# CONCERTS AT THE NATIONAL GALLERY OF ART March and April 1993

Dates and Performers

Programs (Subject to change)

### **MARCH 1993**

- 14 Eugenia Zukerman, flutist Dennis Helmrich, pianist Honoring the exhibition William M.Harnett
- J. S. Bach: Sonata in B Minor, BWV 1030 Copland: Duo for Flute and Piano Messaien: Le merle noir
- 21 National Gallery Vocal Arts A concert of Bach cantatas and arias
  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
  - 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 Saeverud: Quintet, Opus 21a Grieg: Dances and Songs, Opus 17 Françaix: Quartet Nielsen: Quintet, Opus 43

### **APRIL 1993**

4 Ralph Votapek, piano

Beethoven: Sonata, Opus 7 Chopin: Nocturne, Opus 48, No. 1 Griffes: Sonata (1918)

11 The Howard University Chorale Easter Concert Dr. Weldon Norris, *Conductor* 

## THE 50TH AMERICAN MUSIC FESTIVAL (April 18 through May 9, 1993)

18 National Gallery Orchestra George Manos, *Conductor*  Works by Richard Bales, Deems Taylor, and Henry Cowell

25 Phyllis Bryn-Julson, *soprano* Donald Sutherland, *pianist* Rudy Vrbsky, *oboist*  Songs by Ives, H. Stevens Brewster, Ronald Perera, Gunther Schuller, Lee Hoiby

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.

## THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

### **National Gallery of Art**



2078th Concert

### NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, Conductor

Sunday Evening, March 7, 1993 at Seven O'clock West Building, West Garden Court

### **PROGRAM**

Wolfgang Amadeus Mozart (1756-1791)

Overture to The Marriage of Figaro (1786)

Jan Sibelius (1865-1957)

Historical Scenes, Opus 66 (1912)

1. The Hunt 2. Love Song

3. At the Drawbridge

#### INTERMISSION

Johannes Brahms (1833-1897)

Serenade No. 1 in D Major Opus 11 (1857-58)

Allegro molto Scherzo: Allegro non troppo Adagio non troppo Menuetto I and II

Scherzo: Allegro Rondo: 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*. On April 18 of this year, the Orchestra and Maestro Manos will reach another milestone, as they present the opening concert of the Fiftieth American Music Festival.

Mozart had been collaborating with librettist Lorenzo da Ponte for a year in search of a libretto for his first foray into Italian opera when the composer himself suggested adapting the French opera *Le mariage de Figaro*, which had been produced in Paris in 1784 with great success. Once decided upon, the project received his feverish attention, but the overture was nevertheless not finished until the day before the first performance, which took place May 1, 1786. The production was a triumph, much to the chagrin of rival court composers Righini and Salieri, who had introduced Italian operas in Vienna during the previous season with less success. So many of the arias and set pieces from Mozart's *Mariage* were encored for the enthusiastic audience that the performance went far beyond its expected length. The emperor, ostensibly to protect his singers from exhaustion, but more probably to protect himself from another overly long afternoon in the palace theatre, decreed that henceforth no repetitions were to be allowed in that venue.

Sibelius' Opus 66 is the second set of historical scenes he wrote, the first having been composed in response to the political events of 1899, when Finland's independence was being severely threatened by Tsarist Russia. The scenes of the second set, which dates from 1912, bear no apparent relation to current events, but are more mystical in nature. The Hunt features traditional hunting horn calls presented against a harmonic background in which the tritone is the dominant sound, evoking the mystery of the forest. The Love Song takes on an other-worldly quality, due in no small measure to the use of the harp. At the Drawbridge has the quality of a masque, partaking of the rhythms and repetitions of the dance, but is developed to an extent far beyond that of the Renaissance model.

Brahms' *Opus 11* has all of the qualifications of a symphony, but bears the title *Serenade* because it was originally conceived for string octet. Stimulated by a comment made by Clara Schumann when she first heard the work that it could only be improved by fuller instrumentation, Brahms expanded and rearranged the work several times, first for piano solo, and then in 1858 for a chamber orchestra he was conducting in Düsseldorf. Two years later, he collaborated with Joseph Joachim in expanding the scoring for use by a full symphony orchestra, which the latter was conducting at the time in Hannover.