

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

March 1998

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|--|-------------|---|
| 8 Christian Tetzlaff,<br><i>violinist</i>                          | J.S. Bach:  | <i>Partita No. 2</i><br><i>Sonata No. 3</i><br><i>Partita No. 3</i> |
| 15 Paul Badura-Skoda, <i>pianist</i>                               | Mozart:     | <i>C Minor Fantasy</i>  |
|  | Beethoven:  | <i>"Waldstein"</i><br><i>Sonata</i>                                 |
|  | Chopin:     | <i>24 Preludes</i>  |
| 22 Mark Kosower, <i>cellist</i><br>Jee-Won Oh, <i>pianist</i>      | Brahms:     | <i>D Major Sonata</i>   |
|  | Francoeur:  | <i>Sonata in E Major</i>  |
|  | Freund:     | <i>Epic for Solo</i><br><i>Cello</i>                                |
| 29 Jeffrey Multer, <i>violinist</i><br>James Tocco, <i>pianist</i> | Corigliano: | <i>Sonata for Violin</i><br><i>and Piano</i>                        |
|  | Schumann:   | <i>Sonata in D Minor</i>  |
|  | Mozart:     | <i>Sonata, K. 481</i>   |

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| 5 National Gallery Orchestra<br>George Manos, <i>conductor</i><br>Jason Stearns, <i>baritone</i> | Chabrier:    | <i>Suite pastorale</i>                                       |
|  | Debussy:     | <i>Trois ballades de</i><br><i>François</i><br><i>Villon</i> |
|  | Saint-Saëns: | <i>Symphony No. 2</i>  |

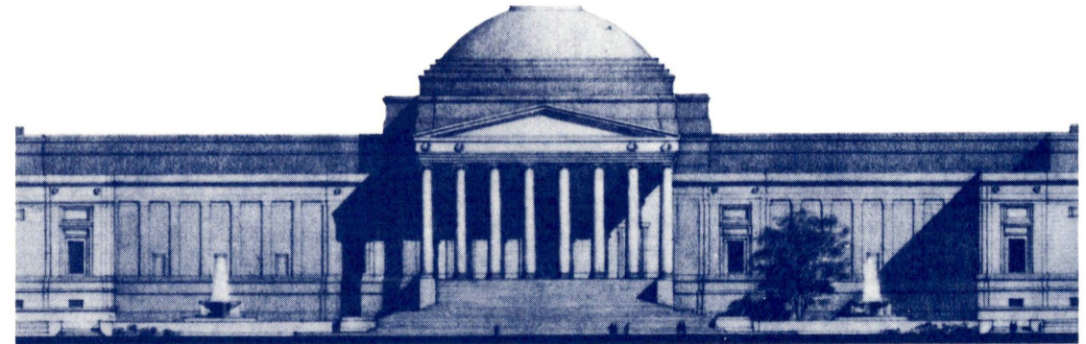
*The use of cameras or recording equipment  
during the performance is not allowed.*

*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



*2261st Concert*

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *conductor*

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

*Admission Free*

## PROGRAM

Robert Schumann Symphony No. 1 in B-flat Major ("Spring")  
(1810–1856) Opus 38 (1841)

Andante un poco maestoso; allegro molto vivace  
Larghetto  
Scherzo: Molto vivace  
Allegro animato e grazioso

## INTERMISSION

Frederick Delius On Hearing the First Cuckoo in Spring  
(1862–1934) (1911–1912)

Antonin Dvořák Scherzo capriccioso  
(1841–1904) Opus 66 (1883)

First convened in 1942 using members of the National Symphony, the NATIONAL GALLERY ORCHESTRA has presented concerts on a regular basis ever since. As the number of professional orchestras in the Washington area has grown, so has the number of sources from which the Gallery Orchestra draws prime freelance professional musicians. In the context of the American Music Festival, it has presented the world première and Washington première performances of more than 150 works, including thirty-four symphonies and fifteen concertos. Under the direction of Gallery music director George Manos, the orchestra also regularly includes works by American composers in its concerts with mixed repertoire.

During the long courtship between Robert Schumann and Clara Wieck, she often urged him to expand his range of compositions by producing a symphony. It was not long after their marriage in August of 1840 that Schumann started working on his first symphony, and he provided some evidence in his writings that it was an outgrowth of marital bliss. Writing to his friend and fellow composer, Ludwig Spohr, Schumann said: "I wrote the [*Spring*] *Symphony*

toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. . . I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." Writing in 1843 to the conductor Wilhelm Taubert, who was to conduct the symphony in Berlin, he said: "Could you infuse into your orchestra in the performance a sort of longing for the spring, which I had chiefly in mind when I wrote it in February 1841? I should like to have the first entrance of trumpets sounded as though it were from high above, like a call to awakening. In the rest of the introduction, I should like [the orchestra to] read between the lines: everywhere it begins to grow green; a butterfly takes wing; and, in the *Allegro*, little by little all things come that in any way belong to spring."

Frederick Delius was the son of a stern English merchant who did not consider music a fit profession for any of his children. Frederick was enrolled in liberal arts studies at the International College at Isleworth, but he studied music informally on the side and spent his free time attending concerts and operas. In 1884 his father sent him to Florida to purchase and supervise orange groves near Jacksonville. He spent almost no time attending to business; instead, he sought out and took lessons from one of the few musicians who lived and worked in Florida at the time, a pianist and composer by the name of Thomas Ward. Delius later stated that he owed a great deal to Ward's instruction as well as to the African-American folk music that he heard while in Florida. Delius eventually returned to Europe, where he lived for a time in Paris. While there, he married an artist (Jelka Rosen) and established friendships with Paul Gauguin and Edvard Munch. Delius and his wife remained close friends with Munch until Delius died in 1934. At certain times in Munch's career, when his works were out of favor, the Deliuses were virtually his only patrons and supporters.

Dvořák's instrumental music is often compared to that of Schubert, since both composers wrote abundantly and spontaneously and tended to excel in short, lyrical pieces. Listening to the *Scherzo capriccioso*, one would not suspect that Dvořák wrote it shortly after the death of his mother. Behind the work's abundant vitality and richness of invention, however, there is a hint of melancholy in the dark orchestral tone colors, provided to a great extent by the English horn and the bass clarinet. The work is a tribute to Dvořák's ability to rise above everyday circumstances to produce compositions that are multi-faceted as well as brilliant.