CONCERTS AT THE NATIONAL GALLERY OF ART

FEBRUARY-MARCH 1992

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9 Bradford Gowen, pianist
Bach/Busoni/Hess: Chorale Transcriptions
Leon Kirchner: Sonata (1948)
Mendelssohn: Three Pieces
Irving Fine: Music for Piano
Faure: (Four Pieces)

16 The Lafayette String Quartet
Resident String Quartet of the University of Victoria, British Columbia
Mozart: Quartet, K. 421
Barber: Quartet, Opus 11
Tchaikovsky: Quartet No. 1, Opus 11

23 David Buechner, pianist
Henry Martin: Preludes and Fugues
Manuel de Falla: Dances from The Three-Cornered Hat
Joaquin Turina: Bailete, Opus 79
Gershwin: Rhapsody No. 2

MARCH 1992

1 National Gallery Orchestra
George Manos, Conductor
(Honoring the exhibition: John Singer Sargent's "El Jaleo")
De Falla: El amor bruto
Dvorak: Symphony No. 9, "From the New World"

8 University of Wisconsin Concert Choir
Robert Fountain, Director
J.S. Bach: Jesu, meine Freude
Britten: Hymn to St. Cecilia
Messiaen: O sacrum concitum
Argento: In Praise of Apollo

15 Paul Galbraith, guitarist
(Honoring the exhibitions: Guercino Drawings from Windsor Castle and Guercino: Master of the Baroque)
Laurencini: Fantasia
Di Milano: Ricercari
Frescobaldi: Variations
Britten: Nocturnal on John Dowland

22 The Vienna Trio
Bach/Mozart: Adagio and Fugue
Von Einem: Trio, Opus 74
Beethoven: Serenade, Opus 8

29 Peter Vinograde, pianist
Music of J.S. Bach: Fifteen Two-part Inventions, BWV 772-786
Goldberg Variations, BWV 988

Concerts at the National Gallery are broadcast live on Radio Station WNGS, 103.5 FM. The use of cameras or recording devices during the performance is not allowed.

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the National Gallery of Art

1991-1992 Season

Celebrating Fifty Years of Free Concerts in the Nation's Capital

George Manos
Director of Music

Sunday Evenings at Seven O'clock
West Building, West Garden Court
2033rd Concert
February 2, 1992

NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, Conductor

PROGRAM

Sir John Barbirolli (arr.)................................. An Elizabethan Suite
For Strings and Four Horns
I. The Earl of Salisbury's Pavane (William Byrd)
II. The Irishe Ho-Hoane (Anonymous)
III. A Toye (Giles Farnaby)
IV. Giles Farnaby's Dream (Farnaby)
V. The King's Hunt (John Bull)

Frederick Delius ....................... Florida: Suite for Orchestra
(1862-1934)
(1887)
I. Daybreak
II. By the River
III. Sunset
IV. At Night

INTERMISSION
(Twelve minutes)

Sergey Prokofiev .................. Cinderella Suite No. 3, Opus 109
(1891-1953)
(1946)
I. Pavane
II. Cinderella and the Prince
III. Three Oranges
IV. Dance of Seduction
V. Orientalia
VI. The Prince Finds Cinderella
VII. End of the Fairy Tale
VIII. Amoroso

The Fitzwilliam Virginal Book, a collection of keyboard pieces assembled and copied by political prisoner Francis Tregian while he was incarcerated in London’s Fleet Prison from 1609-1619, is among the most significant collections of sixteenth century keyboard music in existence. When Sir John Barbirolli selected pieces from it to arrange for his Elizabethan Suite in 1943, the material was little known and rarely performed. One reason for this obscurity was the fact that few of the pieces sounded interesting when played on the piano. Some, however, did lend themselves to transcription for other instruments, and it was by this means that Barbirolli chose to remind the concert-going public of the existence of this unique English treasure.

Frederick Delius was the son of a stern English merchant who did not consider music a fit profession for any of his children. Frederick obtained a traditional education and entered the family business, but all the while he studied music on the side and spent his free time associating with professional musicians and attending concerts and operas. In 1884, he persuaded his father to lend him enough money to branch out on his own as an orange grower in Florida. He invested in orchards near Jacksonville, but spent almost no time tending the fruit; instead, he sought out the company of and took lessons from one of the few musicians who lived and worked in Florida at the time, a pianist and composer by the name of Thomas Ward. Delius later stated that he owed a great deal to Ward’s instruction as well as to the exposure he gained to Black American folk singing during his Florida sojourn. After two years of witnessing his son’s lack of success in business in the United States, Delius’ father finally relented and allowed him to enroll at the Leipzig Conservatory. Delius decided to call one of his conservatory examination compositions the Florida Suite and to dedicate it to the people of that state who had helped him earlier.

Prokofiev’s Suite for Orchestra, Opus 109, contains not only excerpts from the ballet, Cinderella, but also one movement from his parody opera, The Love for Three Oranges, which had been an avant-garde phenomenon when it was first performed by the Chicago Opera in 1921. Between 1939, when Prokofiev began to work on Cinderella, and 1945, when it was finally performed for the first time, Prokofiev’s work on the ballet was subject to frequent interruptions. Not only was he affected by the disruption of cultural activity caused by the war with Germany, but he was also preoccupied with a project which the Soviet authorities felt was more in tune with the times, an opera based on Tolstoy’s War and Peace. Ironically, the end of World War II did not bring for Prokofiev an opportunity to resume his previous prodigious output as a composer. Not only did he have to contend with failing health (the combination of heart disease and the after-effects of a bad fall), but his work was also officially blacklisted by a post-war decree which was intended to bring the arts back into line with Communist dogma after the “undisciplined” years of the war. Prokofiev’s works were rarely performed after that date, and the only subsequent commission to which he really applied himself was the Symphony-Concerto for Cello and Orchestra, which he wrote in 1950 in close collaboration with Mstislav Rostropovich.