CONCERTS AT THE NATIONAL GALLERY OF ART

March and April 1993

Dates and Performers | Programs (Subject to change)
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**MARCH 1993**

14 Eugenia Zukerman, flutist
   Dennis Helmrich, pianist
   Honoring the exhibition
   William M. Harnett

J. S. Bach: *Sonata in B Minor, BWV 1030*

Copland: *Duo for Flute and Piano*

Messiaen: *Le merle noir*

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21 National Gallery Vocal Arts Ensemble
   George Manos, *Artistic Director;*
   Rosa Lamoreaux, soprano; Beverly Benso, contralto; Samuel Gordon, tenor; Robert Kennedy, baritone
   With members of the National Gallery Orchestra,
   George Manos, *Conductor*

A concert of Bach cantatas and arias

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28 The Bergen (Norway) Wind Quintet
   Gro Sandvik, oboe
   Steinar Hannevold, flute
   Lars Kristian Hom Brynildsen, clarinet
   Vidar Olsen, French horn
   Per Hannevold, bassoon
   Honoring the Edvard Grieg Anniversary Year

Anton Reicha: *Quintet, Opus 88, No. 2*

Saeverud: *Quintet, Opus 21a*

Grieg: *Dances and Songs, Opus 17*

Françaix: *Quartet*

Nielsen: *Quintet, Opus 43*

**APRIL 1993**

4 Ralph Votapek, piano

Beethoven: *Sonata, Opus 7*

Chopin: *Nocturne, Opus 48, No. 1*

Griffes: *Sonata (1918)*

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11 The Howard University Chorale Easter Concert
   Dr. Weldon Norris, *Conductor*

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THE 50TH AMERICAN MUSIC FESTIVAL

(April 18 through May 9, 1993)

18 National Gallery Orchestra
   George Manos, *Conductor*

Works by Richard Bales, Deems Taylor, and Henry Cowell

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25 Phyllis Bryn-Julson, soprano
   Donald Sutherland, pianist
   Rudy Vrbsky, oboist

Songs by Ives, H. Stevens

Brewster, Ronald Perera, Gunther Schuller, Lee Hoiby

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

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2078th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

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Sunday Evening, March 7, 1993
at Seven O'clock
West Building, West Garden Court
PROGRAM

Wolfgang Amadeus Mozart
(1756-1791)
Overture to The Marriage of Figaro
(1786)

Jan Sibelius
(1865-1957)
Historical Scenes, Opus 66
(1912)
1. The Hunt
2. Love Song
3. At the Drawbridge

INTERMISSION

Johannes Brahms
(1833-1897)
Serenade No. 1 in D Major
Opus 11 (1857-58)
Allegro molto
Scherzo: Allegro non troppo
Adagio non troppo
Menuetto I and II
Scherzo: Allegro
Rondo: Allegro

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. On April 18 of this year, the Orchestra and Maestro Manos will reach another milestone, as they present the opening concert of the Fiftieth American Music Festival.

Mozart had been collaborating with librettist Lorenzo da Ponte for a year in search of a libretto for his first foray into Italian opera when the composer himself suggested adapting the French opera Le mariage de Figaro, which had been produced in Paris in 1784 with great success. Once decided upon, the project received his feverish attention, but the overture was nevertheless not finished until the day before the first performance, which took place May 1, 1786. The production was a triumph, much to the chagrin of rival court composers Righini and Salieri, who had introduced Italian operas in Vienna during the previous season with less success. So many of the arias and set pieces from Mozart’s Marriage were encored for the enthusiastic audience that the performance went far beyond its expected length. The emperor, ostensibly to protect his singers from exhaustion, but more probably to protect himself from another overly long afternoon in the palace theatre, decreed that henceforth no repetitions were to be allowed in that venue.

Sibelius’ Opus 66 is the second set of historical scenes he wrote, the first having been composed in response to the political events of 1899, when Finland’s independence was being severely threatened by Tsarist Russia. The scenes of the second set, which dates from 1912, bear no apparent relation to current events, but are more mystical in nature. The Hunt features traditional hunting horn calls presented against a harmonic background in which the tritone is the dominant sound, evoking the mystery of the forest. The Love Song takes on an other-worldly quality, due in no small measure to the use of the harp. At the Drawbridge has the quality of a masque, partaking of the rhythms and repetitions of the dance, but is developed to an extent far beyond that of the Renaissance model.

Brahms’ Opus 11 has all of the qualifications of a symphony, but bears the title Serenade because it was originally conceived for string octet. Stimulated by a comment made by Clara Schumann when she first heard the work that it could only be improved by fuller instrumentation, Brahms expanded and rearranged the work several times, first for piano solo, and then in 1858 for a chamber orchestra he was conducting in Düsseldorf. Two years later, he collaborated with Joseph Joachim in expanding the scoring for use by a full symphony orchestra, which the latter was conducting at the time in Hannover.