CONCERTS AT THE NATIONAL GALLERY OF ART
November, December 1992, and January 1993

Dates and Performers

NOVEMBER
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

JANUARY 1993
3 National Gallery Orchestra
   George Manos, Conductor

10 Nancy Green, cellist

17 The Warsaw Wind Quintet
   With Michiko Otaki, pianist

24 Marc Ponthus, pianist

31 National Gallery Orchestra

Programs (Subject to change)

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-Saens: Romance in F Major, Opus 67
Poulenc: Elegie
Dukas: Villanelle
R. Strauss: Andante
Hindemith: Sonata in F major

Christmas Concert

Mozart: Andante and Variations, K. 501
Schumann: Pictures from the East

National Gallery of Art

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

2063rd Concert

NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, Conductor

ROSA LAMOREAUX, soprano, and JEFFREY CHAPPELL, pianist,

Guest Artists

Sunday Evening, November 22, 1992
at Seven O'clock
West Building, West Garden Court

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

Erik Satie
(1866–1925)
Gymnopedie No. 2
(Arranged for orchestra
by Claude Debussy)

Maurice Ravel
(1875–1937)
Five Greek Songs
(1923)
(Sung in Greek)

Song for the Bride
Yonder, at the Church
What Dandy Can Compare With Me?
Song of the Girls Gathering Pistachios
Very Merrily!

Sotireos Vlahopoulos
(b. 1926)
The Dream Wanderer
(1992)

World Premiere Performance

Intermission

Alexander Glazunov
(1865–1936)
Overture No. 1 on Three Greek Themes
Opus 3 (1882)

Nikos Skalkottas
(1904–1949)
Three Greek Dances
(1938–47)

Peloponiassikos
Arkadikos
Vlachikos

This concert is presented in honor of the opening of the exhibition
The Greek Miracle: Classical Sculpture from the Dawn of Democracy,
the Fifth Century B.C.

Soprano ROSA LAMOREAUX is well known to Washington audiences through
her many appearances as soloist with the city’s finest ensembles. In addition to the
Smithsonian Chamber Orchestra and the Hesperus Early Music Ensemble, Miss
Lamoreaux has sung with the Atlanta Symphony and the Greenville Symphony,
and has appeared at the Marlboro Festival, the Aspen Music Festival, and the Bach
Festivals of Bethlehem, Pennsylvania, Carmel, California, and Leipzig, Germany.
A member of the National Gallery Vocal Arts Ensemble, she has completed four
tours of Europe with the group, including appearances on German national televi-
sion and at the Rheingau and Scandinavian Music Festivals.

Pianist JEFFREY CHAPPELL has performed throughout the United States in
recitals and in chamber music. The list of orchestras with which he has appeared as
soloist includes the Philadelphia, St. Louis, Pittsburgh, Houston, Indianapolis, and
Oakland Symphony Orchestras. He has appeared with the Baltimore Symphony on
numerous occasions, including a memorable occasion on which he substituted for
Claudio Arrau on just a few hours’ notice, playing the Brahms Second Concerto
without rehearsal, but nevertheless to critical acclaim. Mr. Chappell is also much in
demand abroad, having toured South America, Mexico, Belgium, and France,
where he performed in the Music at La Gesse Festival.

Composer SOTIREOS VLAHOPOULOS, a native of St. Louis, Missouri, is a
graduate of the American Conservatory of Music in Chicago, the University of
Indiana, and the State University of New York. Among his teachers were the
renowned American composers Roy Harris and Virgil Thomson. Professor
Vlahopoulos has taught at Daemen College, at New York’s New School for the
Performing Arts, and at the Washington Conservatory of Music, where he holds the
title of professor emeritus. Vlahopoulos’ compositions have been recorded by RPC
and EMS Records and are published by Dorn Publications.

As were many of his contemporaries among French composers, Erik Satie was
fascinated by ancient and oriental cultures as sources of ideas for musical composi-
tions. Gymnopédies is the French derivative of the Greek word for young male nudes,
and the music takes its inspiration from the languid postures in which they often
appear on Greek amphora.

Satie was one of the composers who strongly influenced Ravel during the latter’s
student years at the Paris Conservatory. The iconoclastic professor appealed to the
young student, especially because of his unorthodox use of harmony. On one occa-
sion Ravel played the piano version of Gymnopédies in a composition class. The pro-
fessor, Emile Pessard, evicted Ravel from the class with the warning, “Don’t ever
bring such trash into my studio again!”

Commissioned by the National Gallery of Art for this occasion and dedicated to
George Manos, Sotireos Vlahopoulos’ The Dream Wanderer is based on an unpub-
lished poem of the same title by the Greek-American poet, Alex Demos
(1917–1986). The poem relates a wandering in dreams that appear, then fade, and
are afterward unexplainable.

Alexander Glazunov was only seventeen when he wrote his first Overture on Greek
Themes. While still a student, he was taken into the circle of composers who enjoyed
the patronage of Mitrofan Belyayev, a wealthy patron of the arts who encouraged
innovation and internationalism on the part young composers. The circle, which
came to be known as the “belyayevtsi”, also included Rimsky-Korsakov, Lyadov,
Borodin, and Skryabin, all of whom had a profound influence on Russian music as
it entered the twentieth century.

Nikos Skalkottas spent his formative years as a composer in Germany, where he
studied under Schoenberg and Kurt Weill. His works, being atonal, were not well
received in Greece, and he composed his Greek Dances upon his return to Greece in
the 1930s in the hope of finding a point of contact with his audiences in that country.