CONCERTS AT THE NATIONAL GALLERY OF ART

NOVEMBER 1993

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

DECEMBER 1993

5 National Gallery Orchestra
George Manos, Conductor
With guest artists
Claudia Chudacoff, violin,
Marcio Botelho, cello,
and Robert Boguslaw, piano

Music of Beethoven:
Triple Concerto, Opus 56
Symphony No. 8

12 Rasma Lielmane, violinist
Arthur Ozolins, pianist

Grieg: Sonata in C Minor
Brahms: Sonata in B Minor

19 The Maryland Camerata
Samuel Gordon, Conductor

Christmas concert

26 (No concert)

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 WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art

2099th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, Conductor

Sunday Evening, November 7, 1993
at Seven O’clock
West Building, East Garden Court
Admission Free
The *Brandenburg Concertos* contain some of J. S. Bach's finest writing for instruments, and are a standard of the repertoire of every chamber orchestra. Employed for fourteen years of his career as court music director, or *Kapellmeister*, in the duchies of Weimar and Cöthen, he had occasion to write a considerable number of works for the ensembles of highly skilled instrumentalists who were available to him then. Originally written for use at Weimar, the *Concerto in B-flat Major* has the unusual instrumentation of lower strings only, with the violins left out altogether. In 1721, Bach reworked this and five other concertos he had previously written and sent them off with a dedication to the Margrave of Brandenburg, with the hope of eventually obtaining employment in his prestigious court. The Margrave never sent Bach an acknowledgement of the works’ arrival, and there is no record of their ever having been performed by his orchestra. It is one of the ironies of music history that the name Brandenburg has become their identifying label. The parts played by violas in the modern orchestra were originally performed on alto and tenor viols (*viola da braccio* and *viola da gamba*).

Dvořák’s *Serenade, Opus 44* comes from a time in his life when he was turning more and more to Czech and Slavonic folk music for inspiration, and this work contains a number of references to the music of Dvořák’s homeland. Rustic, sturdy rhythms, such as those of the Slavic folk dances, recur in each movement, and the march of the first movement must surely have been inspired by Dvořák’s boyhood experience as a member of the village band. The minuet is in the style of the sousedská (the “neighbors’ dance”), while its trio imitates the furiant, with its characteristic hemiolas.

During the years 1857 to 1859, Johannes Brahms was engaged several times on a temporary basis as pianist, chamber musician, and conductor at the court in Detmold, in the duchy of Westphalia. He was given many opportunities to conduct the court orchestra, which consisted of forty-five players, and this gave him a chance to “cut his teeth” as a composer of orchestral music, as well. His two orchestral *Serenades*, Opus 11 and Opus 16, can be seen as an outgrowth of his experimentation during this period. The earlier serenade is scored for a traditional full orchestra of winds and strings, but the second, the *Serenade in A Major*, has no violins at all. In fact, there is much more emphasis on the wind instruments in this work, with the whole family represented from the piccolo to the bassoon.