

NATIONAL GALLERY OF ART CONCERTS

April and May, 1990

47th AMERICAN MUSIC FESTIVAL – APRIL 22 through MAY 27, 1990

- 22 National Gallery Orchestra
George Manos, *Conductor*
Paul Hume, *narrator*
Works by Bales, Ward and Copland
- 29 American String Quartet
Works by Copland, Tsontakis and Adam

May

- 6 The Maryland Camerata
Samuel Gordon, *Conductor*
- 13 McCoy Tyner Trio
Jazz Concert
- 20 Robert DeGaetano, *piano*
Works by Barber, Gershwin
Gottschalk and DeGaetano
- 27 National Gallery Orchestra
George Manos, *Conductor*
Works by Porter, Barber, Ives and Grofé

These concerts are broadcast live on Radio Station WGMS, 103.5 FM.

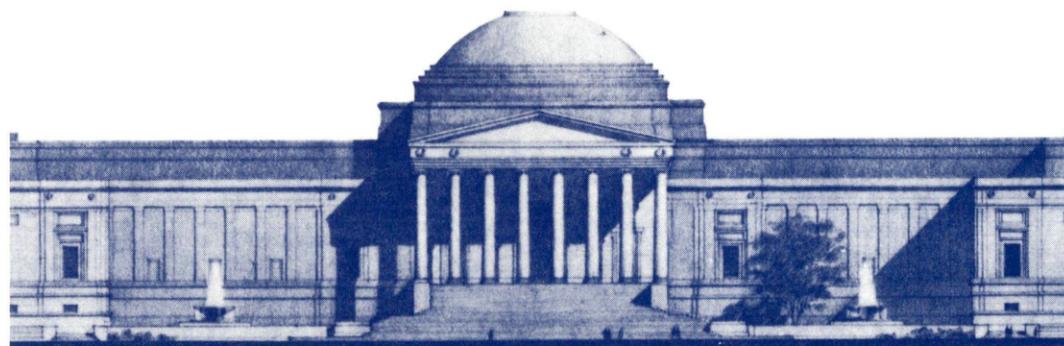
Concerts at the National Gallery are open to the public, free of charge.

*The use of cameras or recording devices during the performance
is not allowed.*

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1966th Concert



ROSEWOOD CHAMBER CONSORT and CLASSICAL BRASS

SARA STERN, *flute*
LORRIE BERKSHIRE, *oboe*
JAMES BRYLA, *clarinet*
ORRIN OLSON, *French horn*
JAMES BOLYARD, *bassoon*
DENNIS EDELBROCK, *trumpet*
WOODROW ENGLISH, *trumpet*
LYNDEN MITCHELL, *French horn*
SCOTT SHELSTA, *trombone*
JACK TILBURY, *tuba*

Sunday Evening, April 15, 1990
at Seven O'clock
West Building, West Garden Court

PROGRAM

- Dietrich Buxtehude Fanfare from "Ihr lieben Christen, freut euch nun"
arr. O. Olson
- Aurelio Bonelli Toccata: "Athalanta"
arr. O. Olson (1602)
Combined ensembles
- Jacques Ibert Trois pièces brèves
(1890-1962) (1930)
Allegro
Andante
Assez lent; allegro scherzando
- Claude Arrieu Quintette en ut
(b. 1903)
Allegro
Andante
Allegro scherzando
Adagio
Allegro vivace
- Ferenc Farkas Antiche danze ungheresi
(b. 1905)
Intrada: Allegro moderato
Lassú: Moderato maestoso
Lapockás tánc: Allegro (quasi scherzo)
Chorea: Moderato
Ugrós: Allergo
Rosewood Chamber Consort
- INTERMISSION
(Twelve minutes)
- Tomaso Albinoni Suite in A Major
transcribed by Jean Thilde (c. 1715)
Allegro
Grave
Allegro
- Eugene Bozza Sonatine
(b. 1905) (1951)
Allegro vivo
Andante ma non troppo
Allegro vivo
Largo e allegro vivo
- J. S. Bach Toccata and Fugue in D Minor
transcribed by Classical Brass BWV 565 (1708)
Classical Brass
- Giovanni Gabrieli Canzon duodecimi toni
arr. O. Olson from "Sacrae Symphoniae" (1597)
Combined ensembles

Dietrich Buxtehude was organist of the Marienkirche in Lübeck, Germany for a period roughly corresponding to the second half of the seventeenth century. By the year 1700, his compositions for organ, choir and chamber ensembles were widely known throughout northern Europe. One of the young musicians who made a pilgrimage to Lübeck to hear him perform was J.S. Bach, who was greatly influenced by what he heard.

Aurelio Bonelli lived in Bologna at the beginning of the seventeenth century, which was that city's cultural and economic heyday. He was a painter as well as a performing musician and composer, a pupil of Ludovico Carraci, whom he assisted in painting the frescoes of the Church of San Michele in Bosco, near Bologna. His organ teacher, Claudio Merulo, was as famous in music as Carraci was in art; once the frescoes were finished, Bonelli was hired as organist in the same Church of San Michele.

Ibert's *Trois pièces brèves* are among the most frequently heard twentieth century pieces for wind ensemble. Their frolicsome themes and musical jokes are typical of Ibert, whose music often seems to be poking fun at itself.

Claude Arrieu wrote her *Quintette en ut* for the *Quintette à vent français*, which was founded and led by Jean-Pierre Rampal. A graduate of the Paris Conservatory, where her teacher was Paul Dukas, she is best known for her music for French radio, television and films. Her compositions have earned for her France's prestigious *Legion d'honneur*.

Ferenc Farkas is a graduate of the Budapest Academy of Music. He later had the privilege of studying abroad, under both Stravinsky and Respighi. He is a professor of composition in Budapest and has composed in all of the familiar idioms and a few not so familiar, such as music for the marionette theater.

Tomaso Albinoni resisted the traditions of his time in several respects. The eldest son of a wealthy paper merchant, he refused to learn and take over his father's business, turning instead to the profession of music. Having done so, he avoided the familiar paths of church or court appointments in order to devote his full attention to composition. His music contains prime examples of the Italian Baroque *concertato* style and was much admired by Bach, who transcribed a number of his works for the organ.

Eugene Bozza is another composer who received his training at the Paris Conservatory, where he was awarded the *Première prix* for his violin playing as well as for conducting and composition. His *Sonatine* is clearly structured in sonata form and exhibits the French affinity for idiomatic scoring for wind instruments.

The famous *Toccata and Fugue in D Minor* has recently been discovered to have been conceived for solo violin before being transcribed for the organ. Like so many of Bach's works, its greatness transcends the limitations of any one instrument, and each new transcription reveals yet another of its charms.

While he was the Director of Music at St. Mark's Cathedral in Venice, Giovanni Gabrieli had the luxury of working regularly with the "Rosewood Consorts" and "Classical Brass" of his day. Little wonder, then, that his works for multiple choirs of voices and instruments are among the great masterpieces of Baroque music. He carried polychoral music to new heights of grandeur by expanding the number of parts in each choir as well as the number of choirs in a single composition. His works revel in the contrasts made possible by multiple ensembles – contrasts in space, tone color and dynamics, as well as contrasts between smaller and larger ensembles.