

NATIONAL GALLERY OF ART CONCERTS

October and November 1989

October

8 National Gallery Orchestra  
George Manos, *Conductor*  
Haydn: Salve Regina, Organ Concerto No. 2 and  
"Drum Roll" Symphony

15 Paul Komen, *piano*  
*Works by* Beethoven, Brahms and von Bruckner

22 Truls Mørk, *violin*  
Juhani Lagerspetz, *piano*  
*Works by* Lidholm, Stravinsky and Richard Strauss

29 Paul Tardif, *piano*  
*Works by* Mozart, Ravel and Carl Ruggles

November

5 National Gallery Vocal Arts Ensemble  
George Manos, *Artistic Director*  
*Early English and Italian vocal music*

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

19 Canadian Piano Trio  
*Works by* Mozart, Brahms and Smetana

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

*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.*

THE WILLIAM NELSON CROMWELL CONCERTS

**National Gallery of Art**

*1940th Concert*



NATIONAL GALLERY ORCHESTRA  
GEORGE MANOS, *CONDUCTOR*

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Sunday Evening, October 1, 1989  
at Seven O'clock  
West Building, West Garden Court

PROGRAM

Johann Sebastian Bach . . . . . "Little" Fugue in G Minor, BWV 578  
(1685-1750) (Transcribed for orchestra by Leopold Stokowski)

Fugue "à la gigue" in G Major  
(Transcribed for orchestra by Gustav Holst)

Gabriel Fauré . . . . . Pelléas et Mélisande Suite, Opus 80  
(1845-1924) (1898)

Prélude  
Entr'acte – Filuese  
Sicilienne  
La mort de Mélisande

INTERMISSION

Igor Stravinsky . . . . . Firebird Suite  
(1882-1971) (1910, revised 1919)

Introduction – The Firebird and  
its Dance  
Dance of the Enchanted Princesses  
Infernal Dance of King Kastchei  
Lullaby  
Finale – Lento maestoso

*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 Musicians' Local 161-710, American Federation of Musicians.*

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

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 addition to performing a large repertoire of classical and contemporary works, the Orchestra has presented the world premiere performances of significant works by nationally known composers, among them the *First Symphony* of Charles Ives. From 1943 to 1985 the National Gallery Orchestra was conducted by Richard Bales, during which time its membership grew to its present size of fifty-seven players drawn from various orchestras in the Washington Area. Since 1985, the orchestra has been under the direction of George Manos.

The organ music of J.S. Bach has long held a fascination for other composers as material for transcription. Among those who have arranged his organ works for piano or orchestra are Liszt, Busoni, Schoenberg and Webern. Among conductors and arrangers, the foremost practitioner of the art was the English conductor Sir Henry Wood (1869-1944), whose full-blown arrangements for orchestra of Bach's organ works (under the pseudonym of Paul Klenovsky) were the inspiration for both Stokowski and Holst, who were students at the Royal College of Music when Wood conducted the famous Promenade concerts in London. Both men took up where Wood left off, to improve upon his orchestrations of works such as the great *D Minor Toccata* and to create exciting transcriptions of other works, as well.

The Belgian dramatist Maurice Maeterlinck (1862-1949) shares the honor with Goethe, Schiller and only a few others of having inspired dozens of his composer contemporaries to write music based on his works. In the case of the play, *Pelléas et Mélisande*, five composers were inspired to create works based upon it: in addition to the suite of incidental music by Fauré on this evening's program, there exist an opera by Debussy, a symphonic poem by Schoenberg, an overture by Cyril Scott and incidental music by Sibelius. In all, some forty-seven composers wrote works based on writings of Maeterlinck, including a wide range of contrasting personalities, from the expatriate Russian liberal Alexandr Grechaninov to the Italian fascist journalist and composer Francesco Santoliquido.

In retrospective articles and interviews, Stravinsky referred several times to *The Firebird* as his first full-fledged work. It was composed on commission from Diaghilev's *Ballet Russe* in Paris in 1910, first of a long series of collaborations that were to change forever the character of Western ballet and the music written for it. The story on which the ballet is based is that of Prince Ivan, who, while wandering in an enchanted forest, comes upon a marvelous bird whose wings are plumes of fire. He fails to catch the bird, but comes away with one fiery feather. Wandering further into the forest, Prince Ivan encounters the demon Kastchei, the Deathless One, whose life spirit resides in an egg which remains in his castle even as he roams the forest. Protected by the flaming feather and assisted by the firebird itself, the prince is able to defeat the demon in battle. He proceeds to the castle, where he releases the princesses who had been dancing aimlessly under the demon's spell and marries the most beautiful of them, to the tune of a triumphant musical procession.