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 Seagar, 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.

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