CONCERTS AT THE NATIONAL GALLERY OF ART
November and December 1992

Dates and Performers

### NOVEMBER

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

### DECEMBER

6 National Gallery Orchestra
   George Manos, Conductor
   U.S. Navy Band Sea Chanters,
   Guest Ensemble
   Celebrating the fiftieth
   anniversary of the first concert
   at the National Gallery
   (December 6, 1942)

13 Barry Tuckwell, French horn
Marcantonio Barone, pianist

20 The Maryland Camerata
   Samuel Gordon, Conductor

27 Hecht and Shapiro, piano duo

Programs (Subject to change)

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)

Glazunov: Overture on Greek Themes
Skalkottas: Greek Dances

Mozart: Sonata, K. 296

Prokofiev: Sonata No. 1

Schubert: Rondo brillant

Vaughan Williams: Serenade to Music
Holst: Let All Mortal Flesh Keep Silence
Haydn: Symphony No. 89

Koechlin: Sonata, Op. 70
Saint-Saëns: Romance in E Major,
Opus 67
Poulenc: Elegie
Dukas: Villanelle
R. Strauss: Andante
Hindemith: Sonata in F major

Christmas Concert

Concerts from the National Gallery are broadcast in their entirety at 7:30 p.m.
on Sundays on WGTS radio, 91.9 FM, four weeks after the live performance.
The use of cameras or recording equipment is not allowed.
PROGRAM

Aaron Copland
(1900-1990)
Appalachian Spring
(1943-44)

Darius Milhaud
(1892-1974)
La création du monde
(1923)

Francis Poulenc
(1899-1963)
AUBADE: Concerto for piano
and 18 instruments
(1929)

INTERMISSION

Toccata: Lento e pesante
Récitatif: Larghetto
Rondeau: Allegro
Presto
Récitatif: Larghetto
Andante
Allegro féroce
Conclusion

(The movements are played without breaks.)

This concert is presented in honor of the opening of

Just as American artists such as Ellsworth Kelly viewed time spent in Paris as
essential to their development, American composers have also made pilgrimages
to that city, especially during the period from 1925 to 1955, when its musical
scene was dominated by a master teacher by the name of Nadia Boulanger.
Madame Boulanger, herself a composer and conductor, had a gift for imparting
the essence of music to her students and for spotting quickly both the flaws and
the successes in her pupils' compositions. One of the highlights of her career as
a conductor occurred here in Washington in 1938, when she conducted the
world premiere performance of Stravinsky's Dumbarton Oaks Concerto. The list
of Boulanger's pupils reads like a "Who's Who" of American composers and
includes Aaron Copland, who spent the years 1919 to 1924 in Paris as one of her
most enthusiastic pupils.

Commissioned by Elizabeth Sprague Coolidge, Copland's ballet Appalachian
Spring had its world premiere performance at the Library of Congress on
October 30, 1944. The action of the ballet centers around a celebration by
Pennsylvania pioneers of the completion of a new farmhouse, which is intended
to be the home of a newlywed couple. A neighbor provides the couple with
advice, born of his long years of experience, while a revivalist cautions them that
nothing in life is guaranteed, and fate can take many strange turns. In the last
scene of the ballet, the couple is left alone, confidently and proudly looking over
their new home.

Darius Milhaud, whose hundredth birth anniversary occurred in September,
was a man open to all kinds of musical influences. He was a disciple of Erik
Satie and a friend of Jean Cocteau, and was inspired by both men to exercise a
sharp sense of wit and satire, which fit in well with his innate musical facility and
charm. He spent three years in Brazil as an attaché in the French embassy in
that country, where his friend, the poet Paul Claudel, had been appointed
ambassador. During that time he developed an affinity for Latin rhythms, which
remained with him throughout the rest of his career. His travels to and from
South America took him to London, where he heard the jazz of Billy Arnold
and his band, and his interest in jazz became even more keen after a visit to
New York in 1922. He eagerly embraced the new idiom as he wrote a ballet
score for the Royal Swedish Ballet, La création du monde, which was premiered
in Paris by that company in 1923. The orchestral suite has remained a popular
favorite among audiences in Europe and the United States, even though the
ballet is rarely performed. The opening wail of the saxophone is used repeated-
ly throughout the work as a unifying motif in what is otherwise a free-rang-
ing, eclectic work.

Poulenc's Aubade is unique not only in its instrumentation—eighteen instru-
ments and piano—but also in that it was conceived to be at one and the same
time music for ballet and a piano concerto. Poulenc composed the work for a
private ballet production at the villa of the Vicomte de Noyet. The scène of
the ballet is the story of the rebellion of the goddess Diana against the gods' decree
that she must ever remain a virgin. She is consoled, to no avail, by some of her
friends among the gods, and finally flees to the forest, where she hunts in vain
for a means to escape from her unhappiness.

GEORGE MANOS has enjoyed a long career as soloist and soloist/conduc-
tor with orchestras, having made his debut with the National Symphony in 1951,
playing Beethoven's Fourth Piano Concerto. He was also the resident pianist of
the Symphonic, during a period in which he played under such eminent guest
conductors as Stokowski, Sir Thomas Beecham, and Leonard Bernstein and per-
formed concertos under the baton of the orchestra's music director, Howard
Mitchell. Manos has also appeared as soloist with the National Gallery
Orchestra on numerous occasions, most recently in 1985. After a gap of seven
years, during which his many duties as music director of the the National Gallery
and as music director of the Scandinavian Music Festival in Kolding, Denmark
have kept him off the piano bench, the Gallery Orchestra is pleased to be per-
forming again with George Manos as pianist and conductor.