

Ernest John Moeran was born in Norfolk and studied composition with the best English composers of his time, but he was keenly aware throughout his life of his Irish descent. His early compositions were heavily influenced by Irish folk music and the works of Delius, and are for the most part lyrical in mood. By the time Moeran reached maturity and was composing works such as the *Serenade in G*, he had developed a capacity for vigor, brilliance, and energetic contrapuntal writing in addition to his lyric touch, which he never lost.

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

MAY 1997

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| 11 | The Philadelphia Trio
Elizabeth Keller, <i>piano</i>
Barbara Sonies, <i>violin</i>
Deborah Reeder, <i>cello</i> | Haydn: <i>Trio, Hob. XV:14</i>
Joaquin Turina: <i>Trio No. 2</i>
Brahms: <i>Trio, Opus 87</i> |
| 18 | Valeska Hadelich, <i>violinist</i>
Ney Salgado, <i>pianist</i> | Beethoven: <i>Piano Sonata, Opus 111</i>
Claudio Santoro: <i>Piano Sonata No. 5, Violin Sonata No. 4</i>
Schumann: <i>Violin Sonata, Opus 105</i> |
| 25 | Babette Hierholzer, <i>pianist</i> | Beethoven: <i>Eroica Variations</i>
Albéniz: <i>Cantos de España</i>
Schumann: <i>Carnaval, Opus 9</i> |

JUNE 1997

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| 1 | National Gallery Orchestra
George Manos, <i>Conductor</i> | Beethoven: <i>Egmont: Incidental Music</i>
Brahms: <i>Symphony No. 2</i> |
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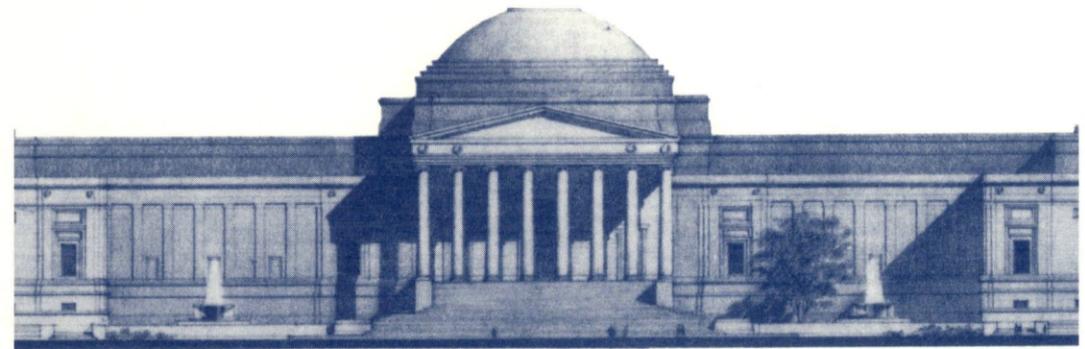
Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.

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



2231st Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

Presented in Honor of the Exhibition:
*The Victorians: British Painting in the
Era of Queen Victoria, 1837-1901*

Sunday Evening, May 4, 1997
at Seven O'clock
West Building, West Garden Court

Admission Free

PROGRAM

George Butterworth
(1885-1916)

Two English Idylls
(1911)

No. 1: Allegro scherzando
No. 2: Adagio non troppo

E. J. Moeran
(1894-1950)

Serenade in G
(1948)

Prologue
Air
Galop
Minuet
Rigadoon
Epilogue

INTERMISSION

Edward Elgar
(1857-1934)

Imperial March
Opus 32 (1897)

Elgar

The Wand of Youth
Second Suite, Opus 1b (1902)

March
The Little Bells
Moths and Butterflies
Fountain Dance
The Tame Bear
The Wild Bears

British composers of the late nineteenth century responded to their social and philosophical environment as did their artist contemporaries, but not always in the same way. Since the composers' creative product was by nature abstract, the concept of the era as a progressive mechanical age did not have the impact upon them that it had upon artists. One exception is the tendency of composers of the time to score their works for large orchestras. The demographic changes that took place in England in the late 1900s were accompanied by the construction of ever larger concert halls throughout the land, and these larger spaces required more powerful and more sonorous ensembles.

The dreams of empire and the deep historical self-consciousness that pervaded British journalism and literature at the time were, on the other hand, critical factors in the environment of composers. There are numerous works by both Edward Elgar and Sir Arthur Sullivan that appear to have been inspired by the expansion of the British Empire, ranging from imperial marches to satirical operettas. British nationalism expressed itself also in a body of music that highlighted provincial English, Scottish, or Irish folk song and dance traditions, such as the works by Butterworth and Moeran on this program.

The "aesthetic movement," or the creation of art for art's sake alone, was a new development in British art in the late nineteenth century, but it had already been well established in the music world. The examples set by Beethoven and Brahms were followed by most British composers as they made sure that their output included symphonies and chamber works that made no conscious reference to anything other than musical precedents. Another goal of the adherents of the aesthetic movement was disengagement from the issues of the real world. This tendency took a unique turn in Victorian music in the proliferation of works that were essentially playful and nostalgic. In addition to the *Wand of Youth* suites by Elgar, examples would include Sullivan's *Day Dreams*, Opus 14, Percy Grainger's *Youthful Suite* (1899), and Frederick Delius' *Little Suite* (1889) and *The Magic Fountain* (1893).

George Butterworth's life was tragically cut short in World War I, with the result that he never had the opportunity to develop the talent that is shown in the few of his works that survive. Ironically, he destroyed many of his own manuscripts before leaving for the front, deeming them unworthy. Inspired by Ralph Vaughan Williams and his English Folk Dance and Song Society (of which E. J. Moeran was also a member,) Butterworth made it a point to include English folk tunes in his *Two English Idylls*.