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, violinist  
*Music for solo violin*  
Telemann: Fantasie No. 9  
Bartok: Solo Sonata  
Bach: Partita No. 2 in d  
Ysaÿe: Solo Sonata No. 3

29 Grant Johannesen, pianist  
Beethoven: Sonata, Op. 78  
Schubert: Sonata in B-flat Major  
Franck: Prélude, chorale, et fugue  
Fauré: Ballade, Op. 19  
Ravel: *Fifteen O’Clock Fantasy*

**JUNE**
5 Carl Halvorson, tenor  
Steven Blier, pianist  
*Songs by Britten and Rachmaninoff*  
Schumann: *Dichterliebe*

12 National Gallery Orchestra  
*George Manos, Conductor*  
Schubert: *Overture in C*  
Mozart: Symphony No. 40  
Fauré: *Pavane*  
Fauré: *Pelléas et Mélisande*

19 Charles Wadsworth and Samuel Sanders, piano duo  
Works for piano four-hands by  
Poulenc, Schubert, and Mozart

26 Jeffrey Biegel, pianist  
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 Russian 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)

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 Kilkenny 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 “Russian 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 Russian 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 Russian’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 Russian heroically rescues the kidnapped and hexed Ludmilla. Having saved Ludmilla, daughter of the Grand Duke of Kiev, Russian 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

Concerts from the National Gallery are broadcast in their entirety at 7:30 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.