

NATIONAL GALLERY OF ART CONCERTS

March, April, 1988

March

- 6 National Gallery Vocal Arts Ensemble  
George Manos, *Director*  
*Works by* Dvorak, Mendelssohn, Villa-Lobos  
and Santoro
- 13 National Gallery Orchestra  
George Manos, *Conductor*  
*Works by* Prokofiev and Brahms
- 20 UMBC Camerata  
Samuel Gordon, *Conductor*  
*Works by* Dvorak, Schubert, Poulenc
- 27 Margaret Mills, *pianist*  
*Works by* Beethoven, Brahms, Debussy,  
Newman and Schonthal

April

- 3 Thomas Beveridge, *baritone*  
William Huckaby, *piano*  
*Works by* Purcell, Thomson, Dvorak,  
Beveridge, Tchaikovsky

*45th American Music Festival*

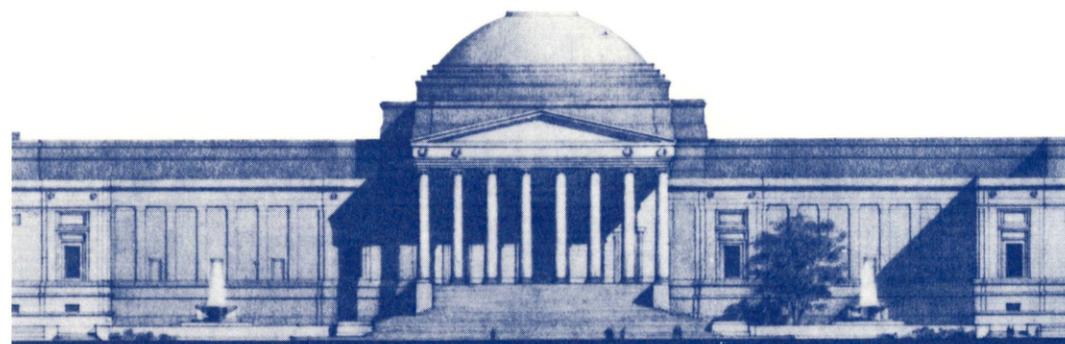
- 10 National Gallery Orchestra  
George Manos, *Conductor*  
*Works by* Bales, Waxman, Cowell
- 17 Norman Fischer, *cello*  
Jeanne Kierman Fischer, *piano*  
*Works by* Rothberg, Sirota, Herbert, Carter
- 24 Ingrid Lindgren, *piano*  
*Works by* Seegar, Harris, Barber, Meyers

*Concerts are open to the public, free of charge.*

THE WILLIAM NELSON CROMWELL CONCERTS

**National Gallery of Art**

*1887th Concert*



NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

---

Sunday Evening, March 13, 1988  
at Seven O'clock  
West Building, East Garden Court

PROGRAM

Sergei Prokofiev . . . . . Romeo and Juliet  
(1891-1953) Suite No. 2, Opus 64-ter

The Montagues and the  
Capulets  
Young Juliet  
Friar Laurence  
Dance  
Dance of the Antillian  
Girls  
Romeo at the Grave of  
Juliet

INTERMISSION  
*Twelve minutes*

Johannes Brahms . . . . . Symphony No. 4, in E Minor  
(1833-1897) Opus 98 (1885)

Allegro non troppo  
Andante moderato  
Allegro giocoso  
Allegro energico e passionato

The full ballet *Romeo and Juliet* was composed in 1935 for the Bolshoi Theater, where it was first performed. The music met with immediate critical acclaim as being a successful idiom for the impact of Shakespeare's drama and characterizations, but the librettist was scorned for having changed the ending of the story for the ballet (Juliet awakes to find Romeo still alive, and there is a happy ending.) The success of the music led Prokofiev to create three suites from the ballet score, of which this is the second. The U.S. Premiere of this suite was played by the Chicago Orchestra in 1937, with Prokofiev himself conducting.

Brahms' last symphony, as so many of his late works, is not an exploration of new fields, but rather a carrying of familiar processes to higher degrees of subtlety and concentration. Brahms used sonata form throughout the work, even for the third movement, which is a dance in all of his other symphonies. The movements having the most weight and impact are the outer ones, a consistent feature of Brahms' work, but here they reach new heights of variation, transformation and development of thematic material. During the summers of 1884 and 1885, when this symphony was written, Brahms was also reading Sophocles, which some commentators have linked to the somber quality that pervades the work. Brahms spent those two summers in the mountain village of Muerzzuschlag, and wrote jestingly to his friends that the symphony he wrote there may have suffered from the same climatic phenomenon that caused the cherries never to ripen in that locality. He continued to be diffident about the work until he observed the triumphant reception it received when it was presented in concert in the fall of 1885.

*These Concerts are broadcast live by Radio Station  
WGMS, 570 AM and 103.5 FM.*

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