

CONCERTS AT THE NATIONAL GALLERY OF ART

November and December 1992

Dates and Performers

Programs (Subject to change)

NOVEMBER

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| 8 | Janice Fiore, <i>soprano</i>
Martha Schrepel, <i>pianist</i> | Barber: <i>Knoxville: Summer of 1915</i>
Songs by Scarlatti, Richard Strauss,
and Stravinsky |
| 15 | Jeffrey Siegel, <i>pianist</i> | Haydn: <i>Sonata in C Minor</i> ,
<i>Hoboken No. 20</i>
Schumann: <i>Carnaval, Opus 9</i>
Prokofiev: <i>Sonata in B-flat Major</i> ,
<i>Op. 84</i> |
| 22 | National Gallery Orchestra
George Manos, <i>Conductor</i>
Jeffrey Chappell, <i>pianist</i>
Rosa Lamoreaux, <i>soprano</i>
Honoring the exhibition
<i>The Greek Miracle:</i>
<i>Classical Sculpture from</i>
<i>the Dawn of Democracy,</i>
<i>the Fifth Century B.C.</i> | Satie: <i>Gymnopédies</i>
Ravel: <i>Five Greek Songs</i>
Sotireos Vlahopoulos: <i>Dream</i>
<i>Wanderer</i> for piano and orchestra
(World Premiere Performance)
Glazunov: <i>Overture on Greek Themes</i>
Skalkottas: <i>Greek Dances</i> |
| 29 | Jeffrey Multer, <i>violin</i>
Constance Moore, <i>piano</i> | Mozart: <i>Sonata, K. 296</i>
Prokofiev: <i>Sonata No. 1</i>
Schubert: <i>Rondo brillant</i> |

DECEMBER

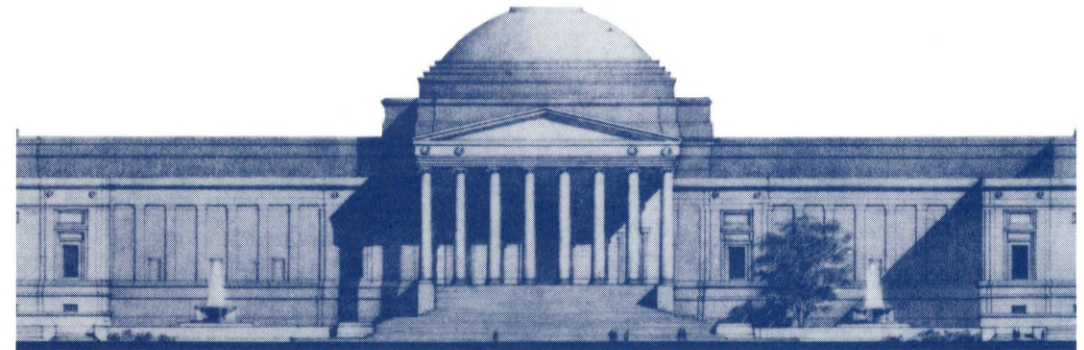
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| 6 | National Gallery Orchestra
George Manos, <i>Conductor</i>
U.S. Navy Band Sea Chanters,
<i>Guest Ensemble</i>
Celebrating the fiftieth
anniversary of the first concert
at the National Gallery
(December 6, 1942) | Vaughan Williams: <i>Serenade to Music</i>
Holst: <i>Let All Mortal Flesh Keep Silence</i>
Haydn: <i>Symphony No. 89</i> |
| 13 | Barry Tuckwell, <i>French horn</i>
Marcantonio Barone, <i>pianist</i> | Koechlin: <i>Sonata, Op. 70</i>
Saint-Saens: <i>Romance in E Major</i> ,
<i>Opus 67</i>
Poulenc: <i>Elegie</i>
Dukas: <i>Villanelle</i>
R. Strauss: <i>Andante</i>
Hindemith: <i>Sonata in F major</i> |
| 20 | The Maryland Camerata
Samuel Gordon, <i>Conductor</i> | Christmas Concert |
| 27 | Hecht and Shapiro, <i>piano duo</i> | Mozart: <i>Andante and Variations, K. 501</i>
Schumann: <i>Pictures from the East</i> |

*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m.
on Sundays on WGTS radio, 91.9 FM, four weeks after the live performance.
The use of cameras or recording equipment is not allowed.*

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2060th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

Sunday Evening, November 1, 1992
at Seven O'clock
West Building, West Garden Court

PROGRAM

Aaron Copland (1900–1990)	Appalachian Spring (1943–44)
Darius Milhaud (1892–1974)	La création du monde (1923)

INTERMISSION

Francis Poulenc (1899–1963)	AUBADE: Concerto for piano and 18 instruments (1929)
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Toccata: Lento e pesante
Récitatif: Larghetto
Rondeau: Allegro
Presto
Récitatif: Larghetto
Andante
Allegro féroce
Conclusion

(The movements are played without breaks.)

This concert is presented in honor of the opening of
the exhibition *Ellsworth Kelly: The Years in France, 1948–1954*.

GEORGE MANOS has enjoyed a long career as soloist and soloist/conductor with orchestras, having made his debut with the National Symphony in 1951, playing Beethoven's *Fourth Piano Concerto*. He was also the resident pianist of the Symphony, during a period in which he played under such eminent guest conductors as Stokowski, Sir Thomas Beecham, and Leonard Bernstein and performed concertos under the baton of the orchestra's music director, Howard Mitchell. Manos has also appeared as soloist with the National Gallery Orchestra on numerous occasions, most recently in 1985. After a gap of seven years, during which his many duties as music director of the the National Gallery and as music director of the Scandinavian Music Festival in Kolding, Denmark have kept him off the piano bench, the Gallery Orchestra is pleased to be performing again with George Manos as pianist and conductor.

Just as American artists such as Ellsworth Kelly viewed time spent in Paris as essential to their development, American composers have also made pilgrimages to that city, especially during the period from 1925 to 1955, when its musical scene was dominated by a master teacher by the name of Nadia Boulanger. Madame Boulanger, herself a composer and conductor, had a gift for imparting the essence of music to her students and for spotting quickly both the flaws and the successes in her pupils' compositions. One of the highlights of her career as a conductor occurred here in Washington in 1938, when she conducted the world premiere performance of Stravinsky's *Dumbarton Oaks Concerto*. The list of Boulanger's pupils reads like a "Who's Who" of American composers and includes Aaron Copland, who spent the years 1919 to 1924 in Paris as one of her most enthusiastic pupils.

Commissioned by Elizabeth Sprague Coolidge, Copland's ballet *Appalachian Spring* had its world premiere performance at the Library of Congress on October 30, 1944. The action of the ballet centers around a celebration by Pennsylvania pioneers of the completion of a new farmhouse, which is intended to be the home of a newlywed couple. A neighbor provides the couple with advice, born of his long years of experience, while a revivalist cautions them that nothing in life is guaranteed, and fate can take many strange turns. In the last scene of the ballet, the couple is left alone, confidently and proudly looking over their new home.

Darius Milhaud, whose hundredth birth anniversary occurred in September, was a man open to all kinds of musical influences. He was a disciple of Erik Satie and a friend of Jean Cocteau, and was inspired by both men to exercise a sharp sense of wit and satire, which fit in well with his innate musical facility and charm. He spent three years in Brazil as an attaché in the French embassy in that country, where his friend, the poet Paul Claudel, had been appointed ambassador. During that time he developed an affinity for Latin rhythms, which remained with him throughout the rest of his career. His travels to and from South America took him to London, where he heard the jazz of Billy Arnold and his band, and his interest in jazz became even more keen after a visit to New York in 1922. He eagerly embraced the new idiom as he wrote a ballet score for the Royal Swedish Ballet, *La création du monde*, which was premiered in Paris by that company in 1923. The orchestral suite has remained a popular favorite among audiences in Europe and the United States, even though the ballet is rarely performed. The opening wail of the saxophone is used repeatedly throughout the work as a unifying motif in what is otherwise a free-ranging, eclectic work.

Poulenc's *Aubade* is unique not only in its instrumentation—eighteen instruments and piano—but also in that it was conceived to be at one and the same time music for ballet and a piano concerto. Poulenc composed the work for a private ballet production at the villa of the Vicomte de Noyet. The *scène* of the ballet is the story of the rebellion of the goddess Diana against the gods' decree that she must ever remain a virgin. She is consoled, to no avail, by some of her friends among the gods, and finally flees to the forest, where she hunts in vain for a means to escape from her unhappiness.