the summers of 1884 and 1885, as he was writing the *Fourth Symphony*, Brahms was also reading Sophocles, and some commentators have detected the poet's influence in the somberness of the music. The work was also very slow to take shape, which Brahms, ever ready to make a wry comment about his own work, blamed on the chilly climate in the mountain village of Mürzzuschlag, where he spent those two summers.

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

JUNE 1996

John Harbison: Sonata No. 1 16 Stephen Prutsman, pianist Ravel: Miroirs Rachmaninoff: Etudes tableaux Fritz Gearhart, violinist Mozart: Sonata in B-flat Major 23 William Grant Still: Suite for Paul Tardif, pianist Violin and Piano Grieg: Sonata in C Minor Mendelssohn: Variations Enrique Graf, pianist 30 sérieuses Mussorgsky: Pictures at an

> 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.

Exhibition

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

The Fifty-fourth Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2198th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, Conductor

Sunday Evening, June 9, 1996 at Seven O'clock West Building, West Garden Court

Admission Free

PROGRAM

George Butterworth (1885-1916)

Maurice Ravel (1875-1937) Rhapsody: A Shropshire Lad (1912)

> Le tombeau de Couperin (1919)

Prélude Forlane Menuet Final

INTERMISSION

Johannes Brahms (1833-1897) Symphony No. 4 in E Minor Opus 98 (1884-5)

Allegro non troppo Andante moderato Allegro giocoso Allegro energico e passionato 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 Gallery's American Music Festival and its resident vocal and chamber ensembles, which he founded. His career as a performing pianist and teacher has included several years on the faculty of Catholic University in Washington, D.C., where he taught piano, conducting and chamber music, and 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, which received repeated acclaim in both Irish and international media. He has conducted numerous other chamber and symphonic orchestras in Europe, the United States, and South America, and he was the music director of the 1992 Kolding, Denmark, International Music Festival.

George Butterworth is a composer whose life was tragically cut short in World War I, with the result that he never had the opportunity to develop the talent that is shown in the few works of his that survive. Ironically, he destroyed many of his own manuscripts before he left for the front, deeming them unworthy. One of the literary works that was an inspiration for Butterworth was A. E. Housman's *A Shropshire Lad*, a volume of poetry which was published in 1896. Shropshire is an English county bordering Wales, which was rural and rustic in the 1890s. In his rhapsody Butterworth made ample use of English folk melodies and reflected the soft-spoken lyricism of the poetry.

Each of the movements of *Le tombeau de Couperin* is dedicated to one of Ravel's fellow Frenchmen who died in World War I. It is intended to be a tribute to eighteenth century French musical style, rather than to the keyboard music of Couperin specifically. This suite of French dances marks a return by Ravel to the kind of clarity and elegance that prevailed in eighteenth century French music, as well as being a prime example of his skill in transcribing keyboard works for orchestra.

Brahms' fourth and last symphony shows the tendency of the composer in his later years to carry his own established musical language to higher degrees of subtlety and concentration. He used sonata form throughout the work, even for the third movement, which in all of his other symphonies was a dance. During