

for *String Orchestra*] was one of the few American instrumental works in the active repertory of Russian orchestras. When conductor [Leopold] Stokowski [1887–1977] conducted it in Kiev, the audience would not go home until it had been replayed as an encore.” The *Adagio*’s mournful, chantlike peacefulness has been offered as a solace at special events, such as the radio announcement of President Roosevelt’s death in 1945 and the funeral of Princess Grace of Monaco in 1982. Apart from its popular impact, the *Adagio*, with its muted strings and spacious melody, was a fresh and significant explosion on the musical horizon that helped to establish a unique place for Samuel Barber as an American composer.

Originally for piano, Grieg’s *Holberg Suite, Op. 40*, was written in 1884 to commemorate the two-hundredth anniversary of the Danish dramatist and historian Ludvig Holberg’s (1684–1754) birth. The composer orchestrated it the following year for strings. Grieg incorporates elements of baroque music, such as the *Sarabande*, *Gavotte*, *Air*, and *Rigaudon*, with romantic lyricism. By using these antique forms, Grieg makes a subtle reference to the music of Holberg’s time. At the same time his melodic inventiveness gives rise to tunes and turns of phrase that call to mind the expansive moods and colorful rhythms of Norwegian folk music. Without citing any folk songs directly, the composer manages to produce a work that has an identifiable Nordic flavor, international style, and the benchmarks of a work by Grieg.

Shostakovich’s *Concerto for Piano and Orchestra, Op. 35*, premiered in Leningrad, with the composer as soloist, on 15 October 1933. Conductor Leopold Stokowski introduced it in the United States on 12 December 1934 at one of his Concerts for Youth in Philadelphia, with the American pianist Eugene List (1918–1985). While not explicitly named in the title, the trumpet plays an important role throughout the work. Unlike much of Shostakovich’s work, this concerto overflows with gaiety and musical jocularly. The piano, playing a bouquet of scales, and the trumpet, uttering a laconic muted call, open the concerto’s first movement (*Allegro moderato*). The second movement, a melodious *valse triste*, opens with the first violins singing a *cantilena* with muted strings. The third movement (*Moderato*) is only twenty-nine measures long and acts as a transitional passage that leads to the fourth movement (*Allegro con brio*), a sparkling rondo with a radiant coda that brings the concerto to an effective climax.

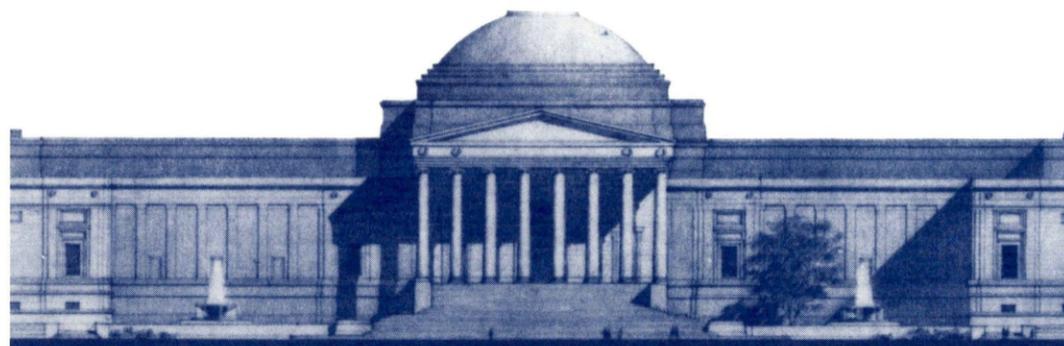
Program notes by Elmer Booze

*Selections from concerts at the Gallery
can be heard on the second Sunday of each month
at 9:00 p.m. on WGMS-FM, 103.5.*

The Fifty-eighth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2347th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *conductor*

MIA CHUNG, *pianist*

DAVID HAGLUND, *trumpet*

Sunday Evening, 7 May 2000
Seven O’clock
West Building, West Garden Court

Admission free

PROGRAM

Arcangelo Corelli (1633–1713)	Suite for String Orchestra (1880)
	Sarabande Gigue Badinerie
Samuel Barber (1910–1981)	Adagio for Strings, Op. 11 (1936)
Edvard Grieg (1843–1907)	Holberg Suite, Op. 40 (1884)
	Praeludium Sarabande Gavotte Air Rigaudon

INTERMISSION

Dmitry Shostakovich (1906–1975)	Piano Concerto No. 1 in C Minor Op. 35, No. 1 (1933)
	Allegro moderato Lento Moderato Allegro con brio

*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 Killarney Bach Festival in the Republic of Ireland, and was the music director of the 1992 Scandinavian Music Festival in Kolding, Denmark.

Mia Chung was born in Madison, Wisconsin, and grew up in the Washington, DC, area. She has quickly ascended to the top rank of American's young pianists, earning wide praise for her incisive interpretations in performance and on recordings. She holds a bachelor's degree from Harvard College, a master's degree from Yale University, and a doctorate from the Juilliard School of Music. Her teachers include George Manos, Peter Serkin, Boris Berman, Raymond Hanson, and Anne Koscielnny. She was the first prize winner of the Concert Artists Guild Competition in 1993, the same year in which she won the United States Trust Award and the Channel Classics Prize. Chosen as an artistic ambassador by the United States Information Agency in 1993, Chung became the first American pianist to perform in Kazakhstan, the Kirghiz Republic, and the Turkmen Republic. She also toured the former Soviet Union, Thailand, Singapore, and the South Pacific Island of Tonga. In 1997 she was awarded an Avery Fisher career grant. Mia Chung is currently artist-in-residence and assistant professor of music at Gordon College in Wenham, Massachusetts. She appears at the National Gallery by arrangement with the Concert Artists Guild of New York.

The three dance movements that make up the *Suite for String Orchestra* were selected by the Spanish violinist and conductor Enrique Fernández Arbós from three of Corelli's *Sonatas for Solo Violin, Op. 5*. The *Sarabande* is the third movement of the *Sonata in D Minor, Op. 5, No. 7*; the *Gigue* is the second movement of the *Sonata in A Major, Op. 5, No. 9*; and the *Badinerie* is the fifth movement of the *Sonata in E Major, Op. 5, No. 11*. In connecting these separate pieces and arranging them for a larger ensemble, Arbós replicated a common practice of the baroque period. However, he exercised modern freedom in his manipulation of the endings, expanding each one to include a coda. The title for the third movement (*Badinerie*) is Arbós' replacement for Corelli's original title, *Gavotta*.

The *Adagio* from Samuel Barber's *String Quartet No. 1, Op. 11*, so affected the famed conductor Arturo Toscanini that he asked Barber to arrange it for the NBC Symphony Orchestra, and he led its first orchestral performance on 5 November 1938. The orchestral version drew great acclaim. Repeat performances followed quickly, and the work eventually became a favorite of audiences throughout the world. The lexicographer and musicologist Nicolas Slonimsky (1894–1994) reported: "It [the *Adagio*