

CONCERTS AT THE NATIONAL GALLERY OF ART

October and November 1992

Dates and Performers

OCTOBER

4 National Gallery Orchestra
George Manos, *Conductor*

11 John Browning, *pianist*

18 The Leonardo Trio
Cameron Grant, *piano*
Erica Kiesewetter, *violin*
Jonathan Spitz, *cello*

25 The Madroszkiewicz-Wagner-Artzt
Duo
Joanna Madroszkiewicz, *violin*
Manfred Wagner-Artzt, *piano*

NOVEMBER

1 National Gallery Orchestra
George Manos, *Conductor and
pianist*; Honoring the exhibition
*Ellsworth Kelly: The Years in
France, 1948-1954*

8 Janice Fiore, *soprano*
Martha Schrempel, *pianist*

15 Jeffrey Siegel, *pianist*

22 National Gallery Orchestra
George Manos, *Conductor*
Jeffrey Chappell, *pianist*
Rosa Lamoreaux, *soprano*
Honoring the exhibition *The Greek
Miracle: Classical Sculpture from
the Dawn of Democracy, the Fifth
Century B.C.*

29 Jeffrey Multer, *violin*
Constance Moore, *piano*

Programs (Subject to change)

Sibelius: *Symphony No. 5*
Handel: *Water Music*
Fauré: *Suite bergamasque*

Mozart: *Sonata in F Major*
Barber: *Sonata, Opus 26*
Chopin: *Nocturne, Opus 27, No. 2*

Beethoven: *Piano Trio, Opus 70*
J. Kalvert Nelson: (Washington premiere
of a newly commissioned trio)
Ravel: *Piano Trio*

Mendelssohn: *Sonata in F Minor*
Beethoven: *Sonata in A Major*
Bloch: *Baal Shem*

Copland: *Appalachian Spring*
(Original version)
Milhaud: *La création du monde*
Poulenc: *Aubade*

Barber: *Knoxville: Summer of 1915*
Songs by Scarlatti, Richard Strauss,
and Stravinsky

Haydn: *Sonata in C Minor, Hoboken No. 20*
Schumann: *Carnaval, Opus 9*
Prokofiev: *Sonata in B-flat Major, Op. 84*

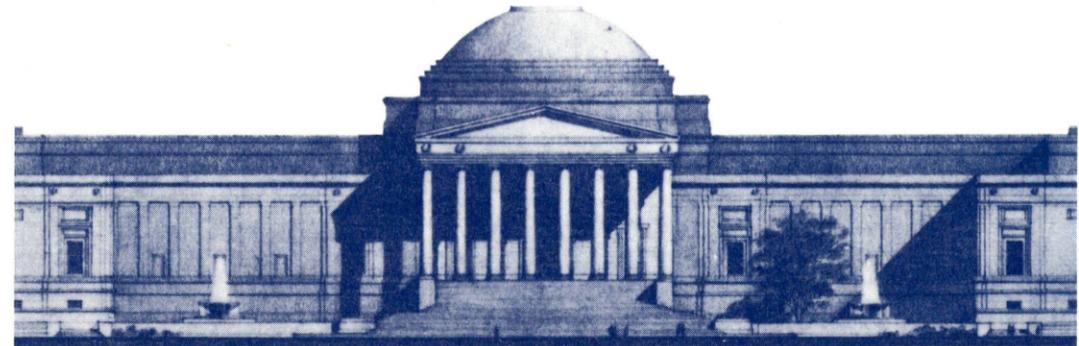
Satie: *Gymnopédies*
Ravel: *Five Greek Songs*
Sotireos Vlahopoulos: *Dream Wanderer*
for piano and orchestra (World
Premiere Performance)
Glazounov: *Overture on Greek Themes*
Skalkottas: *Greek Dances*

Mozart: *Sonata, K. 296*
Prokofiev: *Sonata No. 1*
Schubert: *Rondo brillant*

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2056th Concert

NATIONAL GALLERY ORCHESTRA

George Manos, *Conductor*

Sunday Evening, October 4, 1992
at Seven O'clock
West Building, West Garden Court

PROGRAM

George Frideric Handel Suite in F Major from Water Music
(1685-1759) (1717)

Arranged by Sir Hamilton Harty

Allegro
Air
Bourrée
Hornpipe
Andante
Allegro deciso

Gabriel Fauré Masques et bergamasques
(1845-1924) (1919)

Ouverture
Menuet
Gavotte
Pastorale

INTERMISSION
(*Twelve minutes*)

Jean Sibelius Symphony No. 5, Opus 82
(1865-1957) (1915)

Tempo molto moderato
Allegro moderato; Presto
Andante mosso, quasi allegretto
Allegro molto

First convened in 1942 using members of the National Symphony, the NATIONAL GALLERY ORCHESTRA has presented concerts in the National Gallery on a regular basis ever since. It has had the privilege of playing the world premiere performances of significant works by nationally known composers, among them the *First Symphony* of Charles Ives, David Diamond's *Concertino for Piano and Orchestra* and Daniel Pinkham's *Fourth Symphony*. The Orchestra will be celebrating two major anniversaries in this season: on December 6, the fiftieth anniversary of the first concert at the Gallery, and on June 6, the fiftieth anniversary of the first concert conducted by the orchestra's emeritus conductor, Richard Bales.

Conductor, composer, and pianist GEORGE MANOS has been music director at the National Gallery and conductor of the National Gallery Orchestra since 1985. A native of Washington, he was already conducting orchestras and choirs in this city at age seventeen. He has taught piano, conducting, and chamber music at Catholic University and has served as director of the Wilmington, Delaware, School of Music. He is artistic director of the Scandinavian Music Festival in Kolding, Denmark, which celebrated a highly successful inaugural season last August.

One of the favorite diversions of the Elector of Hanover who became King George I of England was the "river party." London's *Daily Courant*, in an issue of July, 1717, reported on a river excursion which had taken place earlier that month:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth . . . the finest symphonies, composed express for the occasion by Mr. Handel, which His Majesty liked so well that he caused it to be played over three times in going and returning."

Sir Hamilton Harty's arrangement of *Water Music* for modern orchestra dates from 1922, and features six of the twenty movements in Handel's original version.

Fauré composed the music for *Masques et bergamasques*, a musical comedy by René Fauchois, near the end of his career, in the same year in which he retired as head of the Paris Conservatory. The play was first performed in Monte Carlo on April 10, 1919. Since by that time Fauré enjoyed considerable fame as a composer, there was no delay in publishing a suite of pieces from the play for concert performance.

Sibelius did not intend his *Fifth Symphony* to have a programmatic content; nevertheless, its somber tones clearly reflect the pessimism that prevailed in the smaller countries of Europe the early years of World War I. By the end of the war, the composer had reworked the symphony three times and was able to declare it ". . . stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphant." Due in large measure to the dissonance that Sibelius so freely employed throughout the work, it was not a triumph with audiences on first hearing. At its first performance outside of Finland, conducted in 1921 in London by Sibelius himself, there was warmer applause when the composer entered the stage than when the performance ended. Its first American performance came in October of 1946 in Philadelphia, where the work and its reception by the audience were described by the critics using the same words: cold, bleak, and austere. Subsequent generations of music lovers have warmed to the symphony, however, as is attested to by the fact that no fewer than sixteen commercial recordings of the work are currently in print.