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 Frémiet, 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 adventurous 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 Minuet 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
F. LAMMOT BELIN CONCERTS

National Gallery of Art

NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, conductor

Sunday Evening, 7 November 1999
Seven O'clock
West Building, West Garden Court
Admission free
PROGRAM

Mikhail Glinka
(1804–1857)
Overture to “Russlan and Ludmilla”

Gabriel Fauré
(1845–1924)
Dolly Suite, Op. 56
(arr. 1906)

Berceuse
Mi-a-ou
Le jardin de Dolly
Kitty-valse
Tendresse
Le pas espagnol

INTERMISSION

Johannes Brahms
(1833–1897)
Serenade in D Major, Op. 11
(1857–1858)

Allegro molto
Scherzo: allegro non troppo; Trio: poco più moto
Adagio non troppo
Menuetto I-II
Scherzo: Allegro
Rondo: Allegro

For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.
The use of cameras or recording equipment during the performance is not allowed.

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. He is also artistic director of the American Music Festival and of the National Gallery vocal and chamber ensembles, which he founded. Manos’ career as a performing pianist and teacher has included several years on the faculty of Catholic University in Washington, DC, where he taught piano, conducting, and chamber music. In addition, he held the directorship of the Wilmington, Delaware, School of Music, where he presented an annual jazz festival and clinic. Maestro Manos founded and directed for ten years the renowned Killamey Bach Festival in the Republic of Ireland, and was the music director of the 1992 Scandinavian Music Festival in Kolding, Denmark.

Although less popular than his first opera, A Life for the Czar, Mikhail Glinka’s second opera, Russian and Ludmilla, earned a place of distinction in the repertoire of the opera world with innovative materials that appeared for the first time in Western opera. Russian and Ludmilla includes, in addition to the arias, choruses, and orchestral interludes from the classical format of the Italian opera, oriental music and the whole-tone scale. Glinka’s use of the whole-tone scale to personify a depraved magician was innovative in its time and has not been replicated since in opera. In addition, his brilliant orchestration influenced an entire generation of Russian orchestral composers. So influential was this opera for other composers that Glinka is hailed as “the father of Russian opera.” The Overture to Russian and Ludmilla opens with a dynamic introduction utilizing two themes from the final scene that are nationalistic in color. These are followed by leitmotivs (recurring themes with a specific meaning) lifted from the opera itself, before the instrumental overture gives way to the exquisite but melancholy chorus that begins Act I.

Dolly Suite, Op. 56, a musical excursion into the fantasy world of the child, is a perfect example of Fauré’s polished simplicity in the form of miniature tableaux, arranged in such a way as to resemble exquisite jewelry. The inspiration for this collection of musical gems and for its title was Dolly Bardac, the daughter of Fauré’s friend, Emma Bardac. His group of songs entitled La bonne chanson (Op. 61) was written for Emma. The first musical offering of reverence for a child since Robert Schumann’s Kinderszenen, the suite was originally scored for piano, four-hands. It features specific titles for the movements, a unique approach for Fauré, who at other times used only generic titles, such as nocturne, impromptu, or ballade. Henri Rabaud, a distinguished French conductor, pedagogue, and composer, did the orchestral transcription. The opening piece, Berceuse, has a childlike charm that suggests the rocking of a baby to sleep, or perhaps Dolly herself. Mi-a-ou, at one time thought to be the name of an energetic and fun-loving