

Note:

No concern was held on October 1, 1996, because of the anticipation of a government shut-down with the new fiscal year.

CONCERTS AT THE NATIONAL GALLERY OF ART
Under the direction of George Manos

OCTOBER 1996

- 13 Arnaldo Cohen, *pianist* Liszt: *Spanish Rhapsody*,
Funérailles
Bach: *Partita No. 1 in B-flat*
Haydn: *Sonata in F Major*
- 20 Trio Mexico Beethoven: *Kakadu*
Variations
Honoring the exhibition Martinu: *Bergerettes*
Olmec Art of Ancient Mexico Lavallo: *Four Pieces from*
Xalapa
- 27 Aaron Rosand, *violinist* Bruch: *Scottish Fantasy*
Hugh J. Sung, *pianist* Bach: *Chaconne*
Handel: *Sonata in G Minor*

NOVEMBER 1996

- 3 National Gallery Orchestra Mendelssohn: *Hebrides*
George Manos, *Conductor* *Overture*
Honoring the exhibition: Schumann: *Overture, Scherzo,*
Adolph Menzel (1815-1905): *and Finale*
Between Romanticism and Brahms: *Serenade No. 1 in D*
Impressionism *Major*

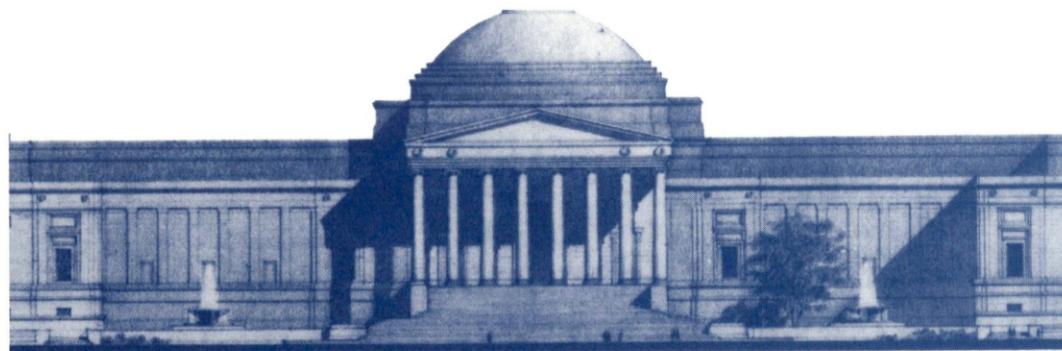
Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.

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

The Fifty-fifth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2202nd Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

Sunday Evening, October 6, 1996
Seven O'clock
West Building, West Garden Court

Admission Free

PROGRAM

Ludwig van Beethoven (1770-1827)	Overture to "Fidelio" Opus 72c (1814)
Antonin Dvorák (1841-1904)	Czech Suite, Opus 39 (1879)
	Prelude: Pastorale Polka Minuet Romance Finale

INTERMISSION

Gustav Mahler (1860-1911)	Symphony No. 10 in F-sharp Minor (1910)
	Adagio

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 Gallery's American Music Festival and of its resident vocal and chamber ensembles, which he founded. His career as a performing pianist and teacher has included several years on the faculty of Catholic University in Washington, D.C., 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, which received repeated acclaim in both Irish and international media. He has conducted numerous other chamber and symphonic orchestras in Europe, the United States, and South America, and he was the music director of the 1992 Kolding, Denmark International Music Festival.

The Overture to Beethoven's only completed opera, *Fidelio*, has a complicated history. Over a period of nine years he wrote and subsequently removed from the score three overtures. The three "discarded" overtures are now known as the "*Leonore*" Overtures, Nos. 1, 2, and 3. One was used in the premiere performance of the opera in 1805. Beethoven abandoned this first version because he felt it was too slight in comparison to the rest of the opera; likewise the second and third, due to the fact he felt their power would overshadow the rest of the work. The fourth version was intended for use with a production of the opera in Vienna in 1814. However, it was not finished in time for the opening performance, at which the *Overture to "The Ruins of Athens"* was played as a substitute. The parts were finally ready in time for the second and subsequent performances, and the opera at last had its ideal overture.

Dvorák's instrumental music is often compared to that of Schubert. Both composers wrote abundantly and spontaneously, tending to excel in short, lyrical pieces. They also exhibited a fresh naivete and closeness to the folk idioms of their home regions. The *Czech Suite* presents a Czech melody early on, when the solo violin is heard in the *Pastorale*. The movement marked *Minuet* is actually a *Sousedská*, a Bohemian folk dance which uses the same triple rhythm as the minuet. The *Finale* is a *Furiant*, a popular Bohemian folk dance with rapidly alternating 3/4 and 2/4 meters.

Mahler did not live to complete the work he had in mind as his *Tenth Symphony*. In the last year of his life (1910-1911), despite an acute heart condition, he conducted no fewer than sixty-five concerts in his capacity as conductor of the New York Philharmonic. During this time Mahler was also composing, and the relentless pace led to a collapse during a rehearsal in February of 1911. He never fully recovered and died in May of that year. The *Adagio* is the only movement that was fully orchestrated at the time of Mahler's death. Its somber opening melody and long-breathed, sighing passages imply that the composer agonized over thoughts of his own imminent demise. This interpretation is reinforced by the presence of farewell notes to Mahler's wife, Alma, in the margins of the manuscript. Mahler's sketches for the rest of the symphony were filled out years later by other composers, under the guidance of his widow.