CONCERTS AT THE NATIONAL GALLERY OF ART

December 1992 and January 1993

**Dates and Performers**

**DECEMBER**

<table>
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<tr>
<th>Date</th>
<th>Orchestra/Ensemble</th>
<th>Conductor/Performer(s)</th>
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<tr>
<td>6</td>
<td>National Gallery Orchestra</td>
<td>George Manos, Conductor</td>
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<td>U.S. Navy Band Sea Chanters, Guest Ensemble</td>
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<td>Celebrating the fifty-fifth anniversary of the first concert at the National Gallery (December 6, 1942)</td>
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<tr>
<td>13</td>
<td>Barry Tuckwell, French horn</td>
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<td>Marcantonio Barone, pianist</td>
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<td>20</td>
<td>The Maryland Camerata</td>
<td>Samuel Gordon, Conductor</td>
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<td>27</td>
<td>Hecht and Shapiro, piano duo</td>
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**Programs (Subject to change)**

- 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
- Mozart: Andante and Variations, K. 501
- Schumann: Pictures from the East
- Gala Viennese New Year Concert
- Rachmaninoff: Sonata in G Minor
- J. S. Bach: Suite No. 1 in G Major
- Bruch: Kol Nidre
- Thuille: Sextet, Opus 16
- Mozart: Quintet, K. 452
- Wojciech Kilar: Quintet (Washington Premiere)
- Brahms: Ballades, Opus 10
- Boulez: 12 Notations, Premiere Sonate
- Stockhausen: No. 4 Klavierstück VII
- To be announced

Concerts from the National Gallery are broadcast in their entirety at 7:00 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.

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

**JANUARY 1993**

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<td>National Gallery Orchestra</td>
<td>George Manos, Conductor</td>
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<td>10</td>
<td>Nancy Green, cellist</td>
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<td>The Warsaw Wind Quintet</td>
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<td>24</td>
<td>Marc Ponthus, pianist</td>
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<td>31</td>
<td>National Gallery Orchestra</td>
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**Duo Concert**

- Constance Moore, pianist
- Jeffrey Multer, violin

Sunday Evening, November 29, 1992
at Seven O’clock
West Building, West Garden Court
**PROGRAM**

**Wolfgang Amadeus Mozart**
Sonata in C Major, K. 296 (1756–1791) (1778)

Allegro vivace
Andante sostenuto
Rondeau: Allegro

**Sergey Prokofiev**
Sonata No. 1 in F Minor, Opus 80 (1891–1953) (1946)

Andante assai
Allegro brusco
Andante
Allegrissimo

**Franz Schubert**
Rondo brillant, D. 895 (1797–1828) (1826)

Andante — Allegro

**Maurice Ravel**
Tzigane: Rapsodie de concert (1875–1937) (1924)

**INTERMISSION**

Violinist JEFFREY MULTER studied at the Juilliard Music School and at Northern Illinois University before coming to the Washington, DC area to study violin at the University of Maryland with Gerald Fischbach and chamber music with the Guarneri Quartet. He has performed with the Twentieth Century Chamber Players in New York City, as well as with the Eastern Chamber Players in Greensboro, North Carolina, and the Provincetown, Massachusetts Chamber Players. He has performed in duo with Constance Moore since 1987. Currently residing in Silver Spring, Maryland, Mr. Multer is concertmaster of the Washington Concert Opera.

Pianist CONSTANCE MOORE was born in Wilmington, Delaware. She received the bachelor of music and master of music degrees in piano from the University of Louisville, where she was a student of Lee Luvissi. While in Louisville, Ms. Moore was a member of the Cincinnati Chamber Soloists and served as pianist of the Louisville Orchestra during a period when it made the premiere recordings of many new works. Now living in New York City, Constance Moore teaches at the Juilliard School and has taught chamber music at the Bowdoin Summer Music Festival in Maine. She appears at the Gallery in a return engagement, having performed here as a solo recitalist in 1988.

Mozart wrote the *C Major Sonata* for Therese Pierron-Serrarius, who was the daughter of his landlord when he was living in Mannheim. The first movement is exuberant, and, while the piano part is glittering, it supports and enhances the violin throughout. The *Andante sostenuto* is one of Mozart’s great slow movements, unfolding with tender simplicity and a complete lack of affectation. The closing *Rondo* is remarkable for Mozart’s imaginatively free variants of the *rondo* theme, which serve as the episodes.

Prokofiev made sketches for a violin sonata in 1938, the year in which he visited the United States for the last time, but he did not complete the work until 1946. The first performance of the *Sonata in F Major* took place even before the composer was ready to call it finished, in a 1943 performance by violinist David Oistrakh, to whom the work is dedicated, and pianist Lev Oborin.

The first performance of Schubert’s *Rondo brillant* received a cool reception, probably because the work does not conform to any of the expectations that existed at that time for works for the violin. Consisting of just one long movement, it has a form which is free-ranging and difficult to fathom on first hearing. Despite the critics’ reservations, the *Rondo* was accepted by a publisher and eventually became a part of the standard repertoire for violin and piano.

In *Tzigane*, Ravel was continuing a long tradition of composing virtuoso music for the violin based on gypsy melodies. Like Wieniawski and other composers who did this before him, Ravel employed virtually every technical device imaginable for the violin, including harmonics, glissandi, trills, and pizzicati. What makes *Tzigane* unique among these virtuoso works is Ravel’s harmonic and rhythmic language, which has a life of its own.