

CONCERTS AT THE NATIONAL GALLERY OF ART

NOVEMBER 1993

- 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*

DECEMBER 1993

- 5 National Gallery Orchestra Music of Beethoven:
George Manos, *Conductor* *Triple Concerto, Opus 56*
With guest artists *Symphony No. 8*
Claudia Chudacoff, *violin*,
Marcio Botelho, *cello*,
and Robert Boguslaw, *piano*
- 12 Rasma Lielmane, *violinist* Grieg: *Sonata in C Minor*
Arthur Ozolins, *pianist* Brahms: *Sonata in B Minor*
- 19 The Maryland Camerata Christmas concert
Samuel Gordon, *Conductor*
- 26 (No concert)

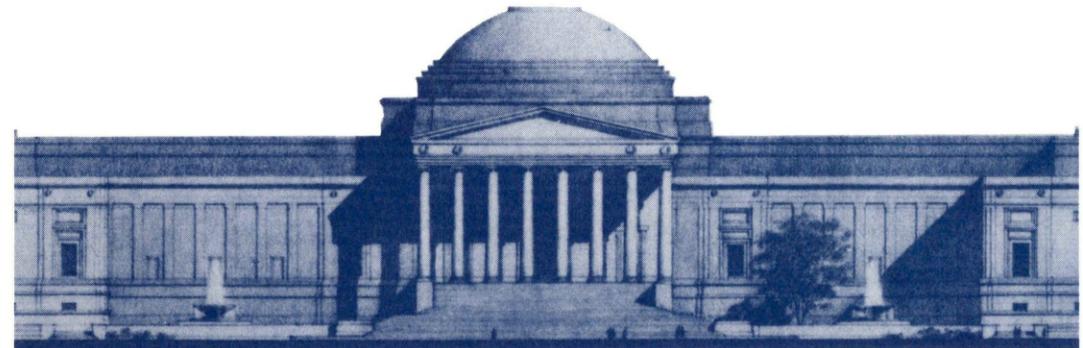
Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.

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

PROGRAM

Johann Sebastian Bach
(1685–1750) Brandenburg Concerto No. 6 in B-flat Major
BWV 1051 (1708)

1. Alla breve
2. Adagio ma non tanto
3. Allegro

Antonin Dvorak
(1841-1904) Serenade, Opus 44
(1878)

- Moderato quasi marcia
Tempo di minuetto
Andante con moto
Finale: Allegro molto

INTERMISSION

Johannes Brahms
(1833–1897) Serenade No. 2 in A Major
Opus 16 (1858-59)

- Allegro moderato
Scherzo: Vivace
Adagio non troppo
Quasi menuetto
Rondo

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 violas (*viola da braccia* and *viola da gamba*.)

Dvorak'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 Dvorak'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 Dvorak'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.