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

**OCTOBER 1997**

| 12 | Kocian String Quartet | Smetana: Quartet No. 2  
Schulhoff: Quartet No. 1  
Dvorák: Quartet No. 12 |
| 19 | Sharon Christman, soprano  
Michael Patterson, pianist | Debussy: Quatre chansons de jeunesse  
Wolf: Verschwiegene Liebe  
Rowley: 3 Mystical Songs |
| 26 | Alexei Lubimov, pianist | Brahms: Two Rhapsodies  
Schubert: Fantasies, Opus 16  
"Wanderer" Fantasy |

**NOVEMBER 1997**

| 2  | National Gallery Orchestra  
George Manos, conductor | Handel/Harty: Water Music  
Porter: Music for Strings  
Hindemith: Fice Pieces  
Bizet: Symphony No. 1 |
| 9  | Jon Humphrey, tenor  
Raymond Hanson, pianist | Lieder by Schubert, Schumann, Brahms, and Hugo Wolf |
| 16 | The Peabody Trio | Kagel: Trio  
Dvorák: "Dumky" Trio |
| 23 | Kemal Gekić, pianist | Liszt: Six Consolations  
Chopin: Transcendental Etudes  
Andante spianato et grande polonaise |

*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 pm.*

The Fifty-sixth Season of

**THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS**

**National Gallery of Art**

2240th Concert

**NATIONAL GALLERY ORCHESTRA**

GEORGE MANOS, Conductor

Sunday Evening, October 5, 1997  
at Seven O’Clock  
West Building, West Garden Court  
*Admission Free*
PROGRAM

Jean Sibelius
(1865–1957)
Karelia Overture
Opus 10 (1893)

Sibelius
Karelia Suite, Opus 11
Intermezzo
Ballade
Alla marcia

INTERMISSION

Felix Mendelssohn
(1809–1847)
Symphony No. 3 “Scottish” in A Minor
Opus 56 (1842)
Andante con moto; allegro un poco
agitato
Vivace non troppo
Adagio
Allegro vivacissimo

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. As the number of professional orchestras in the Washington area has grown, so has the number of sources from which the Gallery Orchestra draws prime freelance professional musicians. In the context of the American Music Festival, it has presented the world première and Washington première performances of more than 150 works, including thirty-four symphonies and fifteen concertos. Under the direction of Gallery music director George Manos, the orchestra also regularly includes works by American composers in its concerts with mixed repertoire.

This concert marks the beginning of GEORGE MANOS’ thirteenth season as music director at the National Gallery and artistic director of its American Music Festival and resident ensembles. A native Washingtonian, George Manos was already organizing and conducting orchestras in this city at the age of seventeen. First among these was the New Washington Sinfonietta, followed in later years by the National Association of American Composers and Conductors Chamber Orchestra, which specialized in the presentation of new music by American composers. He continues to bring new ideas and innovations to the musical life of the National Gallery, including the addition of new resident performing ensembles and the inclusion of jazz, bluegrass, and Gospel music in the Gallery’s American Music Festivals.

In 1891 Jean Sibelius and his new bride spent their honeymoon in a region of eastern Finland called Karelia. This region had been split between Finland and Russia since the fourteenth century, and the portion that was a part of Finland was seen by the Russians as a prime candidate for annexation. In 1892 a committee of students at Viborg University in Helsinki decided to raise funds for cultural projects in Finnish Karelia, so as to safeguard it against the Russianization policies of the Tsar. The committee approached Sibelius, asking him to write incidental music for a gala fund-raising event. He was only too glad to oblige, having a fresh store of fond memories of the region and a notebook full of folk tunes that he had collected while he was there. The result was the overture that begins this program and seven short pieces, three of which are presented as a suite.

The origins of Mendelssohn’s “Scottish” Symphony date to 1829, when the composer was traveling in Scotland. Among the sites he visited was the Holyrood Palace Chapel in Edinburgh, where Mary, Queen of Scots had been crowned some 250 years before. By the early nineteenth century the chapel was in ruins, but its intriguing history and mysterious appearance inspired Mendelssohn to write down a short theme. Thirteen years passed before he expanded this theme to a symphony, and by that time his fourth and fifth symphonies had already been completed. Because Mendelssohn consistently referred to his visit to Holyrood as the inspiration for this symphony, it was later identified as his third and was given the nickname “Scottish.” Mendelssohn conducted the première performance in 1842 in Leipzig. An insight into audience etiquette of the time is provided by his specific instructions for that performance: “(The Symphony) should be performed continuously, without pauses for applause (between the movements).”