

mer of 1883 at Wiesbaden when Brahms was fifty years old. British critic Neville Cardus, in reviewing a performance of the work under the baton of the celebrated German-born American conductor Bruno Walter, stated: "...All the movements of the third symphony end softly, and in the third movement the minor key takes charge until the last bars of the finale. But the general effect and coloring do not evoke consistent feelings of sadness or softness; the music is often vibrant and happy, ranging through many moods and humors. [It is] large of stride in the first movement; intimate and charming in the second; lyrical with swinging, flowing rhythm in the third; and [the work comes to a close with] a vigorous finale that melts in warmth of heart. The symphony is the musical epitome of a life well and wisely spent by a lover of all things of beauty, whether the work of men or of nature, a man who loved life so deeply and variously that he was reluctant indeed to depart from it."

-Program Notes by Elmer Booze

A National Gallery exhibition that has proven to be of interest for concertgoers is *A Collector's Cabinet*, which continues through August 9 in the Dutch Cabinet Galleries near the West Building Rotunda. Fashioned after the collections of paintings, graphic arts, sculpture, and decorative arts that were the pride of seventeenth-century Dutch burghers, the exhibition includes eight rare seventeenth-century musical instruments, each designed and decorated to be an object of visual as well as musical delight. The exhibition is open during the Gallery's regular hours: Monday through Saturday, 10:00 am to 5:00 pm, and Sunday, 11:00 am to 6:00 pm.

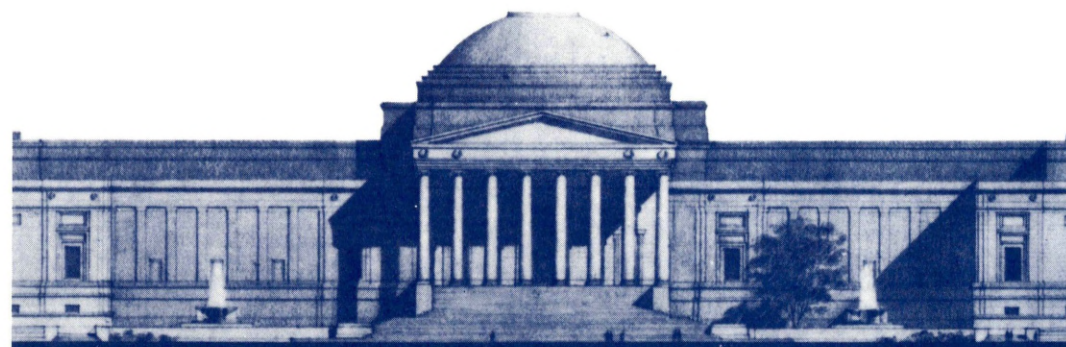
The use of cameras or recording equipment during the performance is not allowed.

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



2274th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *conductor*

Sunday Evening, June 7, 1998
at Seven O'Clock
West Building, West Garden Court

Admission Free

PROGRAM

Joseph Haydn
(1732–1809)

Symphony No. 88 in G Major
(ca. 1787)

Adagio; allegro
Largo
Minuetto: Allegretto
Finale: Allegro con spirito

INTERMISSION

Johannes Brahms
(1833–1897)

Symphony No. 3 in F Major
Opus 90 (1883)

Allegro con brio
Andante
Poco allegretto
Allegro

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 Arts Ensemble and chamber ensembles, which he founded. A native Washingtonian, George Manos was already organizing and conducting orchestras and choirs in this city at the age of seventeen. Among those were the Hellenic, Washington, and National Oratorio Societies and the American Composers and Conductors Chamber Orchestra, an ensemble dedicated to the presentation of new works by American com-

posers. His career as a teacher included several years on the faculty of The Catholic University, where he taught piano, conducting, and chamber music, and directorship of the Wilmington, Delaware, School of Music, where he presented an annual jazz festival and clinic. Maestro Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland and was the music director of the 1992 Scandinavian Music Festival in Kolding, Denmark.

As the section leader in the second violins of Haydn's personal orchestra at Esterháza, Johann Tost was given the right to ownership of two of Haydn's symphonies, nos. 88 and 89. On a trip to Paris in 1788, Tost took along not only the two symphonies, but also Haydn's *String Quartets, Opp. 54 and 55*. Being somewhat over-zealous, Tost sold to the French publisher Sieber a third "Haydn" symphony, which had actually been composed by Adalbert Gyrowetz (1763–1850), a Bohemian composer and conductor who was well-known at the time. In addition, Tost sold the rights to six of Haydn's piano sonatas, of which he had no ownership. "Papa" Haydn, upon learning of the deception, proceeded to rectify the situation by writing to Sieber: "Tost has swindled you; you can claim your damages in Vienna."

The preeminent Haydn scholar H.C. Robbins Landon sums up the *G Major Symphony* as follows: "...rightly one of Haydn's most beloved symphonies,...an inspired work from beginning to end, containing every contrapuntal, melodic and instrumental device Haydn knew. But this fantastic display of craftsmanship is only the vehicle for Haydn's inspiration: the canon in the last movement, in itself a *tour de force*, is the logical outcome of the foregoing material; the idea of keeping the trumpets and drums silent in the first movement, in order to reserve their entrance for the first crashing *tutti* of the *Largo* is in itself a stroke of genius, growing out of the music rather than being superimposed on it; the delightful drone bass in the trio, with its strange dynamic effects (bassoons' *forte assai* against the other instruments' *piano*) is inherent in the music, and not an extraneous effect. Seldom did Haydn reach the pinnacle of perfection achieved in No. 88...."

During the late 1850s, Brahms commenced his adventure into the world of orchestral music, composing two serenades. His symphonies also reflect his propensity for writing things in pairs. Nos. 1 and 2 were both composed in 1876/1877 and Nos. 3 and 4 in 1883/1884. The *Symphony in F Major, Opus 90* was completed in the sum-