### Concerts at The National Gallery of Art Under the Direction of George Manos

February 1998 8 Hugh Sung, pianist	Clementi: Ravel: Mussorgsky:	Sonata, Opus 24/2 Gaspard de la nuit Pictures at an Exhibition
15 Kolja Blacher, violinist Jessica Krash, pianist	Schumann: Prokofiev: Brahms: Ravel:	Sonata in A Minor Sonata No. 1 Sonata in A Major Oiseaux tristes

from Miroirs Tzigane

22 Talich String Quartet

Beethoven: Quartet, Opus 131

Mozart: Quartet in D Major

Janáček: Quartet No. 1

March 1998

1 National Gallery Orchestra
George Manos, conductor

Delius:
On Hearing the
First Cuckoo in
Spring
Dvorák:
Scherzo capriccios

Dvorák: Scherzo capriccioso Schumann: Symphony No. 1

Christian Tetzlaff, J.S. Bach: Partita No. 2 Sonata No. 3 Partita No. 3

15 Paul Badura-Skoda, pianist Mozart: Fantasy in C Minor Beethoven: Waldstein" Sonata Chopin: 24 Preludes

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 pm.

## The Fifty-sixth Season of

# THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

## National Gallery of Art



2257th Concert

# NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, conductor

Sunday Evening, February 1, 1998 at Seven O'Clock West Building, West Garden Court

Admission Free

#### **PROGRAM**

Wolfgang Amadeus Mozart (1756–1791)

Symphony No. 41 in C Major K. 551 (1788)

Allegro con brio Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

#### **INTERMISSION**

Gustav Mahler (1860–1911)

Adagietto from Symphony No. 5 (1901–1902)

Erich Korngold (1897–1957)

Suite: "Much Ado about Nothing" Opus 11 (1919)

Overture Mädchen im Brautgemach Holzapfel und Schlehwein Intermezzo Hornpipe

The early nineteenth-century publisher and pianist J. B. Cramer is credited or blamed, depending upon one's outlook, with assigning the nickname "Jupiter" to Mozart's great C Major Symphony. Cramer meant only to refer to the majestic quality of the work, but subsequent interpreters have insisted on hearing Jupiter's thunderbolts in the triplets of the first movement of the symphony, as well as Parnassian calm in the Andante cantabile. Mozart himself gave a much more mundane clue as to why he was able to produce not just one, but three symphonic masterpieces in the summer of 1788. On June 27 of that year, he wrote: "I have done more work in the ten days since I have lived here [in more spacious lodgings made possible by his appointment as court composer to the Austrian Emperor than in two months in my other lodgings. I should do far better here, were it not for the gloomy thoughts that often come to me. I must drive them away resolutely, for I am living comfortably, pleasantly, and cheaply."

The Adagietto from Mahler's Fifth Symphony is one of a small number of movements from the symphonic repertoire that have taken their place in concert programs as works to be performed on their own. The sublime orchestration that characterizes the Adagietto is the result of painstaking work on the part of the composer, who reorchestrated the work for almost every performance of it that he conducted. It was not until the year of his death that he was able to confide in a friend, Georg Göhler, that the "Fifth" was finished.

Erich Korngold was born to a prominent Austrian musical family. His father was a music critic who wrote frequently in Vienna's Neue freie Presse and Der Merkur. When Erich was only nine, his father presented one of the boy's compositions to Gustav Mahler, who pronounced him a genius and saw to it that he was accepted in the class of Alexander von Zemlinsky, one of the most sought-after composition teachers in Europe. Before he turned fifteen, Korngold had piano works performed in concert by no less a performer than Artur Schnabel. In 1934, with his reputation firmly established in Austria, Korngold went to Hollywood for what he thought was a short stint of film-score writing. The worsening conditions for Jews in his home country convinced him to remain in the United States, and he went on to write some of the finest music in the history of the film industry. He received Oscars for his scores for *The Adven*tures of Robin Hood (1938) and Anthony Adverse (1936). Postromantic in style, Korngold's music fell out of favor with concert programmers during his lifetime, but has enjoyed a resurgence of interest in the last twenty years.