

hearing of the overture: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme would not be assisted by a particular suggestion."

Fauré's *Masques et bergamasques* was commissioned by the librettist René Fauchois for a new opera to be performed at the *Opéra-Comique* in Paris. Its movements functioned as incidental music between scenes of spoken dialogue in the comic opera. For the original performance, a choral *Pavane* and an orchestral version of Fauré's piano piece, *Clair de lune*, were added to the four movements on this program. The atmosphere surrounding the music reflects the ambience of a time long past. However, musicologist Edward Cole contends that the music is looking both backward and forward; "[Fauré] is invoking elegant dance and song forms of the past and tinting them with just enough modern color to spice them palatably in a contemporary way."

Unlike Schubert's other symphonies, his fifth was heard in his own lifetime, but only once. The concert was performed at a private house in 1816, and Schubert's friends made up both the audience and the orchestra. After his death, the manuscript for this symphony was lost. It was not rediscovered until 1873, thanks to the research of two Englishmen, Sir George Grove and Sir Arthur Sullivan. Schubert's *Fourth Symphony* is an experiment in *Sturm und Drang*, a tendency toward passion that had a large following in all of the arts in the early romantic period, but the *Fifth Symphony* is notable for its enchanting grace and lightness of spirit. In his book entitled *The Lives of the Great Composers*, the late Harold C. Schonberg (1915–2003) wrote: "It is amazing how consistently Schubert managed to avoid the influence of his titanic contemporary [Beethoven]. Haydn was much more of an influence, and the *Fifth Symphony*, elegant and lightly scored, is a throwback to the Haydn style."

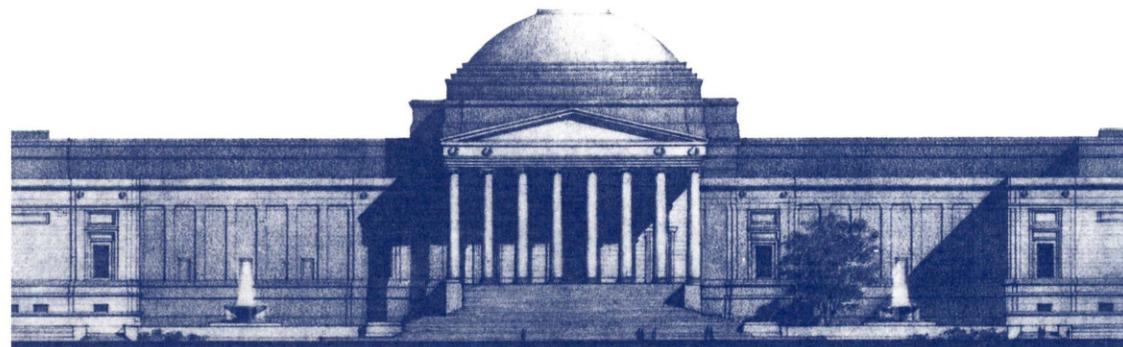
Program notes on Vlahopoulos, Brahms, and Schubert
by Stephen Ackert

Program notes on Fauré by Elmer Booze

The Sixty-second Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2470th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, conductor

Presented in honor of the 25th anniversary of the East Building
of the National Gallery of Art

Sunday Evening, 2 November 2003

Seven O'clock

West Building, West Garden Court

Admission free

The National Gallery and the members of the National Gallery Orchestra extend their thanks to **Peter Wilson**, who agreed to guest conduct this concert when George Manos became ill this week.

This is the second time that Maestro Wilson has come to the aid of the Gallery Orchestra. He also stepped in as guest conductor on short notice on the occasion of the Gala New Year Concert in January 2003. A graduate of Northwestern University and The Catholic University of America, Wilson is an experienced conductor, violinist, chamber musician, and clinician. A twelve-year veteran of "The President's Own" United States Marine Band, he has performed often at the White House as violin soloist, chamber musician, and section leader.

Please note the following program changes:

The Vlahopoulos *Chorale Prelude Paraphrase* has been replaced by Samuel Barber's *Adagio for Strings, Opus 11*.

The works will be performed in the following order: The Brahms *Overture*, the Barber *Adagio*, the Fauré *Masques*, and, after the intermission, the Schubert *Symphony*.