

NATIONAL GALLERY OF ART CONCERTS

November and December 1989

November

12 National Gallery Orchestra
George Manos, *Conductor*
Works by Debussy, Creston, Chabrier and Prokofiev

19 Canadian Piano Trio
Works by Mozart, Brahms and Smetana

26 Agi Rado, *piano*
Works by Beethoven, Chopin and Kodaly

December

3 Donald Collup, *baritone*
Kenneth Merrill, *piano*, with Chamber Ensemble
Works by Gabriel Fauré

10 National Gallery Orchestra
George Manos, *Conductor*
Works by Mahler and Brahms

17 The Maryland Camerata
Samuel Gordon, *Director*
Christmas Concert with audience caroling

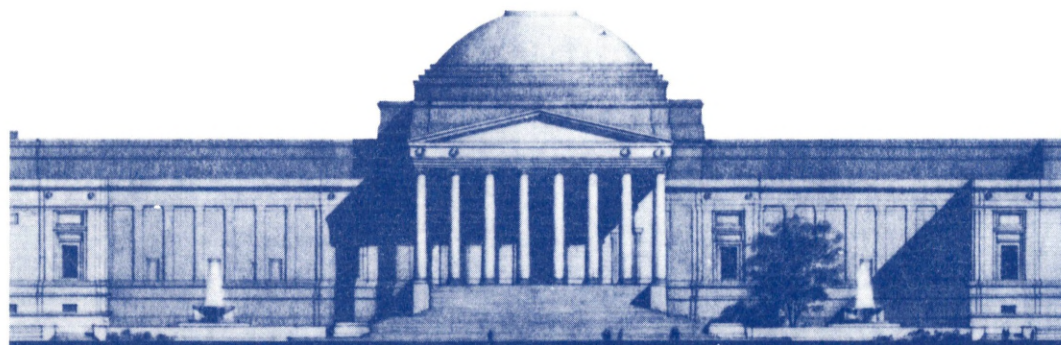
24 No concert; Gallery closed

31 No concert; Gallery closed

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1946th Concert



NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, *Conductor*

Sunday Evening, November 12, 1989
at Seven O'clock
West Building, West Garden Court

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.*

PROGRAM

- Emmanuel Chabrier Joyeuse Marche
(1841-1894) (1888)
- Claude Debussy Two Nocturnes
(1876-1971) (1897)
- Nuages
Fêtes
- Paul Creston Two Choric Dances, Opus 17
(1906-1985) (1938)

INTERMISSION
(*Twelve minutes*)

- Sergey Prokofiev Suite from The Love for Three Oranges
(1891-1953) (1917)
- Les ridicules (Ridiculous Fellows)
Le magicien Tchélio et Fata Morgana jouent aux cartes
(The Magician Tchélio and Fata Morgana Play Cards)
Marche
Scherzo
Le prince et la princesse
La fuite (Flight)

*These concerts are broadcast live on Radio Station
WGMS, 570 AM and 103.5 FM.*

The U. S. Recording Companies furnish funds in part for the instrumental music for this performance through the Music Performance Trust Funds, as arranged by Local 161-710, American Federation of Musicians.

Emmanuel Chabrier was locked by the rigid paternalistic society of his time into a career path chosen by his father. In spite of the fact that Emmanuel was a child prodigy at the piano and composed and performed in public to an extent well beyond his years, his father persisted in sending him to the Lycée St. Louis in Paris and later to law school. In honor of his father's

intention, Emmanuel took a position upon graduation in the French Ministry of the Interior, all the while composing and studying music in his spare time. Eventually Chabrier's success as a composer induced him to resign his government post, but this did not occur until 1880, after he had spent nineteen years "behind a desk". His interests ranged widely to include poetry and painting as well as music, and he counted among his friends Verlaine and Manet, who painted his portrait twice.

Another composer who was profoundly influenced by the poetry of Verlaine and impressionism in painting was Claude Debussy. Camille Mauclair wrote that the paintings Monet and Degas are symphonies and suites of light, while the music of Debussy is sonorous impressionistic painting. Debussy himself described *Nuages* as "the unchanging aspect of the sky, with the slow and melancholy passage of clouds dissolving into a vague grayness tinged with white." Melodic motives which are slow and melancholy in *Nuages* are transformed in *Fêtes* to become vivacious bursts of light and rhythm. Of this nocturne, Debussy wrote: "It reflects the movement, the restless dancing rhythms of the atmosphere, interspersed with brusque bursts of light. There is also the episode of a procession – a dazzling and wholly visionary pageant – passing through the festival and blended with it."

Paul Creston was the son of Italian immigrant parents, raised in New York City. Trained as an organist and choirmaster, he did not decide on composition as a profession until he was twenty-six. Once his work became known, his rise was meteoric, with a Guggenheim Fellowship in 1938, followed quickly by the New York Music Critics' Circle Award in 1941 and subsequent awards and commissions. He was the Director of the American Society of Composers and Publishers from 1960-1968. The two choric dances were written in 1938, with the original version conceived for chamber orchestra. The music is intended to suggest abstractly the movements of dancers (hence the word "choric" in the title), rather than to provide accompaniment for dance.

Sergey Prokofiev's wry sense of humour was in high gear when he wrote his parody opera, *The Love for Three Oranges*. The opera is based on a fairy tale which finds three princesses confined by a magic spell within three oranges. Under a spell from the same evil sorceress, a prince becomes obsessed with love for all three oranges. He is compelled to transport them through a desert to the edge of the sea, the only place where they can be opened without killing the princesses within. The prince's page crazed with thirst as he follows his master across the desert, opens two of the oranges, at which point two of the princesses die. Eventually the prince, too, succumbs to temptation and opens the third orange. He falls madly in love with the princess thus released, and tries desperately to save her from certain death. Paradoxically, the spell is broken not by his love but by the intervention of characters who have been looking on passively from either side of the stage throughout the opera.