Maurice Maeterlinck's highly symbolic play, Pelléas and Mélisande. was eagerly awaited by audiences throughout Europe after its premiere in Paris in 1892, and it was no doubt an honor for Sibelius to be asked to write incidental music for its first performances in Finland in 1905. The opening music introduces the audience to the second scene of the drama, which unfolds in a castle where Prince Golaud, who has fallen in love with Mélisande, resides with his half-brother, Pelléas. The second movement shows Sibelius' conception of the personality of the moody and coquettish Mélisande, while the third introduces the second act, where Pelléas and Mélisande, now lovers, are seated by a fountain in a park. Eventually Golaud kills Pelléas in a jealous rage, and Mélisande, having given birth to Pelléas' child, dies of grief. The message of the play, which lends itself to expression in music even more readily than in words, seems to be that human suffering is inescapable, but is nevertheless possessed of a mysterious and inexplicable beauty.

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

CONCERTS AT THE NATIONAL GALLERY OF ART Under the Direction of George Manos

OCTOBER 1994

9 Elisabeth Adkins, violinist Edward Newman, pianist Stravinsky: *Duo concertant*J.S. Bach: *C Major Solo Sonata*Fauré: *Sonata No. 1 in A Major*

16 Opus 3 Trio
Charles Wetherbee, violin
David Hardy, cello
Lisa Emenheiser Logan, piano

Haydn: *G Major Trio*, *H. XV:25* Fauré: *D Minor Trio*, *Op. 120* Brahms: *C Major Trio*, *Op. 87*

The Fifty-third Season of

THE WILLIAM NELSON CROMWELL and E LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2130th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, Conductor

Sunday Evening, October 2, 1994 at Seven O'clock West Building, East Garden Court Admission free

PROGRAM

Johannes Brahms (1833-1897)

Variations on a Theme by Joseph Haydn Opus 56a (1873)

Jean Sibelius (1865-1957)

Pelléas and Mélisande Suite (1905)

At the Gate of the Castle
Mélisande
At the Wunderborn Fountain in the Park
The Three Blind Sisters
Pastorale
Mélisande at the Spinning Wheel
Entr'acte
Death of Mélisande

INTERMISSION

Ludwig van Beethoven (1770-1827)

Symphony No. 4 in B-flat Major Opus 60 (1806)

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

Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. 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.

First convened in 1942 using members of the National Symphony, the NATIONAL GALLERY ORCHESTRA has presented concerts in the Gallery on a regular basis ever since. In the context of the American Music Festival, it has presented the world premiere and Washington premiere performances of more than one hundred-fifty works, including thirty-four symphonies and fifteen concertos. Under the direction of Gallery music director George Manos, the orchestra has enhanced through music such varied National Gallery exhibitions as Egon Schiele, John James Audubon: The Watercolors for "Birds of America", The Greek Miracle: Classical Sculpture from the Dawn of Democracy, and John Singer Sargent's "El Jaleo".

Conductor, composer, and pianist GEORGE MANOS conducted the National Gallery Orchestra for the first time on October 6, 1985, with a program that included Beethoven's Fourth Symphony. Since then he has conducted seventy-nine Gallery Orchestra concerts, several times doubling as piano soloist on the same program. He has made it a point to introduce audiences at the Gallery to orchestral repertoire they would not be likely to hear in other venues, presenting the first Washington performances of symphonic works by composers ranging from Georges Bizet to Henry Cowell. In the context of the American Music Festival, of which he is the artistic director, he has commissioned and conducted new music by John LaMontaine, Robert Ward, Daniel Pinkham, Sotireos Vlahopoulos, and the National Gallery Orchestra's conductor emeritus, Richard Bales. Maestro Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland and serves as the artistic director of the Scandinavian Music Festival in Kolding, Denmark.

Some members of tonight's audience may remember hearing the National Gallery orchestra perform Brahms' First and Second Serenades for orchestra in March and November of 1993. Those were the first works Brahms wrote for orchestra alone, and the next was the work which is performed this evening, the Variations on a Theme by Joseph Haydn. With these Variations Brahms reached the level of a master-piece for orchestra, and was emboldened by their success to move on to writing symphonies. The theme he selected, which was known as the "St. Anthony Chorale," came from the second movement of a divertimento which was thought by Brahms and his contemporaries to be by Haydn. More recent scholarship has revealed that it was probably written by a Haydn pupil, perhaps Ignace Pleyel, and attributed to the master, a common practice in the eighteenth century.