

kitten, turns out to be the nickname of Dolly's brother, Raoul Bardac, who later became a pupil of Fauré and Debussy. *Le jardin de Dolly* has the atmosphere of an enchanted garden in an exotic dream. According to Émile Vuillermoz, Fauré's biographer, *Kitty-valse* is the wild antics of a favorite dog. *Tendresse* is a picturesque view of a mother's tender love bestowed on her beloved child. *Le pas espagnol* "is the transposition in music of the bronze equestrian statue of Frémet, Fauré's father-in-law, which stood on a mantelpiece in Madame Bardac's house, and which was much admired by young Dolly" (Vuillermoz). It is also of special note that Fauré's adventuresome spirit explores, for the first and only time in his music, the flavor of exotic Spanish rhythm, a favorite of such composers as Chabrier, Debussy, and Ravel.

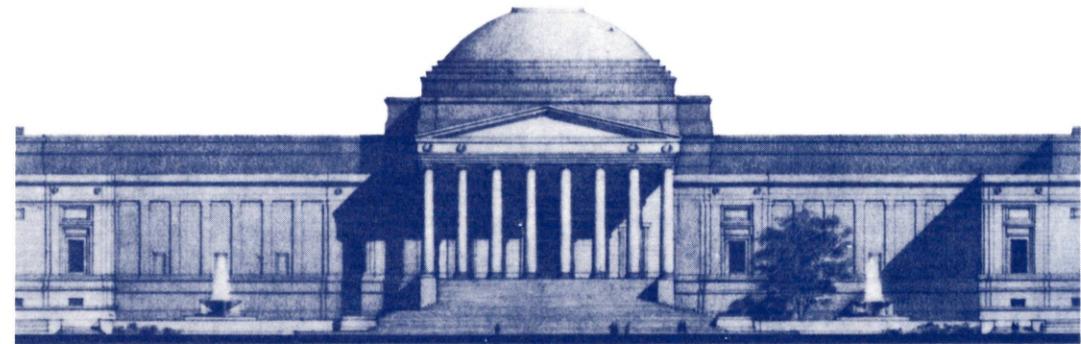
Serenade No. 1 in D Major was composed during Brahms' stay in Göttingen between the summers of 1857 and 1858. One of his earliest symphonic efforts, it was initially conceived as a nonet in three movements for two clarinets, horn, flute, bassoon, and strings. In the autumn of 1858, with the advice of Clara Schumann and some assistance in the art of orchestral writing from his friend, Joseph Joachim, Brahms added three additional movements, greatly expanding the work. In March 1859, *Serenade No. 1* was given its first performance, under the direction of Joachim. Some defects exposed in performance caused Brahms to rework it, with his sights set on an orchestral transformation. With the addition of woodwind (doubled), two trumpets, four horns, strings, and timpani to all movements except *Minuets I and II*, Brahms achieved his goal. The second performance of the *Serenade*, on 14 March 1862 in Oldenburg, introduced Brahms to the world as a bona fide symphonic composer.

Program notes by Elmer Booze

The Fifty-eighth Season of

THE WILLIAM NELSON CROMWELL and
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National Gallery of Art



2322d Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *conductor*

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Seven O'clock
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