

CONCERTS AT THE NATIONAL GALLERY OF ART

Under the Direction of George Manos

DECEMBER, 1995

- 3 Diane Walsh, *pianist* Schubert: *Four Impromptus*
Griffes: *Piano Sonata*
Chopin: *Twelve Etudes, Op.25*
- 10 Charles Wadsworth, *pianist*, Meyerbeer: *Hirtenlied*
with Beverly Hoch, *soprano*, Schubert: *Der Hirt auf dem*
and Todd Palmer, *clarinetist* *Felsen*
Poulenc: *Clarinet Sonata*
Songs by Debussy, Delibes,
Warlock, Quilter, and others
- 17 The Washington Men's Camerata *Christmas concert*
Thomas Beveridge, *Director* Carols and carol arrangements
by Pretorius, Thomas
Beveridge, and others

24 No concert

31 No concert

JANUARY 1996

- 7 National Gallery Orchestra *Gala Viennese New Year Concert*
George Manos, *Conductor*
- 14 Hermann Prey, *baritone* Schubert: *Winterreise*
Michael Endres, *pianist*

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.

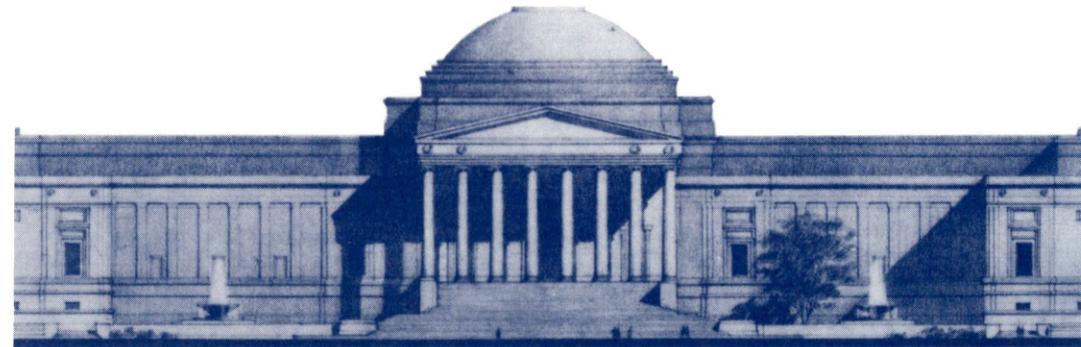
For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.

The Fifty-fourth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2173rd Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, conductor and pianist

With guest artists

MARIBETH GOWEN, pianist

and

JASON STEARNS, baritone

Sunday Evening, November 26, 1995

at Seven O'clock

West Building, West Garden Court

Admission free

PROGRAM

Johann Sebastian Bach Concerto for Two Pianos in C Major
(1685-1750) BWV 1061

Allegro maestoso
Adagio ovvero largo
Fuga: Allegro

Francis Poulenc Cantata: Le bal masqué
(1899-1963) (1932)

Préambule et Air de bravoure
Intermède
Malvina
La dame aveugle
Finale

INTERMISSION

Louis Spohr Nonet in F Major, Opus 31
(1784-1859) (1815)

Allegro
Scherzo; allegro
Adagio
Finale; vivace

Conductor, composer and pianist GEORGE MANOS has been director of music at the National Gallery of Art and conductor of the National Gallery Orchestra since 1985. His career as a concert pianist began in 1945, making this his fiftieth season on the concert stage. He is also artistic director of the Gallery's American Music Festival and of its Vocal Arts Ensemble, which he founded. As a student at the Peabody Conservatory of Music, Mr. Manos studied composition under Henry Cowell, piano under Austin Conradi, and conducting under Ifor Jones. His career as a teacher and administrator has included several years on the faculty of Catholic University in Washington, D.C., where he taught piano, conducting, and chamber music, and directorship of the Wilmington, Delaware, School of Music.

MARIBETH GOWEN was born in Kansas and earned her Bachelor's and Master's degrees at Emporia State University and the University of Alabama. Her extensive career has included coaching of chamber music with the members of the Guarneri Quartet and performing in Menahem Pressler's chamber music master classes at Indiana University. Ms. Gowen, with her husband Bradford, has performed throughout the country in concerts of solo, duet, and two-piano works. In recent seasons, Ms. Gowen has appeared with the Baltimore Symphony, the National Chamber Orchestra, and the Lake Placid Sinfonietta.

JASON STEARNS did his vocal training at the Eastman School of Music, with contralto Anna Kaskas. While still a student, he was chosen to appear in many operas and oratorios in the Rochester area. Not long thereafter, he won the Metropolitan Opera Auditions on the West Coast. He has sung with the Chautauqua Opera, the Syracuse Opera and many others. He has served on the faculty of Catholic University and American University. As a Sergeant First Class in the U.S. Army Band's Army Chorale, he is a regular performer at the White House and at various military and state functions.

Le bal masqué (The Masked Ball), a secular cantata set to poems by Max Jacob, is a veritable musical carnival. Poulenc said of it in a radio interview, "*The Masked Ball* is, for me, a sort of *Carnaval Nogentais*, with sketches of several monsters seen, in my childhood, along the banks of the Marne." The final section, *Mon gilet quadrillé (My checkered vest)*, is a portrait of Max Jacob.

TEXT TRANSLATION OF LE BAL MASQUÉ

Préambule et Air de bravoure

Madame Crown Princess will not see the pretty picture,
which one had made with the noseworms,
because she has been buried with her first born
at Natterre where she is buried.

When a peasant of China wants fresh products,
he goes to the printer, or to the lady next door.
All the peasants of China had watched them to
put little shoes on them, and they cut their feet.

The Count d'Artois has gone on the roof to count
the tiles and see thru the spyglass, if the moon is
bigger than the finger.

A steamboat and its cargo is rammed against the house.

Let's steal some goose grease, to make cannons.

Malvina

Now I hope to frighten you!
Miss Malvina does not let her fan go since she is dead.

Her pearl-grey glove is starred with gold...
She twists herself like a gypsy waltz.
She comes to die of love to your door.
Near the rack where we put the walking stick...

Let's say she had died of diabetes,
Died of the heavy perfume that weighted her neck.

Oh! The honest creature so chaste
and so little foolish, less greedy than greedy.
She had thick blood was bachelor of arts
and had charge of classes.

It was with a top hat that one courted her.
One would have had her in a more aggressive manner...

Malvina, oh ghost, may God protect you!

La dame aveugle

The blind woman whose eyes bleed chooses her words,
She never speaks to anyone about her sufferings.

She has hair like moss,
she wears jewels and reddish stones.

The fat and blind woman - whose eyes bleed
writes polite letters with margins and interspaces.

She is careful of the pleats, of her velvet dress,
and she makes an effort to do more.

And if I don't mention handsome brother,
that is because this young man is not looked well upon here,
for he gets drunk and has the blind one getting drunk who
laughs, laughs then and bellows.
Ah! the blind woman...

Finale

The limping mechanic of old cars,
the hermit, alas, has gone back to his nest,

By my beard, by my beard, I'm too old for Paris,
The angle of your houses hurts my ankles.

My checkered vest, they say, has an etruscan air
and my brown hat doesn't go well with my casuals.
Attention, this (placard) that has been put on my door.
In this lodging everything smells of dead goatskin.