise* is stylistically linked to the late nineteenth century Romantic tradition in Russia. The *Vocalise* is dedicated to the Russian mezzo A. V. Nezhdanova, and in the dedication Rakhmaninov explained the absence of text in the song: "Why do I need a text," he stated in true romantic fashion, "when your voice and interpretation unaided are more expressive and significant than any words?" The *Vocalise* has been adapted for many solo instruments, and was revised for voice and orchestra by the composer in 1915.

Rakhmaninov's *Symphonic Dances* constitute his last major work for orchestra. Like the dance suites of earlier eras, this music is meant purely for listening, not for dancing. This work is the only one in which the composer consciously borrowed something from the musical culture of his adopted homeland, the United States. The final movement incorporates some of the vigorous and lively rhythms of American popular music of the late 1930's, transformed by the instrumentation of the grand orchestra into concert music of the highest order.

— notes by Celise Kalke