CONCERTS AT THE NATIONAL GALLERY OF ART Under the Direction of George Manos

NOVEMBER 1994

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13	The Mientka Duo	Music for cello and piano by
	Kathryn Mientka, piano	Barber, MacDowell, Copland,
	Tim Mientka, cello	and other American composers

Haydn: Sonata No 53 in E Minor Schubert: 3 Moments musicaux Liszt: Six Paganini Etudes Chopin: Nocturne, Op 27, No. 1 Sonata in B Minor Picker: Old and Lost Rivers

27 National Gallery Orchestra George Manos, *Conductor*

Tzimon Barto, pianist

Mozart: Serenade, K. 361 R. Strauss: Le bourgeois gentilhomme

DECEMBER 1994

4 Brian Ganz, pianist

Beethoven: Sonata, Opus 90 Schubert: 3 Klavierstücke Debussy: Images Chopin: Barcarolle and Etudes

- 11National Gallery OrchestraHaydn: Symphony No. 96George Manos, ConductorRavel: Mother Goose Ballet
- 18 The Maryland Camerata Christmas Concert Dr. Jeanine Trent, Conductor
- 25 No concert

JANUARY 1995

- 1 No concert
- 8 National Gallery Orchestra Gala Viennese New Year Concert George Manos, Conductor
- 15 Ann Koscielny, *pianist* Beethoven: Sonatas, Op. 2, Op. 31, No. 2, and Op. 106

The Fifty-third Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2135th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, Conductor

Sunday Evening, November 6, 1994 at Seven O'clock West Building, East Garden Court Admission free

PROGRAM

Johannes Brahms Tragic Overture in D Minor, Op. 81 (1833-1897) (1880)

Edvard Grieg (1843-1907) Lyric Suite, Opus 54 (1891)

The Shepherd Boy Norwegian Rustic Dance Nocturne March of the Dwarfs

INTERMISSION

Sergey Prokofiev (1891-1953)

Romeo and Juliet Suite No. 2 Opus 64ter (1936)

The Montagues and the Capulets Young Juliet Friar Laurence Dance Romeo and Juliet Before Parting Dance of the Antillan Girls Romeo at the Grave of Juliet

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 during the performance is not allowed.

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

Brahms left no clue as to the tragedy he might have had in mind as he wrote the *Tragic Overture* during one of his summers in the Swiss resort town of Pörtschach. It is most likely that the adjective tragic is used here by Brahms in its generic sense, with reference to tragedy as a literary form. Although the music implies a struggle of Herculean proportions, alternating with a mood of resignation, the triumphant end of the overture is the musical equivalent of a victorious resolution of tragic events.

In 1891, Edvard Grieg returned to piano pieces he had written over the previous twenty-five years and selected four of his favorites for orchestration. The piano pieces had been published as *Lyric Pieces*, so it was only natural that the resulting orchestral suite should be called *Lyric Suite*. Each piece expresses the composer's musical response to some aspect of Norwegian culture, with the exception of *Nocturne*, which is a quiet and reflective genre piece of a type that was extremely popular in the late nineteenth century.

The final work on this program is the second of three suites that Prokofiev compiled from the music he wrote for a Bolshoi Theatre production of the ballet *Romeo and Juliet*. This ballet did not have an easy birth, by any means. Prokofiev received the commission for the music from the Soviet Ministry of Culture in 1935, and had completed the score for most of the scenes by the end of that year. There was a problem, however. At the behest of the Ministry, which felt that the gloomy double suicide of the lovers was not appropriate material for the proletarian audience, an obedient librettist had revised the story to have a happy ending. The first version of the ballet had Juliet awakening just in the nick of time, and finding Romeo still alive at her side.

When the Bolshoi dancers and choreographers saw this libretto, they pronounced it a scandal and sent it right back to the librettist and composer for complete revision and restoration of Shakespeare's ending. A prolonged struggle ensued, and the situation was not resolved for three years. During the interval, Prokofiev had time to orchestrate and publish the music in the form of three suites, which ended up being performed by orchestra alone before the ballet ever reached the stage. The first performance of the suite on tonight's program took place here in the United States in 1937, when Prokofiev appeared as guest conductor with the Chicago Symphony.