

between a group of solo instruments and a larger ensemble. Beethoven had his pupil, the Austrian Archduke Rudolph, in mind when he composed the piano part, since the young nobleman was serious enough about his piano studies to perform in ensemble, but did not have enough skill to sustain a solo piano part. Unfortunately, he and the other soloists did not prepare themselves sufficiently for the premiere performance, which went badly. The work was poorly received by the audience and the critics, and was not performed again in Beethoven's lifetime.

Written in 1812, the *Eighth Symphony* partakes of some of Beethoven's most jovial moments. It not only contains surprise modulations and bounding rhythms, but a sly compliment to Beethoven's friend, Johann Nepomuk Mälzel, the inventor of the metronome, is also to be found in the accompaniment to the theme of the second movement. In spite of all its charms, the *Eighth Symphony* was not a great success with Beethoven's public, who by and large found it less compelling than the *Seventh*, much to the composer's frustration. The reaction of subsequent generations, however, is epitomized by that of Hector Berlioz: "*(The Eighth Symphony)* is one of those productions for which neither model nor successor can be found. This sort of thing falls entirely from heaven into the composer's brain."

—Notes on the *Eighth Symphony* by Anne Geourjon

CONCERTS AT THE NATIONAL GALLERY OF ART  
December 1993

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| 12 | Rasma Lielmane, <i>violinist</i><br>Arthur Ozolins, <i>pianist</i> | Grieg: <i>Sonata in C Minor</i><br>Brahms: <i>Sonata in B Minor</i><br>Helmers Pasavars: <i>Concertino</i><br>Prokofiev: <i>Sonata in D Major</i> |
| 19 | The Maryland Camerata<br>Samuel Gordon, <i>Conductor</i>           | Christmas concert   |
| 26 | (No concert)   |   |

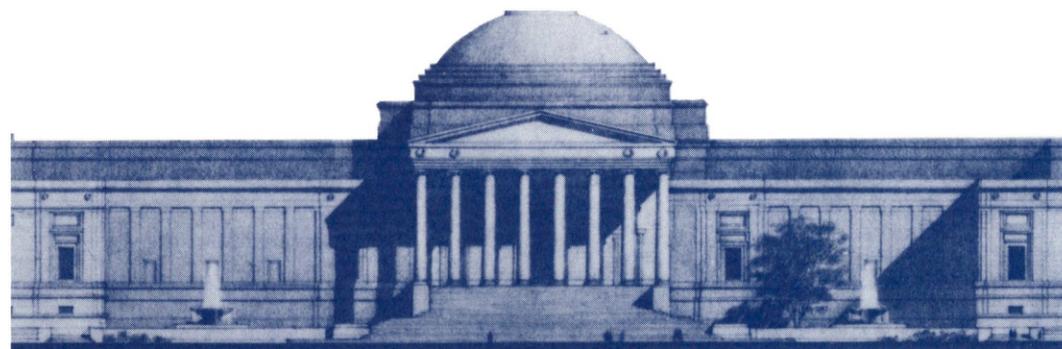
*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.*

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

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



*2103rd Concert*

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

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Sunday Evening, December 5, 1993  
at Seven O'clock  
West Building, East Garden Court  
*Admission free*

## PROGRAM

*Music of Ludwig van Beethoven*  
1770 - 1827

Concerto in C Major for Violin, Cello, Piano, and Orchestra

Opus 56 (1803-04)

Allegro  
Largo  
Rondo alla polacca

## INTERMISSION

Symphony No. 8 in F Major

Opus 93 (1812)

Allegro vivace e con brio  
Allegretto scherzando  
Tempo di minuetto  
Allegro vivace

Conductor, composer, and pianist GEORGE MANOS has entered his tenth season as director of music at the National Gallery of Art and conductor of the National Gallery Orchestra. A native Washingtonian, George Manos was already organizing and conducting orchestras and choirs here at the age of seventeen. First among these was the New Washington Sinfonietta, followed in later years by the Hellenic, Washington and National Oratorio Societies and the National Association of American Composers and Conductors Chamber Orchestra. His career as a teacher has included several years on the faculty of Catholic University, where he taught piano, conducting and chamber music, and directorship of the Wilmington, Delaware, School of Music. Maestro Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland, which received repeated acclaim in both Irish and international media. He is also the music director of the Scandinavian Music Festival in Kolding, Denmark, which had its inaugural season in the summer of 1992 and drew highly favorable reviews from all over Scandinavia for the quality of its programming.

Violinist CLAUDIA CHUDACOFF has served as concertmaster of the National Gallery Orchestra since 1992. An active recitalist and chamber musician, she moved to the Washington area from Louisville, Kentucky, where she was the assistant concertmaster of the Louisville Orchestra. She is a member of the United States Marine Band White House Chamber Orchestra, and has performed as guest soloist with the Toledo Symphony, the Louisville Ballet, the Ann Arbor Symphony, and the Concert Artists of Baltimore,

MARCIO BOTELHO is principal cellist with the Concert Artists of Baltimore and the United States Marine Band Chamber Orchestra. A *cum laude* graduate of the University of Cincinnati College-Conservatory of Music, he has the master of music degree from the Eastman School of Music, where his teacher was Steven Doane. Since moving to the Washington area, Mr. Botelho has appeared frequently in such venues as the "Music at Noon" Series, the Alexandria Lyceum, the Brazilian-American Cultural Institute, and the Walters Art Gallery. He has played regularly with the National Gallery Orchestra since 1992.

Pianist ROBERT BOGUSLAW has been featured as concerto soloist with the Arlington, Virginia, Symphony, as well as with the Marine Band, of which he is a member. He has also presented recitals for Chicago's Dame Myra Hess Concert Series, the New Hampshire Music Festival, and the Distinguished Artists Series at Haverford College in Pennsylvania. A graduate of the University of Kentucky, Mr. Boguslaw has taught piano and composition at that school as well as at the National Guitar Summer Workshop.

In contrast to the other works Beethoven completed between 1803 and 1804 (the *Eroica* Symphony, for example,) the *Triple Concerto, Opus 56* is a conservative and restrained work. It takes its form from the *sinfonie concertante*, which was firmly established during the baroque period as a dialogue