CONCERTS AT THE NATIONAL GALLERY OF ART

Under the Direction of George Manos

OCTOBER 1997

12 Kocian String Quartet Smetana: Quartet No. 2

Schulhoff: Quartet No. 1
Dvorák: Quartet No. 12

19 Sharon Christman, soprano Debussy: Quatre chansons Michael Patterson, pianist Quatre chansons de jeunesse

de jeunesse Wolf: Verschwiegene Liebe

Rowley: 3 Mystical Songs

26 Alexei Lubimov, pianist Brahms: Two Rhapsodies

Fantasies, Opus 16

Schubert: Impromptus, Opus 9
"Wanderer" Fantasy

NOVEMBER 1997

2 National Gallery Orchestra Handel/Harty: Water Music

George Manos, conductor Porter: Music for Strings Hindemith: Five Pieces

Bizet: Symphony No. 1

9 Jon Humphrey, *tenor*Raymond Hanson, *pianist*Lieder by Schubert, Schumann,
Brahms, and Hugo Wolf

16 The Peabody Trio Kagel: Trio

Dvorák: "Dumky" Trio

23 Kemal Gekić, pianist Liszt: Six Consolations

Transcendental

Etudes

Chopin: Andante spianato et

grande polonaise

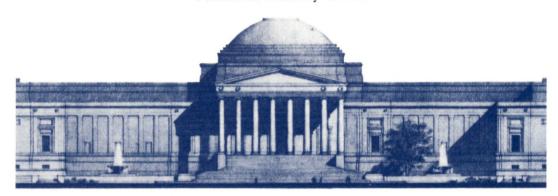
The use of cameras or recording equipment during the performance is not allowed.

For the convenience of concertgoers the Garden Café remains open until 6:30 pm.

The Fifty-sixth Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art



2240th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, Conductor

Sunday Evening, October 5, 1997 at Seven O'Clock West Building, West Garden Court

Admission Free

PROGRAM

Jean Sibelius (1865–1957)

Karelia Overture Opus 10 (1893)

Sibelius

Karelia Suite, Opus 11

Intermezzo Ballade Alla marcia

INTERMISSION

Felix Mendelssohn (1809–1847)

Symphony No. 3 "Scottish" in A Minor Opus 56 (1842)

Andante con moto; allegro un poco agitato Vivace non troppo Adagio Allegro vivacissimo

First convened in 1942 using members of the National Symphony, the NATIONAL GALLERY ORCHESTRA has presented concerts in the Gallery on a regular basis ever since. As the number of professional orchestras in the Washington area has grown, so has the number of sources from which the Gallery Orchestra draws prime freelance professional musicians. In the context of the American Music Festival, it has presented the world première and Washington première performances of more than 150 works, including thirty-four symphonies and fifteen concertos. Under the direction of Gallery music director George Manos, the orchestra also regularly includes works by American composers in its concerts with mixed repertoire.

This concert marks the beginning of GEORGE MANOS' thirteenth season as music director at the National Gallery and artistic director of its American Music Festival and resident ensembles. A native Washingtonian, George Manos was already organizing and conducting orchestras in this city at the age of seventeen. First among these was the New Washington Sinfonietta, followed in later years by the National Association of American Composers and Conductors Chamber Orchestra, which specialized in the presentation of new music by American composers. He continues to bring new ideas and innovations to the musical life of the National Gallery, including the addition of new resident performing ensembles and the inclusion of jazz, bluegrass, and Gospel music in the Gallery's American Music Festivals.

In 1891 Jean Sibelius and his new bride spent their honeymoon in a region of eastern Finland called Karelia. This region had been split between Finland and Russia since the fourteenth century, and the portion that was a part of Finland was seen by the Russians as a prime candidate for annexation. In 1892 a committee of students at Viborg University in Helsinki decided to raise funds for cultural projects in Finnish Karelia, so as to safeguard it against the Russianization policies of the Tsar. The committee approached Sibelius, asking him to write incidental music for a gala fund-raising event. He was only too glad to oblige, having a fresh store of fond memories of the region and a notebook full of folk tunes that he had collected while he was there. The result was the overture that begins this program and seven short pieces, three of which are presented as a suite.

The origins of Mendelssohn's "Scottish" Symphony date to 1829, when the composer was traveling in Scotland. Among the sites he visited was the Holyrood Palace Chapel in Edinburgh, where Mary, Oueen of Scots had been crowned some 250 years before. By the early nineteenth century the chapel was in ruins, but its intriguing history and mysterious appearance inspired Mendelssohn to write down a short theme. Thirteen years passed before he expanded this theme to a symphony, and by that time his fourth and fifth symphonies had already been completed. Because Mendelssohn consistently referred to his visit to Holyrood as the inspiration for this symphony, it was later identified as his third and was given the nickname "Scottish." Mendelssohn conducted the première performance in 1842 in Leipzig. An insight into audience etiquette of the time is provided by his specific instructions for that performance: "(The Symphony) should be performed continuously, without pauses for applause (between the movements)."