

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."

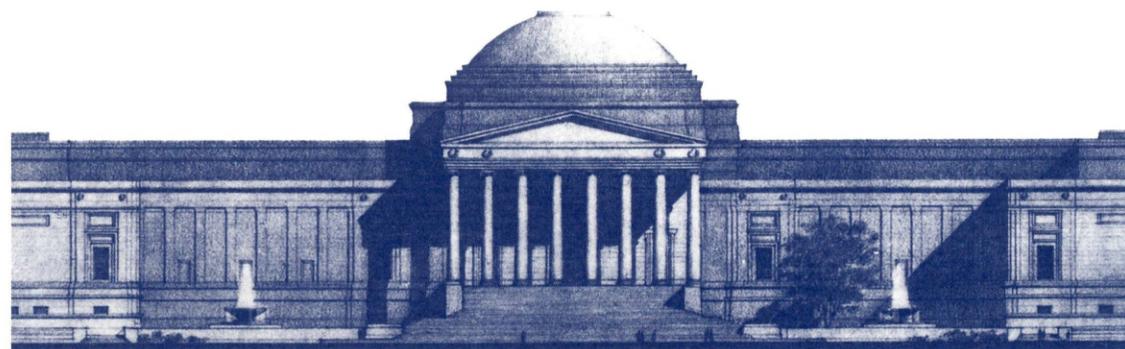
Unlike Schubert's other symphonies, his fifth was heard in his own lifetime, but only once. The concert was performed at a private house in 1816, and Schubert's friends made up both the audience and the orchestra. After his death, the manuscript for this symphony was lost. It was not rediscovered until 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

Program

Sotireos Vlahopoulos
(b. 1926) Chorale Prelude Paraphrase
(In Homage to Johann Sebastian Bach)
(1985)

Johannes Brahms “Tragic” Overture in D Minor
(1833–1897) Op. 81 (1880)

Gabriel Fauré Masques et bergamasques
(1845–1924) Op. 112 (1919)

Overture
Menuet
Gavotte
Pastorale

Intermission

Franz Schubert Symphony No. 5 in B-flat Major
(1797–1827) D. 485 (1816)

Allegro
Andante con moto
Menuetto: Allegro molto
Allegro vivace

*The use of cameras or recording equipment during
the performance is not allowed. Please be sure that cell
phones, pagers, and other electronic devices are turned off.*

The Conductor

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 The Catholic University of America in Washington, DC, where he taught piano, conducting, and chamber music. In addition, he held the directorship of the Wilmington, Delaware, School of Music, presenting 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.

Program Notes

Sotireos Vlahopoulos is a native of St. Louis, Missouri, and a graduate of the American Conservatory in Chicago, the State University of New York, and Indiana University. His teachers included Roy Harris and Virgil Thomson. Vlahopoulos taught at Daemen College in Amherst, New York, Manhattan’s New School for the Performing Arts, and the Washington Conservatory of Music, where he holds the title of professor emeritus. In April 1997 he was honored by the American Hellenic Foundation with a lifetime achievement award. Vlahopoulos’ *Chorale Prelude Paraphrase* for string orchestra was composed in 1985 and dedicated to George Manos and Ireland’s Killarney Bach Festival Orchestra on the occasion of the 300th anniversary of the birth of Johann Sebastian Bach. It received its Washington premiere performance at the National Gallery in 1986.

Brahms composed his “*Tragic*” *Overture, Op. 81*, in the summer of 1880, during the first of many visits to the resort town of Bad Ischl in Upper Austria, which became his favored retreat in his last years. The first public performance took place on 26 December of that year, when the Vienna Philharmonic included the overture in its fourth concert of the season. One of Brahms’ friends, Hermann Deiters, wrote after his first

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*.