CONCERTS AT THE NATIONAL GALLERY OF ART
Under the Direction of George Manos

NOVEMBER 1994
13 The Mientka Duo
Kathryn Mientka, piano
Tim Mientka, cello
Music for cello and piano by Barber, MacDowell, Copland, and other American composers

20 Tzimon Barto, pianist
Haydn: Sonata No 53 in E Minor
Schubert: 3 Moments musicaux
Liszt: Six Paganini Etudes
Chopin: Nocturne, Op 27, No. 1
Sonata in B Minor
Picker: Old and Lost Rivers

27 National Gallery Orchestra
George Manos, Conductor
Mozart: Serenade, K. 361
R. Strauss: Le bourgeois gentilhomme

DECEMBER 1994
4 Brian Ganz, pianist
Beethoven: Sonata, Opus 90
Schubert: 3 Klavierstücke
Debussy: Images
Chopin: Barcarolle and Etudes

11 National Gallery Orchestra
George Manos, Conductor
Haydn: Symphony No. 96
Ravel: Mother Goose Ballet

18 The Maryland Camerata
Dr. Jeanine Trent, Conductor
Christmas Concert

25 No concert

JANUARY 1995
1 No concert

8 National Gallery Orchestra
George Manos, Conductor
Gala Viennese New Year Concert

15 Ann Koscielny, pianist

The Fifty-third Season of
THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS
at the
National Gallery of Art

2135th Concert

NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, Conductor

Sunday Evening, November 6, 1994
at Seven O'clock
West Building, East Garden Court
Admission free
PROGRAM

Johannes Brahms  
Tragic Overture in D Minor, Op. 81  
(1833-1897)  
(1880)

Edvard Grieg  
Lyric Suite, Opus 54  
(1843-1907)  
(1891)

The Shepherd Boy
Norwegian Rustic Dance
Nocturne
March of the Dwarfs

INTERMISSION

Sergey Prokofiev  
Romeo and Juliet Suite No. 2  
(1891-1953)  
Opus 64ter (1936)

The Montagues and the Capulets
Young Juliet
Friar Laurence
Dance
Romeo and Juliet Before Parting
Dance of the Antillian Girls
Romeo at the Grave of Juliet

Brahms left no clue as to the tragedy he might have had in mind as he wrote the *Tragic Overture* during one of his summers in the Swiss resort town of Pörtschach. It is most likely that the adjective tragic is used here by Brahms in its generic sense, with reference to tragedy as a literary form. Although the music implies a struggle of Herculean proportions, alternating with a mood of resignation, the triumphant end of the overture is the musical equivalent of a victorious resolution of tragic events.

In 1891, Edvard Grieg returned to piano pieces he had written over the previous twenty-five years and selected four of his favorites for orchestration. The piano pieces had been published as *Lyric Pieces*, so it was only natural that the resulting orchestral suite should be called *Lyric Suite*. Each piece expresses the composer's musical response to some aspect of Norwegian culture, with the exception of *Nocturne*, which is a quiet and reflective genre piece of a type that was extremely popular in the late nineteenth century.

The final work on this program is the second of three suites that Prokofiev compiled from the music he wrote for a Bolshoi Theatre production of the ballet *Romeo and Juliet*. This ballet did not have an easy birth, by any means. Prokofiev received the commission for the music from the Soviet Ministry of Culture in 1935, and had completed the score for most of the scenes by the end of that year. There was a problem, however. At the behest of the Ministry, which felt that the gloomy double suicide of the lovers was not appropriate material for the proletarian audience, an obedient librettist had revised the story to have a happy ending. The first version of the ballet had Juliet awakening just in the nick of time, and finding Romeo still alive at her side.

When the Bolshoi dancers and choreographers saw this libretto, they pronounced it a scandal and sent it right back to the librettist and composer for complete revision and restoration of Shakespeare's ending. A prolonged struggle ensued, and the situation was not resolved for three years. During the interval, Prokofiev had time to orchestrate and publish the music in the form of three suites, which ended up being performed by orchestra alone before the ballet ever reached the stage. The first performance of the suite on tonight's program took place here in the United States in 1937, when Prokofiev appeared as guest conductor with the Chicago Symphony.

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.