and Adagietto) has an A-B-A format—its pizzicato outer movements are interrupted by a slow interlude, an adagietto. The finale (Fugue), devoid of any intricate weave, maintains interest with its rhythmic drive, which an anonymous writer describes as "bordering on ragaime." As commented by Olin Downes of the New York Times: "The Foote Suite is charming, entertaining, written with sincerity, refinement, and grace. It is constructed with genuine skill and created with musical passion. It grows and accumulates and sweeps to a climax. [It is a] work of a true maker of beautiful sounds who long since won the high respects bestowed upon him in his lifetime and now accorded his memory."

Considered the "quintessential Elgar (especially the second movement)" (Allan Frank), the Serenade for String Orchestra, Op. 20, is possibly (among his smaller orchestral works) the most frequently performed. It remained one of his favorites throughout the rest of his life. The first complete performance was given in Antwerp on 23 July 1896. The serenade’s outer movements (Allegro and Allegretto) with their malleable, sauntering, and rustic traits, have sandwiched between them an inner movement (Larghetto) that is lyrical, compassionate, and tranquil.

*Fantasia on a Theme by Thomas Tallis* by Vaughan Williams is built on a theme taken from a collection entitled the *Psalter of Archbishop Parker* by the sixteenth-century English composer (Tallis), which was first printed in 1567. Introduced at the Three Choirs Festival in Gloucester Cathedral in 1910, the *Fantasia*, besides being one of Vaughan Williams’ early major orchestral works, is regarded as one of the finest of the genre. It is scored for string quartet and double string orchestra. Vaughan Williams’ musical language is unique, and his musical genius enabled him to create enormous sonorities from a distinctive harmonic approach that “combines the modalities of the Tudor era with the sparkling polytonalities of the modern age” (Nicolas Slonimsky). As stated by writer Burnett James: “the character of Tallis’ theme is one of combined strength and simplicity; and in the course of his Fantasia the composer elaborates upon the innermost nature with searching musical devotion.... The massive sonorities, the strong but unexaggerated harmonic idiom, and the melodic and rhythmic flexibility proclaim [an] exalted vision and fertile musicality.”

-Program notes by Elmer Booze
PROGRAM

Wolfgang Amadeus Mozart
(1756–1791)
Adagio and Fugue in C Minor, K. 546 (1788)

Arthur Foote
(1853–1937)
Suite for Strings in E Major, Op. 63 (1907; rev. 1908)
Prelude
Pizzicato and Adagietto
Fugue

INTERMISSION

Sir Edward Elgar
(1857–1934)
Serenade in E Minor for String Orchestra, Op. 20 (1892)
Allegro piacevole
Larghetto
Allegretto

Ralph Vaughan Williams
(1872–1958)
Fantasia on a Theme by Thomas Tallis (1910)

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 and chamber ensembles, which he founded. A native Washingtonian, George Manos already organized and conducted 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 composers. Manos' career as a performing pianist and teacher has included several years on the faculty of Catholic University in Washington, DC, where he taught piano, conducting, and chamber music. In addition, he held the 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.

Wolfgang Amadeus Mozart began the serious study of counterpoint at the age of 10, under the tutelage of his father. Although his initial interest in Bach’s contrapuntal technique in 1776 led to his early attempt at fugue writing, it was the well-established treatise on counterpoint, Gradus ad Parnassum, of Johann Joseph Fux (1660–1741), a well-known Austrian organist, music theorist, pedagogue, and composer, that his father urged him to investigate and study. There is speculation that Mozart had further counterpoint studies with the Italian pedagogue Giovanni Battista Martini (1706–1784). Finally, Mozart’s examinations of the contrapuntal works of Michael Haydn, the polyphony in the instrumental works of Joseph Haydn (for example, his string quartets), and the study of Bach’s fugues helped to strengthen and solidify his understanding of fugal writing. With this newly acquired skill, Mozart was given the opportunity to present his Fugue in C Minor for 2 pianos, K. 426 in the Salzburg home of Baron Gottfried van Swieten, where performances of works by Bach and Handel were held at his Sunday afternoon chamber music musicales. Written in 1783, the work was re-scored for strings in 1788, with the addition of an Adagio that, for all intent and purposes, acts as its expressive introduction.

Arthur Foote, who received the master of arts degree from Harvard University (the first master of arts degree in music from an American college) was trained solely in America. Of Foote’s sizable body of instrumental works, Suite for String Orchestra in E Major, Op. 53 remains one of his most notable and often played compositions. It is a small-scale work in three movements that is steeped in the romanticism of the late nineteenth century. The first movement (Prelude) is mellifluous and grows out of the first eighth notes representing its opening phrase. The second movement (Pizzicato