

NATIONAL GALLERY OF ART CONCERTS

October and November 1989

October

- 8 National Gallery Orchestra
George Manos, *Conductor*
Haydn: Salve Regina, Organ Concerto No. 2 and
"Drum Roll" Symphony
- 15 Paul Komen, *piano*
Works by Beethoven, Brahms and von Brucken Fock
- 22 Truls Mørk, *violoncello*
Juhani Lagerspetz, *piano*
Works by Lidholm, Stravinsky and Richard Strauss
- 29 Paul Tardif, *piano*
Works by Mozart, Ravel and Carl Ruggles

November

- 5 National Gallery Vocal Arts Ensemble
George Manos, *Artistic Director*
Early English and Italian vocal music
- 12 National Gallery Orchestra
George Manos, *Conductor*
Works by Debussy, Creston, Corigliano and Prokofiev
- 19 Canadian Piano Trio
Works by Mozart, Brahms and Smetana
- 26 Agi Rado, *piano*
Works by Beethoven, Chopin and Kodaly

Concerts at the National Gallery are open to the public, free of charge.

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

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1941st Concert



NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, *CONDUCTOR*

Guest Artists:

National Gallery Vocal Arts Ensemble
Rosa Lamoreaux, *soprano*
Beverly Banso, *contralto*
Samuel Gordon, *tenor*
Robert Kennedy, *baritone*
Stephen Ackert, *organ*

Sunday Evening, October 8, 1989
at Seven O'clock
West Building, West Garden Court

PROGRAM

Works by Franz Joseph Haydn

Overture in D Major
(c. 1783)

Salve Regina
(1771)

Adagio: Salve Regina!
Allegro: Eja ergo advocata nostra
Largo: Et Jesum, benedictum fructum ventris tui
Allegretto: O clemens, o pia, o dulcis virgo
Maria!

Concerto No. 2 in C Major for Organ and Orchestra
(c. 1755-60)

Moderato
Adagio
Finale: Allegro

INTERMISSION

Symphony No. 103 in E-flat Major ("The Drum Roll")
(1795)

Adagio; Allegro con spirito; Adagio
Andante piu tosto allegretto
Menuet
Finale

*These concerts are broadcast live on Radio Station
WGMS, 570 AM and 103.5 FM.*

Joseph Haydn (1732-1809) was a pivotal figure in the transition from Baroque through Classical to early Romantic musical style in Europe. One of the most prolific composers of all time, he had facilities for musical experimentation readily at hand on the Esterhazy estate, in the form of a resident orchestra. His works were well known by and had a strong influence upon other composers, primary among whom, of course, were Mozart and Beethoven.

The early works of this great musician are represented by the first work on tonight's program, which fits the pattern of orchestral overtures that prevailed in the late Baroque. Strings and winds are grouped as separate choirs, which sometimes double each other, and at other times play off against one another. An "antique" feature of the work is the exact doubling in the score of each choir's voicing by a keyboard instrument. Presumably these were played only in the event that one or the other of the instrumental choirs was missing or incomplete. The attribution of the overture is uncertain; some scholars think it was written by Michael Haydn, other that it is the work of an unknown composer who attributed it to Haydn to honor him, a practice still prevalent in the late eighteenth century. Lacking any conclusive evidence to the contrary, the work continues to be published and performed as one of Haydn's own.

A choirboy at St. Stephen's Cathedral in Vienna from the age of six until his voice changed at 18, Haydn was a devout Catholic who continued to compose music for the church throughout his lifetime. Both the *Salve Regina* and the organ concerto are works for liturgical use. Scored for four solo voices, obligato organ and strings, the former was probably commissioned for performance in a very small church or chapel. The *Organ Concerto*, on the other hand, is "expandable", with optional trumpet and timpani parts provided for performance in larger spaces and for festive events. As with most works of the period where the organ is used, there is no viola part in the concerto. Not only was that sonority easily covered by the middle range of the organ, but it was also necessary to fit the strings into a minimal space in the old organ lofts.

The drumroll with which Haydn's *Symphony No. 103* begins is not only a unique musical gambit, but it also sets the tone for the work, in which what is basically a lighthearted style is interrupted by a somber, almost ominous passage near the end of the first movement. This is one of Haydn's "London" Symphonies, composed and premiered during his second visit to that city. The excitement he felt in response to the enthusiastic reception he encountered in London shows itself repeatedly in the liveliness of the music as well as in the number of symphonies he was able to compose (twelve), in spite of a hectic schedule of rehearsals and performances.