

In his *Symphony No. 40*, Mozart displays his ability to produce powerful music without using many instruments, through sheer deftness of construction and juxtaposition. The first movement contains two themes, the first in minor key and the second in major key. Though it is slow, the second movement has a sense of restlessness and agitation that builds throughout its duration. The third movement is a forerunner of the minuet as it evolved in the early Romantic period, with its boldness and heaviness of rhythm. The main theme of the fourth movement is swift and vertical, with surprising chords that explode and cascade across the range of the orchestra. Following the climax, this chaos is restored to order, and Mozart returns to the dark calm of the original key of G Minor.

—notes by Rob Lesman

CONCERTS AT THE NATIONAL GALLERY OF ART

June 1994

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| 19 | Charles Wadsworth and Samuel Sanders, <i>piano duo</i> | Works for piano four hands, by Schubert, Mozart, and Samuel Barber |
| 26 | Jeffrey Biegel, <i>pianist</i> | Works by Beethoven, Liszt, Skryabin, and Anton Rubinstein |

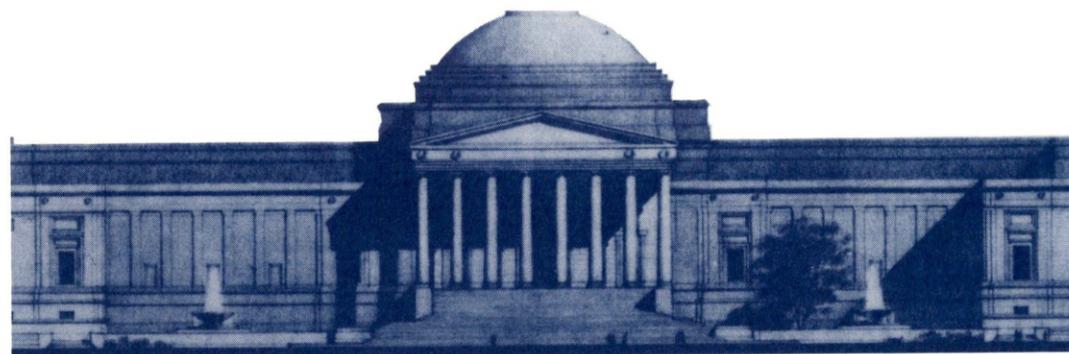
There are no concerts at the National Gallery during the months of July, August and September. Concerts will resume on Sunday, October 2, 1994, with a performance by the National Gallery Orchestra, George Manos, Conductor.

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. In addition to these broadcasts, which will continue without interruption during the summer, select concerts from the 1993-1994 season will be featured in the program, "Music from Washington" on WETA, 90.9 FM, during the months of August and September. "Music from Washington" is broadcast on Fridays at 9:00 p.m.

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2127th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

Sunday Evening, June 12, 1994
at Seven O'clock
West Building, West Garden Court
Admission Free

PROGRAM

Franz Schubert
(1797-1828) Overture in the Italian Style
(1817)

Gabriel Fauré
(1845-1924) Pavane, Op. 50
(1887)

Pelléas and Mélisande Suite, Op. 80
(1898)

Prélude
Fileuse
Sicilienne
Mort de Mélisande

INTERMISSION

Wolfgang Amadeus Mozart
(1756-1791) Symphony No. 40 in G Minor
(1788)

Allegro molto
Andante
Menuetto: Allegretto
Allegro assai

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For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

First convened in 1942 using members of the National Symphony, the NATIONAL GALLERY ORCHESTRA has presented concerts in the Gallery on a regular basis ever since. It has presented the world premiere and Washington premiere performances of more than one hundred-fifty works, including thirty-four symphonies and fifteen concertos. Under the direction of Gallery music director George Manos since 1985, the orchestra has presented eight of the nine Beethoven symphonies, as well as lesser known but significant works of European and American composers, among them Jan Sibelius, Alexander Glazunov, Charles Griffes, and Howard Hanson.

Conductor, composer, and pianist GEORGE MANOS celebrates his tenth season as music director at the National Gallery. A native Washingtonian, George Manos was already organizing and conducting orchestras and choirs in this city at the age of seventeen. First among these was the New Washington Sinfonietta, followed in later years by the Hellenic, Washington, and National Oratorio Societies and the National Association of American Composers and Conductors Chamber Orchestra, which specialized in the presentation of new music by American composers. His career as a teacher has included several years on the faculty of Catholic University, where he taught piano, conducting, and chamber music, and directorship of the Wilmington, Delaware, School of Music. Maestro Manos founded and directed for ten years the renowned Killarney 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.

The *Overture in the Italian Style* is one of Schubert's early works, and it illustrates the strong hold Italian influences had on Vienna at the time. This particular piece pays homage to Gioacchino Rossini. Fauré's *Pavane* also has roots in Italian music, as its grand, slow dance form originated in sixteenth century Padua. Before the name *pavana* evolved, it was called the *paduana*. Fauré's melody is introduced by the flutes, then moves to the woodwinds, which are later joined by the violins and supported by a plucked accompaniment.

The *Pelléas and Mélisande Suite* was written for the opening production of Maurice Maeterlinck's play of the same name in 1898. The somber and subdued prelude has two themes, the first played by the strings and the second played by solo cello, flute, and bassoon. The second movement is called *The Spinner*, in which the violins evoke the action of a spinning wheel. The third movement, *Siciliana*, was originally written as a duet for cello and piano. The final movement, *The Death of Mélisande*, begins quietly and elegiacally, then builds in intensity at the end.