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
   Music for flute, viola, harp, and cello

31 Sharon Robinson, cellist
   Ilana Vered, pianist
   Beethoven: Seven Variations on a 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
   David Juritz and David Angel, violins
   Martin Outram, viola
   Michal Kaznowski, cello
   Haydn: Quartet, Opus 77, No. 1
   Karol Szymanowski: Quartet No. 1
   Eleanor Alberga: String Quartet

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
Infernale 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 Kastchei, 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-Korsakov 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 arre 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
harpischord 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 7:30 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.
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.