

enhanced by Strauss' incidental music. Since the play was too short for a full evening at the theater, it was presented along with a one-act opera, *Ariadne auf Naxos*. The combination was not a success on the stage, since the same actors were expected to play spoken roles in the first work and sing in the second, and few were available who could handle the demands of both. The opera was eventually reworked and performed by itself, and the incidental music for the play lives on as an orchestral suite. In keeping with the era when *Le bourgeois gentilhomme* was written, Strauss included in his incidental music incipits from the melodies of Jean Baptiste Lully (1632-1687.)

CONCERTS AT THE NATIONAL GALLERY OF ART
Under the Direction of George Manos

DECEMBER 1994

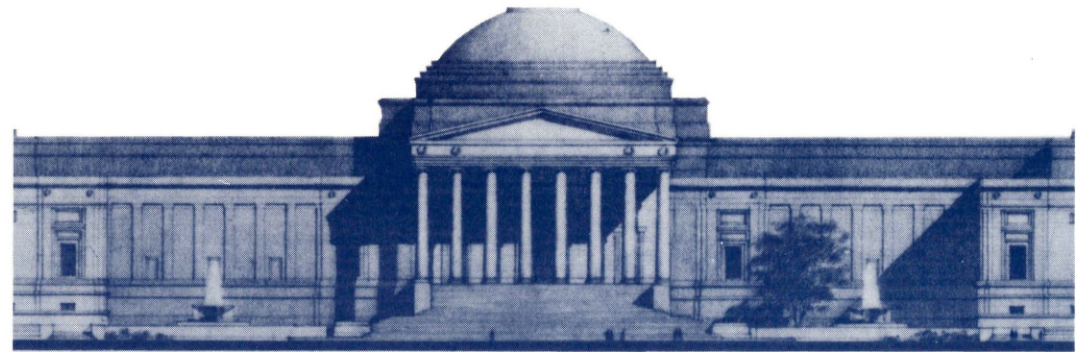
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|----|--------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| 4 | Brian Ganz, <i>pianist</i> | Beethoven: <i>Sonata, Opus 90</i>
Schubert: <i>3 Klavierstücke</i>
Debussy: <i>Images</i>
Chopin: <i>Barcarolle and Etudes</i> |
| 11 | National Gallery Orchestra
George Manos, <i>Conductor</i> | Haydn: <i>Symphony No. 96</i>
Ravel: <i>Mother Goose Ballet</i> |
| 18 | The Maryland Camerata
Dr. Jeanine Trent, <i>Conductor</i> | <i>Christmas Concert</i> |
| 25 | No concert | |

JANUARY 1995

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|----|--------------------------------------------------------------|------------------------------------------------------------------------|
| 1 | No concert | |
| 8 | National Gallery Orchestra
George Manos, <i>Conductor</i> | <i>Gala Viennese New Year Concert</i> |
| 15 | Ann Koscielnny, <i>pianist</i> | Beethoven: <i>Sonatas, Op. 2,</i>
<i>Op. 31, No. 2, and Op. 106</i> |

The Fifty-third Season of
THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the
National Gallery of Art



2138th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

Sunday Evening, November 27, 1994
at Seven O'clock
West Building, East Garden Court
Admission free

PROGRAM

Wolfgang Amadeus Mozart Serenade in B-flat Major, K. 361
(1756-1791) ("Gran Partita") (1781)

Largo; allegro molto
Minuetto; Trio I; Trio II
Adagio
Minuetto; Trio I; Trio II
Romanze
Tema con 6 variazioni

INTERMISSION

Richard Strauss The Bourgeois Gentleman
(1864-1949) Opus 60 (1912)

Overture
Minuet
The Fencing Master
Entrance and Dance of the Tailors
Entrance of Cleonte
Prelude to Act II: Intermezzo
The Dinner

Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.

For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

First convened in 1942 using members of the National Symphony, the NATIONAL GALLERY ORCHESTRA has presented concerts in the Gallery on a regular basis ever since. In the context of the American Music Festival, it has presented the world premiere and Washington premiere performances of more than one hundred-fifty works, including thirty-four symphonies and fifteen concertos. Under the direction of Gallery music director George Manos, the orchestra has enhanced through music such varied National Gallery exhibitions as *Egon Schiele*, *John James Audubon: The Watercolors for "Birds of America"*, *The Greek Miracle: Classical Sculpture from the Dawn of Democracy*, and *John Singer Sargent's "El Jaleo"*.

Conductor, composer, and pianist GEORGE MANOS has been music director at the Gallery and conductor of the National Gallery Orchestra since 1985. Since then he has conducted seventy-nine Gallery Orchestra concerts, several times doubling as piano soloist on the same program. He has made it a point to introduce audiences at the Gallery to orchestral repertoire they would not be likely to hear in other venues, presenting the first Washington performances of symphonic works by composers ranging from Georges Bizet to Henry Cowell. In the context of the American Music Festival, of which he is the artistic director, he has commissioned and conducted new music by John LaMontaine, Robert Ward, Daniel Pinkham, Sotireos Vlahopoulos, and the National Gallery Orchestra's conductor emeritus, Richard Bales. Maestro Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland and serves as the artistic director of the Scandinavian Music Festival in Kolding, Denmark.

In 1781, when he composed his *Serenade, K. 361*, Mozart was desperately trying to escape from his situation in Salzburg, where he had been unhappy in the service of the archbishop since he was sixteen. He began composing this major work for winds while on a visit to Munich, where the Elector Carl Theodor maintained an excellent wind ensemble which was conducted by one of Mozart's friends. But the work was still unfinished when Mozart returned to Salzburg, and it is not known if it was ever performed in his lifetime. The subtitle *Gran Partita*, which appears in the manuscript to have been added by someone other than Mozart, implies that the work was played out-of-doors.

Richard Strauss and the Austrian poet and dramatist Hugo von Hofmannsthal came from different backgrounds and were poles apart in character and outlook. Nevertheless, each of their collaborations was of lasting cultural value. *The Bourgeois Gentleman* was their third joint project, having been preceded by *Elektra* in 1909 and *Der Rosenkavalier* in 1911. Hofmannsthal's translation of the famous Molière comedy was