CONCERTS AT THE NATIONAL GALLERY OF ART

February and March 1993

Dates and Performers FEBRUARY

7 The Fresk Quartet Lars Fresk, *violin* Hans-Erik Westberg, *violin* Lars-Gunnar Bodin, *viola* Per-Goran Skytt, *cello*

The Grieg Trio
Solve Sigerland, violin
Ellen Margrete Flesjo, cello
Vebjorn Anvik, piano
Honoring the Edvard Grieg
Anniversary Year

- 21 Angela Hewitt, pianist
- 28 Young Uck Kim, violinist

MARCH

7 National Gallery Orchestra George Manos, *Conductor*

14 Eugenia Zukerman, *flutist* Dennis Helmrich, *piano* Honoring the exhibition *William M. Harnett*

- 21 National Gallery Vocal Arts Ensemble
 George Manos, Artistic Director
 Rosa Lamoreaux, soprano
 Beverly Benso, contralto
 Samuel Gordon, tenor
 Robert Kennedy, baritone
 With members of the
 National Gallery Orchestra,
 George Manos, Conductor
- 28 The Bergen (Norway) Wind Quintet

Gro Sandvik, *flute* Steinar Hannevold, *oboe* Lars Kristian Hom Brynildsen, *clarinet*

Vidar Olsen, *French horn* Per Hannevold, *bassoon* Honoring the Edvard Grieg Anniversary Year Anton Reicha: Quintet, Opus 88, No. 2

Harald Saeverud: *Quintet, Opus 21a* Grieg: *Dances and Songs, Opus 17* Françaix: *Quartet*

Nielsen: Quintet, Opus 43

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

For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

Programs (Subject to change)

Dag Wirén: Quartet, Opus 28, No. 4

Brahms: Quartet No. 3

Haydn: *Trio in G Major* Dvorak: *Trio, Opus 65* Lasse Thoresen: *Bird of the Heart*

Bach: Partita No. 5, BWV 829 Chopin: The Four Impromptus Granados: Spanish Dancers, Volume 2

To be announced

To be announced

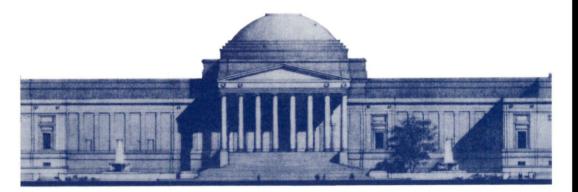
J. S. Bach: Sonata in B Minor, BWV 1030 Copland: Duo for Flute and Piano Messiaen: La merle noir

A concert of Bach arias

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2073rd Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, Conductor

Sunday Evening, January 31, 1993 at Seven O'clock West Building, West Garden Court

PROGRAM

Albert Roussel (1869–1937) The Spider's Feast: Symphonic Fragments Opus 17 (1913)

Sergey Prokofiev (1891–1953)

Symphony No. 1 in D ("Classical Symphony") Opus 25 (1916–17)

Allegro con brio Larghetto Gavotte: Non troppo allegro Finale: Molto vivace

INTERMISSION

Wolfgang Amadeus Mozart (1756–1791) Symphony No. 41 in C Major, K. 551 (1788)

Allego vivace Andante cantabile Menuetto: Allegretto Molto allegro

First convened in 1942 using members of the National Symphony, the NATIONAL GALLERY ORCHESTRA has presented concerts in the National Gallery on a regular basis ever since. It has had the privilege of playing the world premiere performances of significant works by nationally known composers, among them the *First Symphony* of Charles Ives, David Diamond's *Concertino for Piano and Orchestra* and Daniel Pinkham's *Fourth Symphony*. In the course of the 1992-1993 season, the orchestra has celebrated the fiftieth anniversary of the first concert at the Gallery and will also reach the milestones of the fiftieth American Music Festival and the fiftieth anniversary of the first concert conducted by the orchestra's emeritus conductor, Richard Bales.

Conductor, composer, and pianist GEORGE MANOS has been music director at the National Gallery and conductor of the National Gallery Orchestra since 1985. He has taught piano, conducting, and chamber music at Catholic University and has served as director of the Wilmington, Delaware, School of Music. He founded and for ten years directed Ireland's Killarney Bach Festival and is currently artistic director of the Scandinavian Music Festival in Kolding, Denmark. Upon first examination, Albert Roussel and his music do not seem to fit the pattern established by the French masters who preceded him. Where, one might ask, is there any of the explosive passion of Berlioz and César Franck, or of Delacroix and Géricault? Where the sprawling grandeur of a novel by Balzac or Victor Hugo? Or where the expansive fantasy of the French gothic cathedrals and the music of Dufay and Machaut which was inspired by their architecture? A closer look at Roussel's best works, however, reveals an engagingly Gallic sense of graceful form, clarity, logic, balance, and restraint. Equally Gallic are the sturdy, stamping rhythms that enliven his *Third* and *Fourth Symphonies* and his ballets, as well as the piquant surprises that crop up among his usually conservative harmonies.

In *The Spider's Feast*, Roussel followed the lead of his favorite composer, Ravel, in adapting the impressionist approach to music to a ballet about life and death in the insect world. The drama and emotions of the miniature world of insects were a perfect medium for Roussel, who matched them with vivid melodies, wry harmonies, and spider-like threads of instrumental texture.

Although Sergey Prokofiev was of draft age when World War I broke out, he was not taken into the army, since he was the only son of a widow. One of the projects he was thus enabled to accomplish during the war years was his first symphony, which he deliberately patterned after the symphonies of Mozart. The chaotic conditions that prevailed in Russia between the commission that was issued in 1916 and the first performance in 1918 almost prevented the work from being performed. It is a credit to Prokofiev's standing as a musician that the project was carried through to completion under his direction, in spite of the fact that the new Bolshevik government had reconstituted and renamed the St. Petersburg Orchestra. Prokofiev also conducted the first United States performance of the *Classical Symphony*, which was given in December 1918 by the Russian Symphony Orchestra of New York. Some of the members of that orchestra were exiles from the Imperial Orchestra of St. Petersburg, which had been slated to give the first performance two years earlier.

Credit or blame, depending upon one's outlook, for assigning the nickname "Jupiter" to Mozart's great *C Major Symphony* goes to the early nineteenth century pianist and publisher J. B. Cramer, who also assigned the inappropriately autocratic "Emperor" label to Beethoven's *Fifth Piano Concerto*. Cramer meant only to refer to the majestic quality of these works, but subsequent interpreters have insisted on hearing Jupiter's thunderbolts in the triplets of the first movement of the "*Jupiter*" *Symphony* and in finding Parnassian calm and beauty in the *Andante cantabile*. Mozart himself gave a much more mundane clue as to why he was able to produce not just one, but three symphonic masterpieces in the summer of 1788. On June 27 of that year, he wrote: "I have done more work in the ten days since I have lived here (in more spacious lodgings made possible by his appointment as Court composer to the Austrian emperor) than in two months in my other lodgings. I should be far better here were it not for the gloomy thoughts that often come to me. I must drive them away resolutely, for I am living comfortably, pleasantly, and cheaply."