Brahms and the violinist Joseph Joachim, from whom he had become estranged following Joachim's divorce from his wife. The two musical giants made peace with one another, and the first performance took place on October 18, 1887, with Joachim and cellist Robert Hausmann as soloists and Brahms conduct-

ing the Gürzenich Orchestra of Cologne.

Brahms uses the traditional format for the concerto, that is, three movements: fast, slow, fast. However, the first movement ranges freely and does not adhere strictly to the classical sonata-allegro form. The second movement, marked *Andante*, is a three-part song form, characterized by music critic Walter Niemann as "a great ballade, steeped in the rich, mysterious tone of a northern evening atmosphere." The finale (*Vivace non troppo*) is a jocose and joyful rondo.

-Program notes by Elmer Booze

Concerts at the National Gallery of Art Under the Direction of George Manos

November 1998

29 João Carlos Martins, pianist

J. S. Bach:

Ten Preludes and

Fugues from "The

Well-tempered

Clavier"

Mozart:

Sonata, K. 309

Sonata, K. 330

December

6 Nai-Yuan Hu, violinist Nelson Padgett, pianist Mozart:

Sonata, K. 377

R. Strauss: Korngold:

Sonata, Op. 18 Much Ado about Nothing, Op. 11

Mendels-

sohn:

Sonata in F Major

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-seventh Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art



2286th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, conductor
CLAUDIA CHUDACOFF, violinist
MARCIO BOTELHO, cellist

Sunday Evening, November 22, 1998 Seven O'clock West Building, West Garden Court

Admission free

PROGRAM

Wolfgang Amadeus Mozart (1756–1791)

Overture to "Don Giovanni" K. 527 (1786)

Mozart

Symphony No. 35 in D Major ("Haffner") K. 385 (1782)

Allegro con spirito Andante cantabile Menuetto

Menuetto Finale: Presto

INTERMISSION

Johannes Brahms (1833–1897)

Concerto for Violin, Cello, and Orchestra in A Minor, Opus 102 (1887)

Allegro Andante

Vivace non troppo

Conductor, composer, and pianist George Manos has been director of music at the National Gallery of Art and conductor of the National Gallery Orchestra since 1985. A native Washingtonian, Manos' career as a performing pianist and teacher has included several years on the faculty of Catholic University and directorship of the Wilmington, Delaware, School of Music. Maestro Manos founded and directed for ten years the Killarney Bach Festival in the Republic of Ireland, and was the music director of the 1992 Kolding, Denmark, Scandinavian Music Festival.

Violinist Claudia Chudacoff, a graduate of the Eastman School of Music, has performed regularly as concertmaster with the National Gallery Orchestra since 1992. In addition to several solo appearances with the orchestra under George Manos, she has also appeared with the Toledo Symphony, the Louisville Ballet, the Ann Arbor Symphony, and the Chamber Orchestra of the Unites States Marine Band.

Cellist Marcio Botelho graduated cum laude from the Col-

lege Conservatory of Music of the University of Cincinnati, where he studied cello with Peter Wiley, formerly of the Beaux Arts Trio. He was also a student of Steven Doane at the Eastman School of Music. In addition to performing as principal cellist and soloist with the Gallery orchestra, Botelho is a member of the Millbrook Orchestra in Shepherdstown, West Virginia, and the Chamber Orchestra of the United States Marine Band.

Considered Mozart's greatest opera, *Don Giovanni* premiered in Prague on October 29, 1787. The *Overture* is purported to have been written at the last minute, literally the night before the dress rehearsal. Reportedly the parts were not copied in time for that rehearsal and were sight-read at the performance. In a radical departure from opera tradition, which dictates that the important arias from each act are introduced in the overture, Mozart used only themes from the last act, when Don Giovanni encounters his fate in a dramatic flash of music and fire.

The "Haffner" Symphony is a festive work, written in 1782 at the behest of the mayor of Salzburg, Sigmund Haffner, who was to be elevated to the nobility. From Mozart's father came a letter requesting a "serenade" for the festivity, to be immediately dispatched. The young Mozart dutifully sent the first movement, with the proviso that two minuets, an Andante, a Finale, and possibly a march would ensue.

In March 1783, Mozart found himself in need of music for a concert of his own works to be given in Vienna. He remembered the music used for the Haffner occasion, and re-used everything except the march, now designated as *K. 408, No. 2*, and one of the two minuets (the other is presumed lost). Although written in great haste, this symphony has a solid formal infrastructure. As music critic Mosco Carner witnessed: "It is a testimony to [Mozart's] genius that [the "Haffner" Symphony] contains not the slightest flaw. It is, in fact, one of his most felicitous creations and, while light-hearted and gay in spirit as becomes a serenade, it yet shows the consummate craftsmanship of his serious symphonic style."

Writing a concerto for several solo instruments of different timbre (concerto grosso) was an accepted practice in the baroque era; however, the same combination in the classical and romantic periods was considered obsolete. Nevertheless, the few works that were written in this genre during those periods are masterpieces: Mozart's Flute and Harp Concerto; Beethoven's Triple Concerto; and Brahms' Concerto for Violin, Cello, and Orchestra. The latter work functioned in part as an act of reconciliation between