a revision of the first), the other three no longer carried their initial appeal. Further, according to Hubert Daschner ("Music for the Stage," from Ludwig van Beethoven: Bicentennial Edition, 1770-1970), "[The fourth overture] is an entirely new and independent composition." Romain Rolland, the author of Beethoven the Creator, states: "The drama to which they [the audiences] are introduced is just hinted at discreetly, in the most attenuated form—a few adagio bars of meditation, of prayer (that have no touch of anguish about them, no tragic shadow) at the commencement and at the end...then a brilliant, scintillating presto that is almost a rondo à la Weber. Let us accept this introduction, but without enthusiasm. The drama being what it is...this is the only one possible."

Composed during one of Beethoven’s most phenomenal periods of musical growth (1804-1807), the Concerto in D major, Op. 61, for Violin and Orchestra was written for a violinist of superior talent by the name of Franz Clement. However, it was dedicated to Beethoven’s friend Stephan von Breuning, in hopes of mending a strained relationship. Beethoven also transcribed this work as a piano concerto for Breuning’s wife. The opening movement (Allegro ma non troppo), following the outline of the sonata-allegro form (exposition, development, and recapitulation), was greatly enlarged and developed by Beethoven into a model that set the standard for future concertos. The extended tutti (eighty-eight bars long) introduces all of the materials later taken up and embellished by the soloist. The sum and substance of the second movement (Larghetto) is a mournful chant that resides in the key of G major. Its form suggests that of a theme with variations. The finale (Rondo), sporting a hunting call with two episodes and a refrain, is bold, vivacious, and suave, bringing the concerto to a scintillating conclusion.

Two themes also dominate the second movement, presented in ABA format. The mood of the first theme is bucolic, reminiscent of the previous movement, and is aired by the cellos and then relinquished to the wind instruments (flutes, oboes, and horn). The second theme is of a similar nature, but performed only by the flutes and oboes. In twelve-eight time, the B section offers a beguiling contrast with its syncopated rhythms.

The third movement (Allegretto grazioso) is one of Brahms’ most inspired creations. Its setting is an ABACA format with two trios, with the scoring designed for a small orchestra. Other intriguing features are the changing of meters in the two trios as well as the fluctuation between major and minor modes.

The fourth movement (Allegro con spirito) afforded Brahms the opportunity to apply his considerable and masterful knowledge of counterpoint. Beginning with a lucent melody for strings that is Haydnesque in nature and carried forth by the full orchestra, this movement inspired Latham to write: "Never are Haydn and Brahms so close...and that, no doubt, is why, at [the] end of the exposition (five bars after ‘F’ in the score) we catch a brief allusion to the finale of Haydn’s London Symphony."

Program notes on the music by Elmer Booze
Aaron Rosand is frequently compared to such legendary violinists as Jascha Heifetz (1899-1987), Fritz Kreisler (1875-1962), Zino Francescatti (1902-1991), Misha Elman (1891-1967), Eugene Ysaye (1858-1931), and Nathan Milstein (b. 1904). In May 1997 Rosand made a triumphant return to Carnegie Hall in a recital celebrating his seventieth birthday. Born on the Ides of March, 1927, to parents of Russian and Polish descent, he was featured at age nine in a concert at the Chicago Civic Opera House that included the well-known American tenor Jan Peerce, who was making his professional debut. A year later, Rosand made his debut with the renowned Chicago Symphony Orchestra under the direction of Frederick Stock (1872-1942), performing Mendelssohn’s Violin Concerto. Rosand’s numerous recordings include seldom-performed compositions by great violinists of the past, among them Joseph Joachim (1831-1907), Jenő Hubay (1858-1937), and Heinrich Ernst (1814-1865). Rosand’s recordings have enjoyed success for more than forty years and continue to be re-released. Reviewers often refer to his interpretations of the works of Pablo Sarasate as the standard. Aaron Rosand holds the Starling chair in violin at the Curtis Institute of Music in Philadelphia and appears at the National Gallery by arrangement with Artkor, Limited, of Chicago, Illinois.

The city of Berlin was a capital of the musical world long before it became the political capital of Germany and the site of important art collections. Significant composers and schools of music are in evidence from the eighteenth century onward in Berlin, but the nineteenth century saw an unprecedented surge of creative musical activity. The Berliner Singakademie, a choir of well-trained amateur singers founded in 1791, was the vehicle with which composers of sacred music, from Mendelssohn and Schumann to Brahms, introduced new works to the public and revived forgotten masterpieces from the past. Numerous other choirs presented the works of Beethoven, Bach, and Liszt in the Singakademie. The Flute Concerto of Frederick the Great at Sanssouci (1852) emphasizes the importance of music in the life of an enlightened monarch and recalls the golden age when Carl Philip Emanuel Bach was the music master of Prussia’s royal court. Menzel’s Théâtre du Gymnase (1856) reproduces faithfully the often overlooked details of the pit orchestra and invites comparison with similar works of another lover of opera and theater, Edgar Degas. A subtle reference to the importance of music in the life of nineteenth-century Germans is the legible representation of sheet music for Schubert’s song, Am Meer, in Anton von Werner’s painting A Billet doux (1849). In spite of muddy boots, the lancers are quite capable of singing and playing an art song, evidence that they bring education and an appreciation of high art with them to the battlefield, aside from disseminating German culture in “unenlightened” France.

Concertgoers are warmly encouraged to view the exhibition, which opens on Sunday, 10 June, and remains at the Gallery until 3 September. Among the artists represented in the exhibition Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin, the one who experienced the most fruitful interaction between art and music was Adolph Menzel (1815-1905). An avid amateur pianist, he enjoyed the company of many outstanding musicians of his day, and a significant number of his works were the result of his interest in music. The Flute Concert of Frederick the Great at Sanssouci (1852) emphasizes the importance of music in the life of an enlightened monarch and recalls the golden age when Carl Philip Emanuel Bach was the music master of Prussia’s royal court. Menzel’s Théâtre du Gymnase (1856) reproduces faithfully the often overlooked details of the pit orchestra and invites comparison with similar works of another lover of opera and theater, Edgar Degas. A subtle reference to the importance of music in the life of nineteenth-century Germans is the legible representation of sheet music for Schubert’s song, Am Meer, in Anton von Werner’s painting A Billet doux (1849). In spite of muddy boots, the lancers are quite capable of singing and playing an art song, evidence that they bring education and an appreciation of high art with them to the battlefield, aside from disseminating German culture in “unenlightened” France. Concertgoers are warmly encouraged to view the exhibition, which opens on Sunday, 10 June, and remains at the Gallery until 3 September.

Beethoven’s only opera, Fidelio, is unequalled in the history of opera. It is frequently compared to such legendary violinists as Jascha Heifetz (1899-1987), Fritz Kreisler (1875-1962), Zino Francescatti (1902-1991), Misha Elman (1891-1967), Eugene Ysaye (1858-1931), and Nathan Milstein (b. 1904). In May 1997 Rosand made a triumphant return to Carnegie Hall in a recital celebrating his seventieth birthday. Born on the Ides of March, 1927, to parents of Russian and Polish descent, he was featured at age nine in a concert at the Chicago Civic Opera House that included the well-known American tenor Jan Peerce, who was making his professional debut. A year later, Rosand made his debut with the renowned Chicago Symphony Orchestra under the direction of Frederick Stock (1872-1942), performing Mendelssohn’s Violin Concerto. Rosand’s numerous recordings include seldom-performed compositions by great violinists of the past, among them Joseph Joachim (1831-1907), Jenő Hubay (1858-1937), and Heinrich Ernst (1814-1865). Rosand’s recordings have enjoyed success for more than forty years and continue to be re-released. Reviewers often refer to his interpretations of the works of Pablo Sarasate as the standard. Aaron Rosand holds the Starling chair in violin at the Curtis Institute of Music in Philadelphia and appears at the National Gallery by arrangement with Artkor, Limited, of Chicago, Illinois.