

a revision of the first), the other three no longer carried their initial appeal. Further, according to Hubert Daschner ("Music for the Stage," from *Ludwig van Beethoven: Bicentennial Edition, 1770–1970*), "[The fourth overture] is an entirely new and independent composition." Romain Rolland, the author of *Beethoven the Creator*, states: "The drama to which they [the audiences] are introduced is just hinted at discreetly, in the most attenuated form—a few adagio bars of meditation, of prayer (that have no touch of anguish about them, no tragic shadow) at the commencement and at the end,...then a brilliant, scintillating *presto* that is almost a *rondo* à la Weber. Let us accept this introduction, but without enthusiasm. The drama being what it is,...this is the only one possible."

Composed during one of Beethoven's most phenomenal periods of musical growth (1804–1807), the *Concerto in D major, Op. 61, for Violin and Orchestra* was written for a violinist of superior talent by the name of Franz Clement. However, it was dedicated to Beethoven's friend Stephan von Breuning, in hopes of mending a strained relationship. Beethoven also transcribed this work as a piano concerto for Breuning's wife. The opening movement (*Allegro ma non troppo*), following the outline of the sonata-allegro form (exposition, development, and recapitulation), was greatly enlarged and developed by Beethoven into a model that set the standard for future concertos. The extended *tutti* (eighty-eight bars long) introduces all of the materials later taken up and embellished by the soloist. The sum and substance of the second movement (*Larghetto*) is a mournful chant that resides in the key of G major. Its form suggests that of a theme with variations. The finale (*Rondo*), sporting a hunting call with two episodes and a refrain, is bold, vivacious, and suave, bringing the concerto to a scintillating conclusion.

Although he took some twenty years to write his *First Symphony*, Brahms completed his *Symphony No. 2 in D Major, Op. 73*, in about fourteen months, from the autumn of 1876 to the summer of 1877. The bright spirit and youthfulness evident in this *Second Symphony* are far from the dark, draconian and yet incomparable music found in the *First Symphony*. Further, as cited by writer Peter Latham: "In reality this work, in a warm D major, is the sunniest, the most gentle,

[and] the easiest to approach of all his [Brahms'] symphonies. It has been called Brahms' '*Pastoral*,' and the title, though without authority, is not inapposite." A three-note figure opens the first movement in the cellos and the basses, followed by a delectable phrase from the horns. All the ideas germinated within the opening theme are elaborated upon by the cellos and violas and then repeated by the flutes, until a waltzlike melody enters as the second theme. After some well-developed contrapuntal passages in the expansive development section, the two themes return in the recapitulation, which leads to a coda that provides the French horn with an ideal solo. The movement ends ethereally with a munificent lyricism that is eloquently stated by the woodwinds.

Two themes also dominate the second movement, presented in ABA format. The mood of the first theme is bucolic, reminiscent of the previous movement, and is aired by the cellos and then relinquished to the wind instruments (flutes, oboes, and horn). The second theme is of a similar nature, but performed only by the flutes and oboes. In twelve-eight time, the B section offers a beguiling contrast with its syncopated rhythms.

The third movement (*Allegretto grazioso*) is one of Brahms' most inspired creations. Its setting is an ABACA format with two trios, with the scoring designed for a small orchestra. Other intriguing features are the changing of meters in the two trios as well as the fluctuation between major and minor modes.

The fourth movement (*Allegro con spirito*) afforded Brahms the opportunity to apply his considerable and masterful knowledge of counterpoint. Beginning with a lucent melody for strings that is Haydnesque in nature and carried forth by the full orchestra, this movement inspired Latham to write: "Never are Haydn and Brahms so close...and that, no doubt, is why, at [the] end of the exposition (five bars after 'F' in the score) we catch a brief allusion to the finale of Haydn's *London Symphony*."

Program notes on the music by Elmer Booze

The Fifty-ninth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2387th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, conductor

AARON ROSAND, violinist

Sunday Evening, 3 June 2001
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Presented in honor of the exhibition *Spirit of an Age:
Nineteenth-Century Paintings from the Nationalgalerie, Berlin*

Ludwig van Beethoven Overture to Fidelio
(1770–1827) Op. 72 (1814)

Ludwig van Beethoven Violin Concerto in D Major
Op. 61 (1806)
Allegro ma non troppo
Larghetto
Rondo

INTERMISSION

Johannes Brahms Symphony No. 2 in D Major
(1833–1897) Op. 73 (1877)
Allegro non troppo
Adagio non troppo
Allegretto grazioso; quasi andantino
Allegro con spirito

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. He is also artistic director of the American Music Festival and of the National Gallery vocal and chamber ensembles, which he founded. Manos' career as a performing pianist and teacher has included several years on the faculty of The Catholic University of America, where he taught piano, conducting, and chamber music. In addition, he held the directorship of the Wilmington, Delaware, School of Music, presenting an annual jazz festival and clinic. Manos founded and directed for ten years the renowned Kilarney Bach Festival in the Republic of Ireland and was the music director of the 1992 Scandinavian Music Festival in Kolding, Denmark.

Aaron Rosand is frequently compared to such legendary violinists as Jascha Heifetz (1899–1987), Fritz Kreisler (1875–1962), Zino Francescatti (1902–1991), Misha Elman (1891–1967), Eugéne Ysaÿe (1858–1931), and Nathan Milstein (b. 1904). In May 1997 Rosand made a triumphant return to Carnegie Hall in a recital celebrating his seventieth birthday. Born on the Ides of March, 1927, to parents of Russian and Polish descent, he was featured at age nine in a concert at the Chicago Civic Opera House that included the well-known American tenor Jan Peerce, who was making his professional debut. A year later, Rosand made his debut with the renowned Chicago Symphony Orchestra under the direction of Frederick Stock (1872–1942), performing Mendelssohn's *Violin Concerto*. Rosand's numerous recordings include seldom-performed compositions by great violinists of the past, among them Joseph Joachim (1831–1907), Jenő Huby (1858–1937), and Heinrich Ernst (1814–1865). Rosand's recordings have enjoyed success for more than forty years and continue to be re-released. Reviewers often refer to his interpretations of the works of Pablo Sarasate as the standard. Aaron Rosand holds the Starling chair in violin at the Curtis Institute of Music in Philadelphia and appears at the National Gallery by arrangement with Artkor, Limited, of Chicago, Illinois.

The city of Berlin was a capital of the musical world long before it became the political capital of Germany and the site of important art collections. Significant composers and schools of music are in evidence from the fifteenth century onward in Berlin, but the nineteenth century saw an unprecedented surge of creative musical activity. The Berliner Singakademie, a choir of well-trained amateur singers founded in 1791, was the vehicle with which composers of sacred music, from Mendelssohn and Schumann to Brahms, introduced new works to the public and revived forgotten masterpieces from the past. Numerous other choirs presented the works of Beethoven, Bach, and Liszt in performances of exceptional quality. Benjamin Bilse founded an orchestra in 1867 that was as famous in its time as the Montovani Orchestra was in the twentieth century. In the 1880s the Bilse Orchestra evolved into the Berlin Philharmonic, which was catapulted to international fame by its first two permanent conductors, Josef Joachim

and Hans von Bülow. It was the orchestra of choice for world premiere performances conducted by composers Richard Strauss, Tchaikovsky, Grieg, and Brahms. Two opera houses, the Royal Opera House and the Schauspielhaus (designed by Karl Friedrich Schinkel), flourished throughout the century and saw world premieres of important operas by Mendelssohn, E.T.A. Hoffman, Jakob Meyerbeer, and Heinrich August Marschner.

Among the artists represented in the exhibition *Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin*, the one who experienced the most fruitful interaction between art and music was Adolph Menzel (1815–1905). An avid amateur pianist, he enjoyed the company of many outstanding musicians of his day, and a significant number of his works were the result of his interest in music. *The Flute Concert of Frederick the Great at Sanssouci* (1852) emphasizes the importance of music in the life of an enlightened monarch and recalls the golden age when Carl Philip Emanuel Bach was the music master of Prussia's royal court. Menzel's *Théâtre du Gymnase* (1856) reproduces faithfully the often overlooked details of the pit orchestra and invites comparison with similar works of another lover of opera and theater, Edgar Degas.

A subtle reference to the importance of music in the life of nineteenth-century Germans is the legible representation of sheet music for Schubert's song, *Am Meer*, in Anton von Werner's painting *A Billet outside Paris* (1894). In spite of muddy boots, the lancers are quite capable of singing and playing an art song, evidence that they bring education and an appreciation of high art with them to the battlefield, aside from disseminating German culture in "unenlightened" France. Concertgoers are warmly encouraged to view the exhibition, which opens on Sunday, 10 June, and remains at the Gallery until 3 September.

Beethoven's only opera, *Fidelio*, is unequalled in the history of opera, not for its operatic story or content but for its four overtures—the only known opera so endowed. The first three overtures are called *Leonore Overtures* and are in the key of C major, while the fourth, entitled *Overture to Fidelio*, is in the key of E major. These overtures came into existence by virtue of the frequent revisions Beethoven made to the opera itself. With the arrival of the fourth overture (it was intended to be