

CONCERTS AT THE NATIONAL GALLERY OF ART
October and November 1993

OCTOBER

- 10 Joseph Holt, *pianist* Soler: *Sonatas*
Granados: *Allegro de concierto*
Ginastera: *Sonata No. 1*
- 17 National Gallery
Vocal Arts Ensemble
George Manos,
Artistic Director Music by J.S. Bach, Haydn,
Mendelssohn, Claudio Santoro;
American Songs and Spirituals
- 24 Mallarmé Chamber Players Jan Bach: *Eisteddfod*
Music for flute, viola, harp, and cello Castelnuovo-Tedesco: *Sonata for
Cello and Harp*
Dan Locklair: *Dream Steps*
- 31 Sharon Robinson, *cellist* Beethoven: *Seven Variations on a
Ilana Vered, pianist Theme from "The Magic Flute"*
Shostakovich: *Sonata, Opus 40*
Rachmaninoff: *Sonata, Opus 19*

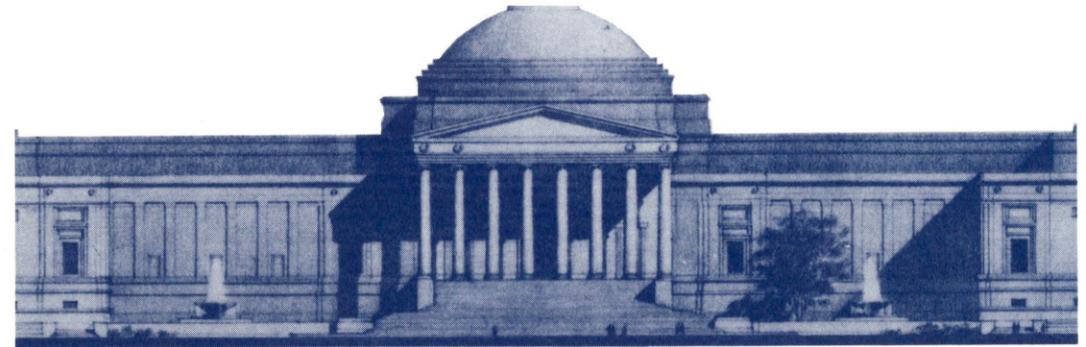
NOVEMBER

- 7 National Gallery Orchestra
George Manos, *Conductor* Music for lower strings and winds
by J.S. Bach, Brahms, and Dvorak
- 14 The Maggini String Quartet Haydn: *Quartet, Opus 77, No. 1*
David Juritz and David Karol Szymanowski: *Quartet No. 1*
Angel, *violins* Eleanor Alberga: *String Quartet*
Martin Outram, *viola*
Michal Kaznowski, *cello*
- 21 Oleg Volkov, *pianist* Bach: *French Suite No. 2, BWV 813*
Beethoven: *Sonata, Opus 2, No. 3*
Rachmaninoff: *Sonata No. 2, Op. 36*
- 28 Ney Salgado, *pianist* Beethoven: "Waldstein" *Sonata*
Claudio Santoro: *Sonata No. 5*
Chopin: *Grand Polonaise, Opus 22*

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2094th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

Sunday Evening, October 3, 1993
at Seven O'clock
West Building, East Garden Court
Admission Free

PROGRAM

Gioacchino Rossini
(1792–1868) Overture to “La gazza ladra”
 (“The Thieving Magpie”) (1817)

Ottorino Respighi
(1879–1936) Gli uccelli (The Birds)
 (1927)

Preludio
La Colomba (The Dove)
La Galina (The Hen)
L’usignuolo (The Nightingale)
Il cucu (The Cuckoo)

INTERMISSION

Igor Stravinsky
(1882–1971) The Firebird Suite
 (Composed 1909, revised 1945)

Introduction; Prelude and Dance of the
Firebird; Variations
Pantomime I
Pas de deux
Pantomime II
Scherzo
Pantomime III
Rondo
Infernal Dance
Lullaby
Final Hymn

This concert is presented in honor of the opening
of the exhibition *John James Audubon: The Watercolors*
for “*The Birds of America*.”

Two of the works on this program are connected with a story, and in both cases the bird of the title is the source of a dramatic and unexpected rescue. In the opera, *The Thieving Magpie*, a young girl is sentenced to death for stealing a silver spoon. As she is being taken to the gallows, one of the onlookers spots a magpie bringing a silver spoon to its nest, and the girl is exonerated. The ballet, *The Firebird*, is based upon an ancient Russian folk tale concerning the adventures of Crown Prince Ivan, who captures and then releases the magic firebird. Later, when Ivan gets into a tight spot in the castle of the evil Kastleï, the firebird appears suddenly to rescue him and to put an end to the sorcerer and his monsters. One of the prisoners who is thereby freed is the lovely Tsarevna, who is then given in marriage to Ivan.

As a youth, Ottorino Respighi was so talented as both a violinist and a composer that he was admitted not only to the composition classes of Nikolai Rimsky-Korsakow in Moscow, but also to the violin studio of the great Max Bruch in Berlin. Respighi eventually decided against a career as a virtuoso violinist, and returned to Rome in 1913 to teach composition at the St. Caecilia Academy, of which he eventually became the director. One of his strengths as a composer lay in his ability to incorporate ancient music into new forms for the symphony orchestra. He made liberal use of Renaissance songs and dances, as in the suite, *Antiche arie e danze*, Gregorian chant, as in *Concerto gregoriano* and *Three Preludes on Gregorian Melodies*, and baroque keyboard pieces, as is the case in *The Birds*. Each movement is an arrangement of a piece by a seventeenth or eighteenth century composer which imitates the sounds made by the bird in the title. The *Preludio* and *The Nightingale* are based on works by Bernardo Pasquini, and *The Hen* on a harpsichord piece by Rameau. *The Dove* is by the French baroque composer Jacques Gallot, while *The Cuckoo* comes from an anonymous English composer.

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.

The National Gallery and the members of the orchestra wish to thank Christopher C. Hite, who agreed to conduct this program when George Manos suddenly became ill on Friday evening. Mr. Hite has been a clarinetist in the National Gallery Orchestra since 1987, and is a member of the United States Air Force Band, with which he has also appeared as guest conductor.

Members of the audience who are planning to walk to a metro station after the concert are welcome to congregate in the Constitution Avenue lobby before leaving the Gallery, in order to meet and walk with others who have the same destination. Those who are headed for the Archives station should wait on the left side of the lobby (as you exit), while those headed for Judiciary Square wait on the right.