

CONCERTS AT THE NATIONAL GALLERY OF ART

*Under the Direction of George Manos*

FEBRUARY 1995

- 12 Thomas Schumacher, *pianist*  
Schubert: *Sonata, Op. 78*  
Chopin: *Polonaise-fantaisie*  
Prokofiev: *Sonata No. 6*
- 19 Ecco Trio  
Evelyn Elsing, *cello*  
Junko Ohtsu, *violin*  
Collette Valentine, *piano*  
with Linda Mabbs, *soprano*  
Liebermann: *Trio, Opus 32*  
Shostakovich: *Seven Romances*  
*for Soprano and Piano Trio*  
Beethoven: "Archduke" *Trio*
- 26 Paul Badura-Skoda, *pianist*  
Schumann: *Scenes of Childhood*  
*Symphonic Etudes, Opus 13*  
Chopin: *C-sharp Minor Nocturne*  
*Ballade No. 3*  
*Sonata in B-flat Minor*

MARCH 1995

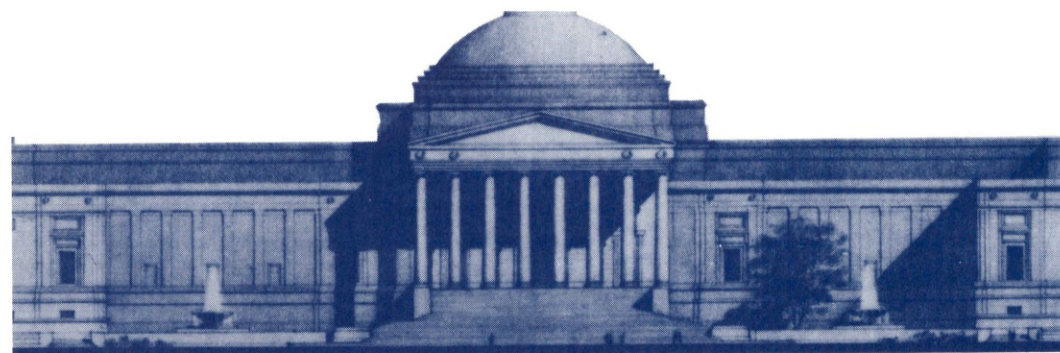
- 5 National Gallery Orchestra  
George Manos, *Conductor*  
Music of J.S. Bach  
*Orchestral Suite in C Major*  
*Concerto for Violin and Oboe in C Minor*  
*Coffee Cantata*
- 12 Henriette Schellenberg, *soprano*  
and Daniel Lichti, *baritone*  
Arlene Shrut, *pianist*  
Hugo Wolf: *Italienisches*  
*Liederbuch*
- 19 Sarah Johnson, *violinist*  
Jane Hawkins, *pianist*  
Beethoven: "Spring" *Sonata*  
Frazella: *Fiddlers Galaxy*  
Amy Beach: *Three Pieces*  
Wm. Grant Still: *Suite for*  
*Violin and Piano*  
Clara Schumann: *3 Romances*

*The Fifty-third Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



*2146th Concert*

**NATIONAL GALLERY ORCHESTRA**

**GEORGE MANOS, *Conductor***

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Sunday Evening, February 5, 1995  
at Seven O'clock  
West Building, East Sculpture Hall

*Admission free*

## PROGRAM

Alexander Borodin  
(1833-1887)    In the Steppes of Central Asia  
(1887)

Edvard Grieg    Three Orchestral Pieces from Sigurd Jorsalfar  
(1843-1907)    (1872)

Prelude: In the King's Hall  
Intermezzo: Borghild's Dream  
Triumphal March

## INTERMISSION

Anton Bruckner    from Symphony No. 4 in E-flat Major  
(1824-1896)    ("The Romantic") (1874)

Andante  
Scherzo

*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.*

Alexander Borodin's *In the Steppes of Central Asia* is best described as an orchestral sketch, especially in the light of the fact that Borodin provided a verbal description in the score of the scene he sought to evoke: "Out of the silence of the sandy steppes of central Asia come the sounds of a peaceful Russian song. Along with them are heard the melancholy strains of Oriental melodies, then the stamping of approaching horses and camels. A caravan, accompanied by Russian soldiers, traverses the measureless waste. With full trust in its protective escort, it continues its long journey in a carefree mood. Onward the caravan moves, the songs of the Russians and those of the Asiatic natives mingling in common harmony. The refrains curl over the desert and then die away in the distance." Central Asia held a lifelong fascination for Borodin, as is witnessed by the subject he chose for his *magnum opus*, the opera *Prince Igor*, which deals with the exploits of that Russian prince among the Polovtsians. *In the Steppes of Central Asia* was enthusiastically received in Europe and led to Borodin's acceptance by the musical public of Austria, Germany, and France, which was at that time the measure of success for a Russian composer.

One of the Norwegians who encouraged Edvard Grieg to incorporate Norwegian folk music in his orchestral and choral compositions was the playwright Bjørnstjerne Bjørnson. Although Bjørnson declined to engage Grieg as music director of his Christiania Theatre, he did hold Grieg's music in high regard. Between 1867 and 1872 the two men collaborated to produce a number of choral settings of poems, and when Bjørnson was ready to stage his play *Sigurd Jorsalfar*, he commissioned Grieg to write the incidental music for it. On the occasion of Grieg's sixtieth birthday in 1903, it was Bjørnson who was chosen to deliver the salutatory speech.

Bruckner's *Fourth Symphony* has two important unifying elements. The first is the descending interval of a perfect fifth, which is heard in the main theme of the *Andante*. The same interval occurs in the hunting call of the *Scherzo*. The second element is a rhythm which was employed so frequently by Bruckner that it has come to be known as "the Bruckner rhythm." It consists of two quarter notes, followed by a triplet of three quarter notes, altogether filling one 4/4 measure. Bruckner attached the label "Romantic" to this symphony some years after it was completed, at the same time that he was developing a programmatic story to go with it. Eventually he abandoned the idea of a program, but the nickname remained.