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

DECEMBER 1994

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

5 Ann Koscielny, *pianist* Beethoven: *Sonatas*, *Op. 2*, *Op. 31*, *No. 2*, and *Op. 106*

22 Benjamin Shapira, *cellist* Sevgi Topyan, *pianist* Bach: Suite No. 3

Brahms: Sonata, Opus 99 Shapira: Largo Dolente Kodaly: Sonata for Cello Solo

29 National Gallery Vocal Arts Ensemble George Manos, Artistic Director Music of seventeenth, eighteenth, and nineteenth century Italy

HONORING THE EXHIBITION,

The Glory of Venice: Art in the Eighteenth Century

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.

The Fifty-third Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2140th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, Conductor

Sunday Evening, December 11, 1994 at Seven O'clock West Building, East Garden Court Admission free

PROGRAM

Wolfgang Amadeus Mozart (1756–1791)

Overture to "The Abduction from the Seraglio" (1782)

Maurice Ravel (1875–1937)

Ballet: Ma mère l'oye (Mother Goose) (1910)

Prélude
Danse du Rouet et Scène
Pavane de la Belle au bois dormant
Les entretiens de la Belle et de la Bête
Petit Poucet
Laideronnette, Impératrice des Pagodes
Le jardin féerique

INTERMISSION

Franz Joseph Haydn (1732–1809)

Symphony No. 96 in D Major, H. I:96 ("The Miracle") (1791)

Adagio Andante

Menuetto: Allegretto Finale: Vivace assai

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One of Haydn's contemporaries who admired his work greatly was the German impresario Johan Peter Salomon, who spent most of his career in London. He tried over a period of several years to persuade Haydn by means of letters from London to interest him in spending a concert season in the English capital, but his letters went unanswered. When Salomon heard in 1790 of the death of Haydn's patron, Prince Esterhazy, he sensed that his moment had come and rushed off to Vienna. By the time he arrived. Esterhazy's successor had disbanded the court orchestra, leaving Haydn with a position as court chapel master, but no duties. This discouraging turn of events at home and a generous financial offer (twelve hundred pounds for an opera and six symphonies, with all expenses paid while in London) convinced Havdn that the trip would be a good idea, in spite of the fact that he had never traveled beyond Vienna and knew no English. As it turned out, Haydn ended up having to pay most of his own expenses, at prices he found exorbitant, but he enjoyed the attention of the cream of London society and the adulation of the audiences at his concerts. The latter were so successful that he agreed to stay on for a second season.

The "Miracle" Symphony was the musical keystone for the first of Haydn's London concerts, which took place March 11, 1791. The work earned its nickname because of a bizarre event that was remembered by subsequent generations as having taken place on that occasion. When Haydn came on stage to play the harpsichord in the symphony, those who were seated further back in the auditorium left their seats and crowded forward, in order to catch a glimpse of him. While their seats were still empty, the huge chandelier that hung above them crashed to the floor, and it was indeed a miracle that no one was injured. As a matter of fact, this incident occurred at a concert when another of Haydn's symphonies was on the program, but the name has stuck to his Symphony No. 96.

Ravel originally conceived *Ma mère l'oye* as a piano duet, composed for and dedicated to children, and the 1910 world premiere of the duet was performed by children: Christine Verger, age six, and Germaine Duramy, age ten. The orchestral version followed the next year, and eventually evolved into a full-blown ballet. With the exception of the *Prélude*, each of the movements makes reference to a popular fairy tale. Both the second and third movements are scenes from *The Sleeping Beauty*, followed by a conversation between *Beauty and the Beast*. The fifth and sixth movements have reference to *Tom Thumb* and *The Ugly Little Girl, Empress of the Pagodas*, respectively, while the final movement is a musical impression of the garden in which Sleeping Beauty is awakened by Prince Charming.