

CONCERTS AT THE NATIONAL GALLERY OF ART

January and February 1993

*Dates and Performers*

*Programs (Subject to change)*

**JANUARY**

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|----|---|--|
| 10 | Nancy Green, <i>cellist</i>                                   | Rachmaninoff: <i>Sonata in G Minor</i><br>J. S. Bach: <i>Suite No. 1 in G Major</i><br>Bruch: <i>Kol Nidre</i>                 |
| 17 | The Warsaw Wind Quintet<br>with Michiko Otaki, <i>pianist</i> | Thuille: <i>Sextet, Opus 16</i><br>Mozart: <i>Quintet, K. 452</i><br>Wojciech Kilar: <i>Quintet</i><br>(Washington Premiere)   |
| 24 | Marc Ponthus, <i>pianist</i>                                  | Brahms: <i>Ballades, Opus 10</i><br>Boulez: <i>12 Notations, Premiere Sonate</i><br>Stockhausen: <i>No. 4 Klavierstück VII</i> |
| 31 | National Gallery Orchestra<br>George Manos, <i>Conductor</i>  | Albert Roussel: <i>Spider's Feast</i><br>Prokofiev: <i>Classical Symphony</i><br>Mozart: <i>Symphony No. 41 ("Jupiter")</i>    |

**FEBRUARY**

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|----|---|---|
| 7  | The Fresk Quartet<br>Lars Fresk, <i>violin</i><br>Hans-Erik Westberg, <i>violin</i><br>Lars-Gunnar Bodin, <i>viola</i><br>Per-Goran Skytt, <i>cello</i>                 | Dag Wirén: <i>Quartet, Opus 28, No. 4</i><br>Brahms: <i>Quartet No. 3</i>   |
| 14 | The Grieg Trio<br>Solve Sigerland, <i>violin</i><br>Ellen Margrete Flesjo, <i>cello</i><br>Vebjorn Anvik, <i>piano</i><br>Honoring the Edvard Grieg<br>Anniversary Year | Haydn: <i>Trio in G Major</i><br>Dvorak: <i>Trio, Opus 65</i><br>Lasse Thoresen: <i>Bird of the Heart</i>               |
| 21 | Angela Hewitt, <i>pianist</i>   | Bach: <i>Partita No. 5, BWV 829</i><br>Chopin: <i>The Four Impromptus</i><br>Granados: <i>Spanish Dancers, Volume 2</i> |
| 28 | Young Uck Kim, <i>violinist</i>   | To be announced   |

*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m.  
on Sundays on Radio Station WGTS, 91.9 FM, four weeks after the live performance.  
The use of cameras or recording equipment is not allowed.*

*For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



*2069th Concert*

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

MUSIC OF VIENNA

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Sunday Evening, January 3, 1993  
at Seven O'clock  
West Building, West Garden Court

## PROGRAM

- Johann Strauss, Jr.  
(1825–1899)
- Overture to “Die Fledermaus”
- Polka française: Im Krapfenwaldl  
Opus 336
- Voices of Spring (Frühlingsstimmen)  
Opus 410
- Polka: Eljen a Magyar  
Opus 332
- Perpetuum mobile  
Opus 257
- Polka schnell: Vergnügungszug  
Opus 281

## INTERMISSION

- Johann Strauss, Jr.
- Promenade from “The Gypsy Baron”
- Allegretto and Tempo di Polka from “Ritter Passman”
- Josef Strauss and Johann Strauss, Jr.  
(1827–1870)
- Pizzicato Polka
- Johann Strauss, Jr.
- Polka mazurka: Stadt und Land  
Opus 322
- Tritsch-Tratsch-Polka  
Opus 214

This evening's concert marks the twenty-eighth time that a New Year concert in Viennese style has been presented at the National Gallery. The New Year's Day concerts after which these are patterned have taken place in the famous *Musikverein* in Vienna since 1939. That great hall, otherwise known as the *Goldener Saal* on account of its resplendent interior trim, was designed by Theophil Hansen and completed in 1870. It has housed not only the Society of Friends of Music and the Vienna Philharmonic, but also the famous Bösendorfer piano works, the Universal Edition publishing house, a violin maker, and a number of singing clubs. The archives of the *Musikverein* contain a number of relics of great significance to musicians, including Haydn's harpsichord and a number of pianos that belonged to Schubert and Schumann. Over one hundred pages of Beethoven manuscript are preserved there, including the title page of the *Eroica* Symphony, with its famous hole cut out by the composer himself to remove the dedication to Napoleon Bonaparte. In the perilous first half of the year 1945, when much of Vienna was damaged by bombing and artillery fire, the majestic hall served as a temporary shelter for members of the Philharmonic whose homes had been destroyed. During those months all of the windows and part of the roof of the *Musikverein* were damaged, but, because of its symbolic importance for the Viennese, it was among the first buildings to be repaired and was ready for reopening and regular use just four months after the war's end.

The spirit of these gala, joyful concerts on New Year's Day in Vienna has caught on in many places throughout the world, thanks to the wide coverage they receive on radio and television. In this lovely music there is nostalgia for beauties and happiness now past, but there is also energy, liveliness, humor, and hope, as the music carries us, now whirling in a waltz, now pulsating in a march or a polka, through the present time and into the future.

As the years pass, the National Gallery Orchestra's Viennese concert has taken on the significance for Washington that the event in the *Musikverein* has for Vienna. It has proven to be one of the Gallery's most popular concerts, and is offered as a heartfelt wish, expressed in music, for a happy and prosperous New Year.