

his fifth), which for its premiere was programmed “*Symphony for the Celebration of the Church Revolution*.” In this work, since nicknamed the “*Reformation Symphony*,” Mendelssohn conspicuously alludes to Protestant church music of the Reformation era. The most significant quotation occurs in the fourth movement, which Mendelssohn based upon the chorale, *A Mighty Fortress is Our God*, written by Martin Luther in 1529.

—Notes by Sue Anne Jager

CONCERTS AT THE NATIONAL GALLERY OF ART
May and June 1994

MAY

- | | | |
|----|---|--|
| 22 | James Buswell, <i>violinist</i>
<i>Music for solo violin</i> | Telemann: <i>Fantasia No. 9</i>
Bartok: <i>Solo Sonata</i>
Bach: <i>Partita No. 2 in d</i>
Ysaÿe: <i>Solo Sonata No. 3</i> |
| 29 | Grant Johannesen, <i>pianist</i> | Beethoven: <i>Sonata, Op. 78</i>
Schubert: <i>Sonata in B-flat Major</i>
Franck: <i>Prélude, choral, et fugue</i>
Fauré: <i>Ballade, Op. 19</i>
Ravel: <i>Five O’Clock Fantasy</i> |

JUNE

- | | | |
|----|--|---|
| 5 | Carl Halvorson, <i>tenor</i>
Steven Blier, <i>pianist</i> | Songs by Britten and Rachmaninoff
Schumann: <i>Dichterliebe</i> |
| 12 | National Gallery Orchestra
George Manos, <i>Conductor</i> | Schubert: <i>Overture in C</i>
Mozart: <i>Symphony No. 40</i>
Fauré: <i>Pavanne</i>
Fauré: <i>Pelléas et Mélisande</i> |
| 19 | Charles Wadsworth and
Samuel Sanders, <i>piano duo</i> | Works for piano four-hands by
Poulenc, Schubert, and Mozart |
| 26 | Jeffrey Biegel, <i>pianist</i> | Works by Beethoven, Scriabin,
Liszt, Cui, and Rubinstein |

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2123rd Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, conductor

Sunday Evening, May 15, 1994
at Seven O’clock
West Building, West Garden Court
Admission Free

PROGRAM

Mikhail I. Glinka
(1804-1857) Overture to *Ruslan and Ludmilla*
(1842)

Jean Sibelius
(1865-1957) *Historical Scenes I, Op. 25*
(1899, rev. 1911)

1. All' Overtura
2. Scena
3. Festivo

INTERMISSION

Felix Mendelssohn
(1809-1847) *Symphony No. 5 in D Minor, Op. 107*
"Reformation"
(1830-32)

Andante-Allegro con fuoco
Allegro vivace
Andante
Chorale: Andante con moto; allegro vivace

*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
during the performance is not allowed.*

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

Conductor, composer, and pianist GEORGE MANOS has been music director at the National Gallery and conductor of the National Gallery Orchestra since 1985. A native of Washington, George Manos was already organizing and conducting orchestras and choirs in this city at the age of seventeen. His career as a teacher has included several years on the faculty of Catholic University, and directorship of the Wilmington, Delaware, School of Music. Maestro Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland, which received repeated acclaim in both Irish and international media. He also serves as the artistic director of the Scandinavian Music Festival in Kolding, Denmark.

Russian poet Aleksander Pushkin became a literary hero almost overnight following the publication of his fairytale poem "Ruslan and Ludmilla." Some twenty years later, in the early 1840s, Mikhail Ivanovich Glinka, the father of Russian nationalism in music, determined to compose an opera based on Pushkin's fairytale. Glinka intended to have the poet himself write the libretto; unfortunately, Pushkin suffered an untimely death after being wounded in a duel, and four other librettists collaborated to complete the project.

In the overture to *Ruslan and Ludmilla*, Glinka incorporates significant musical motifs from the body of the opera. The overture opens with two brilliantly spirited themes, both of which are from the opera's final scene of celebration. The lyric theme of Ruslan's second-act aria, in which he expresses his undying love for Ludmilla, also appears in the overture and is first sung by the passionate tenor voices of the cellos and violas. In the coda of the overture, the trombones—with their aggressive, descending whole-tone scale—herald the appearance of the wicked dwarf, Chernomor, from whom Ruslan heroically rescues the kidnapped and hexed Ludmilla. Having saved Ludmilla, daughter of the Grand Duke of Kiev, Ruslan marries her, and the opera closes with the spirit of celebration which characterized the opening of the overture.

The year 1899 was one of great political strife in Jean Sibelius' Finnish homeland, which was then part of the Russian empire. Increased oppression by the czarist government of Russia inflamed a zealous liberation movement and an impassioned renaissance of Finnish culture. In that same year, Sibelius returned to Finland after several years of study in Western Europe and was quickly swept into this political and cultural independence movement. It was in this climate that Sibelius composed his first set of *Historical Scenes*, in which, as he does in nearly all of his works, Sibelius aspires to capture the essence of this Baltic region through his tone paintings of its history and landscape.

The year 1830 marked the three hundredth anniversary of the *Augsburg Confession*, a creed which outlines the tenets of the Protestant faith as defined by the German reformer, Martin Luther. To honor this occasion, Felix Mendelssohn composed his second symphony (though it was published as