

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

JUNE 1997

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| 8 | National Gallery Chamber
Players Wind Quintet
George Manos, <i>Artistic
Director</i> | Works for wind quintet by
Anton Reicha, Jacques Ibert,
and Adolph Deslandres |
| 15 | National Gallery Chamber
Players String Quartet
George Manos, <i>Artistic
Director</i> | Mozart: <i>Divertimento, K. 136</i>
Shostakovich: <i>Quartet No. 11</i>
Beethoven: <i>Quartet, Op. 59,
No. 3</i> |
| 22 | Gordon Fergus-Thompson,
<i>pianist</i> | Schumann: <i>Papillons, Opus 2</i>
Scriabin: <i>Sonata, Opus 23</i>
Ravel: <i>Gaspard de la nuit</i> |
| 29 | Jeffrey Solow, <i>cellist</i>
Doris Stevenson, <i>pianist</i> | Bach: <i>Sonata No. 2 in D Major</i>
George Walker: <i>Sonata (1957)</i>
Joaquin Nin: <i>Chants d'Espagne</i> |

(Last concert of the season)

*Concerts at the National Gallery of Art resume
on October 5, 1997 with a performance by
the National Gallery Orchestra, George Manos, conductor.*

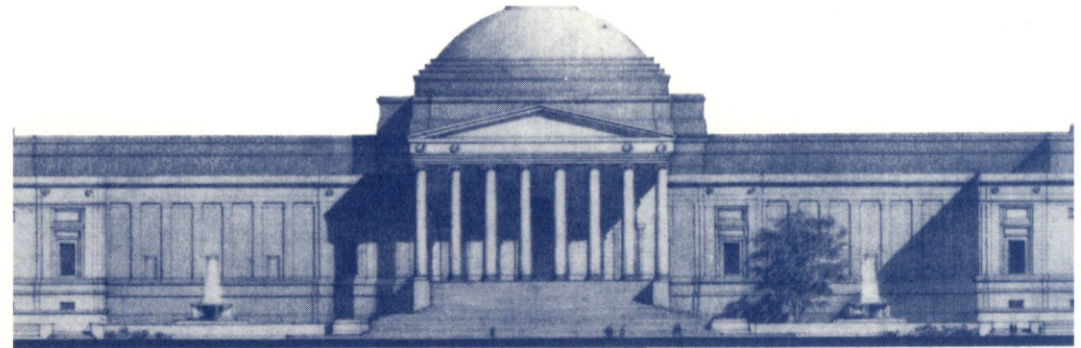
*Concerts from the National Gallery are broadcast in their
entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM,
four weeks after the live performance. The use of cameras or
recording equipment during the performance is not allowed.*

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

The Fifty-fifth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2235th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

LOIS DARLING, *soprano, Guest Artist*

Sunday Evening, June 1, 1997
at Seven O'clock
West Building, West Garden Court

Admission Free

PROGRAM

Ludwig van Beethoven
(1770-1827)

Excerpts from the
Incidental Music to
"Egmont", Opus 84 (1810)

Overture
Lied: Die Trommel gerühret
Zwischenakt I: Andante
Zwischenakt II: Larghetto
Lied: Freudvoll und leidvoll
Siegessymphonie: Allegro con brio

INTERMISSION

Johannes Brahms
(1833-1897)

Symphony No. 2 in D Major
Opus 73 (1877)

Allegro non troppo
Adagio
Allegretto grazioso (quasi andantino)
Allegro con spirito

*This concert has been made
possible by The Circle of the National Gallery of Art.*

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 free-lance professional musicians. In the context of the American Music Festival, it has presented the world premiere and Washington premiere performances of more than one hundred fifty 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 completion of GEORGE MANOS' twelfth 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 performing ensembles and the addition of jazz, bluegrass, and Gospel to the types of music included in the Gallery's American Music Festivals.

Soprano LOIS DARLING was born in Freedom, Pennsylvania, where she began studying piano at the age of five. She graduated from the Peabody Conservatory of Music, where she studied piano and voice under Mieczyslaw Munz, Justin Williams, and Ifor Jones. In Washington, she continued her studies under Todd Duncan. In addition to numerous solo recitals, Ms. Darling has appeared with the Baltimore Symphony, the National Symphony, and the National Gallery Orchestra under George Manos. She has been a featured soloist at the Library of Congress and the Kennedy Center and with the Bach Chorale of Bethlehem, Pennsylvania. She performed in the United States premiere of Hindemith's *Frau Musica* and was soloist with Todd Duncan in a Washington performance of Delius' *Mass of Life*.

Goethe's *Egmont* tells the story of a Flemish count who demonstrates heroism in the face of Spanish oppression of his country in the eighteenth century. Beethoven's music for the play was written for productions that took place in Vienna in 1810 and 1811, at which time the city was under occupation by Napoleon's troops. The double meaning of the Spanish occupation of Flanders would not have been lost on the Viennese audience. Captured in an attempt to rescue his beloved Klärchen from the Spaniards, Egmont goes bravely to his death, but not before prophesying his country's uprising against the occupying forces. Beethoven adds a happy ending in music to the story, as it were, by providing the play with a *Siegessymphonie* (*Victory Symphony*) as a postlude to the action on the stage. The play is presented throughout as spoken dialogue, except for two arias given to Klärchen:

Die Trommel gerühret

Die Trommel gerühret!
Das Pfeifchen gespielt!
Mein Liebster gewaffnet
Dem Haufen befiehlt,
Die Lanze hoch führet,
Die Leute regieret.
Wie klopft mir das Herze!
Wie wallt mir das Blut!
O hätt ich ein Wämslein
Und Hosen und Hut!

Ich folgt ihm zum Tor 'naus
Mit mutigem Schritt,
Ging durch die Provinzen,
Ging überall mit.
Die Feinde schon weichen,
Wir schiessen dadrein!
Welch Glück sondergleichen
Ein Mannsbild zu sein!

The Drum Beating

The drum beating,
The fife squealing,
My lover, fully armed,
Leads on his troops.
Lance held high,
He rules his people.
How my heart beats!
How my blood races!
O, had I but a doublet,
Breeches and a helmet!

I'd follow him out through the
gates with bold strides,
And go through his provinces,
Go everywhere with him.
The enemy would retreat,
We would shoot into them!
What fortune beyond compare
to be a man!

Freudvoll und leidvoll

Freudvoll und leidvoll,
Gedankenvoll sein,
Langen und Bangen
In schwebender Pein,
Himmelhoch jauchzend,
Zum Tode betrübt;
Glücklich allein
Ist die Seele, die liebt.

Joyful and Sorrowful

Joyful and sorrowful,
Sunk deep in thought,
Longing and fearful,
In painful suspense,
Rejoicing to heaven,
Grieving to death -
Happy alone is the
heart that's in love.

The music of Brahms is by and large serious in tone, and his *Second Symphony* is no exception. By contrast, the man himself was fond of jokes and jibes, which he aimed more often than not at himself. When he submitted this symphony to the publisher, Simrock in 1878, he suggested that the score be printed with a black border, since the work was so like a dirge! Unlike Brahms' experience with his *First Symphony*, which he worked on and re-worked with great anxiety over a period of fifteen years, he was able to complete his *Second Symphony* in only four months.

In this and in all of Brahms' symphonies, the two inner movements have what is known in music theory as three-part song form (A, B, A,) with the added touch that Brahms' B sections present a new key as well as a new melody. The third movement, *Allegretto grazioso*, begins very much like an Austrian *Ländler*, but as the B section arrives, the music shifts to a new tempo (*Presto ma non assai*). True to form, however, the original tempo, key, and melody return as the movement ends. Although more heroic than the other movements, the final *Allegro con spirito* preserves the basically lyrical character of the symphony as a whole.