

he refined and assembled some of those youthful sketches in two suites, the first of which is heard in this program.

Between 1804 and 1806 Beethoven produced some of his most monumental and powerful works, including the "*Eroica*" *Symphony*, the "*Appassionata*" *Sonata*, and the *Fourth Piano Concerto*. An inner need for equilibrium may have inspired Beethoven, after he had already completed two movements of the great *C Minor Symphony*, to set that work aside and write a gentler and more lyrical work in the key of B-flat major. Since the work was completed before the other movements of the *C Minor Symphony*, it took its place in music history as "Beethoven's Fourth," while the work in C minor became "Beethoven's Fifth."

Beethoven completed most of the work on the *Fourth Symphony* while he was a guest at the summer castle of Prince Lichnowsky. The location is now known as Opava and sits just south of the Czech-Polish border. One of the other guests present at the time was Count Franz von Oppersdorf, who maintained a private orchestra at his own estate. It is said that he was so determined to have a full symphony orchestra on hand that he hired as domestic servants only people who could play an orchestral instrument. The count invited both Beethoven and Prince Lichnowsky to a return visit at the Oppersdorf estate and commissioned this symphony for the occasion. The *Fourth Symphony* was not finished in time for those festivities, so Beethoven's *Second Symphony* was performed instead, under the composer's direction.

-Program notes by Elmer Booze

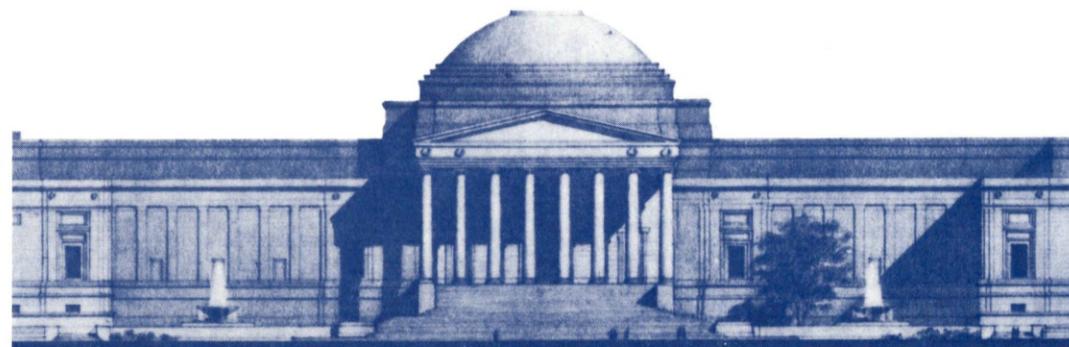
*The use of cameras or recording equipment during the performance is not allowed.*

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

*The Fifty-eighth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

National Gallery of Art



*2317th Concert*

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *conductor*

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Sunday Evening, 3 October 1999  
Seven O'clock  
West Building, West Garden Court

*Admission free*

## PROGRAM

Carl Maria von Weber                      Overture to *Der Freischütz*  
(1786–1826)    (1817–1821)

Edward Elgar                                      *The Wand of Youth*  
(1857–1934)    Opus 1a (1907)

Overture  
Serenade  
Minuet  
Sun Dance  
Fairy Pipers  
Slumber Scene  
Fairies and Giants

## INTERMISSION

Ludwig van Beethoven                      *Symphony No. 4 in B-flat Major*  
(1770–1827)    Opus 60 (1806)

Adagio; allegro vivace  
Adagio  
Minuet and Trio: Allegro vivace  
Allegro ma non troppo

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. 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.

*Der Freischütz* was the first German romantic opera of international renown and the first to take a place among the masterpieces of opera in general. The overture opens with a peaceful introduction that calls to mind the forest in pleasant weather and full daylight, when it is a place of refuge and calm. Before long, the music becomes agitated and the mystery and supernatural terror of the forest become apparent. Weber's forest is haunted by demons; one sets foot in it at one's peril. But the agitated music gives way to a rapturous melody that represents Angela, the ingenue from the opera. By this means Weber expresses his confidence in divine intervention and protection and finds the courage to end the overture with a victorious rout of the forces of evil.

Edward Elgar was the child of middle-class English parents who were unable to provide him with the refined classical education available to most of England's other famous composers. Left to his own resources, young Edward taught himself to play the piano and the organ, as well as violin, viola, cello, and bassoon. He attended services at both Roman Catholic and Anglican churches in Worcester, in order to gain exposure to as much sacred music as possible. Eventually he was able to support himself as a musician, succeeding his father as organist at St. George's Church in Worcester and conducting a band made up of inmates and staff of the Worcester County Lunatic Asylum. By the time he wrote the first *Wand of Youth Suite* in 1907, Elgar's reputation in England was securely established by the popularity of such works as the *Enigma Variations* and the *Pomp and Circumstance Marches*. Realizing that the public would expect a symphony from him, he began reviewing old sketchbooks to find musical ideas that would help define his personality as a composer. On the way to finishing his first symphony,