

preceeds an *Allegro con brio* of manic fury, one of Beethoven's most vigorous pieces of music. Its powerful dynamic drive and energetic dance rhythm inspired Richard Wagner to confer upon it the title, "The Apotheosis of the Dance."

-Program notes by Karin Kolb, with notes on *Ah! Perfido* by Elmer Booze

Concerts at the National Gallery of Art
1998-1999

Under the Direction of George Manos

November 1998

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| 8 | Mark Rush, <i>violinist</i>
Tannis Gibson, <i>pianist</i> | Beethoven: <i>Sonata in G Major,</i>
<i>Op. 30/3</i> |
| | | Nicholas Maw: <i>Sonata for Solo</i>
<i>Violin</i> |
| | | Prokofiev: <i>Sonata, Op. 94a</i> |
| 15 | Kirill Gliadkovsky,
<i>pianist</i> | Clementi: <i>Sonata in B-flat</i>
<i>Major, Op. 24/2</i> |
| | | Beethoven: "Moonlight" <i>Sonata</i> |
| | | Prokofiev: <i>Sonata No. 3</i> |
| | | Schumann: <i>Bunte Blätter</i>
<i>Symphonic Etudes</i> |
| 22 | National Gallery
Orchestra
George Manos, <i>conductor</i>
Claudia Chudacoff,
<i>violinist</i>
Marcio Botelho, <i>cellist</i> | Mozart: "Don Giovanni"
<i>Overture</i>
<i>Symphony No. 35</i> |
| | | Brahms: <i>Concerto for</i>
<i>Violin, Cello,</i>
<i>and Orchestra</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 p.m.

The Fifty-seventh Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2283d Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *conductor*

KATHRYN HEARDEN, *soprano, guest artist*

Sunday Evening, November 1, 1998
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Music by Ludwig van Beethoven (1770-1827)

“Coriolan” Overture
Opus 62 (1807)

Scene: “Ah! Perfido”
Opus 65 (1796)

INTERMISSION

Symphony No. 7 in A Major
Opus 92 (1811–1812)

Poco sostenuto; vivace
Allegretto
Presto; presto meno assai
Finale: Allegro con brio

Lyric soprano **Kathryn Hearden** completed the doctor of musical arts degree at the Eastman School of Music, where she was a winner of the Concerto Competition. While at Eastman, she was a student of the late Jan De Gaetani. She has also studied with Chlöe Owen, William Sharp, Carmen Pelton, and Masako Toribara, and has performed in master classes of Håkan Hagegård, Elly Ameling, Paul Sperry, and Gerard Souzay. Kathryn Hearden was a finalist in the 1992 Washington International Competition for Voice. Her repertoire spans seven centuries and reflects her love of chamber music as well as art song, oratorio, and operatic literature. She was a member of the music faculty at Shippensburg University in Pennsylvania and has recently accepted an appointment to the faculty of George Mason University in Fairfax, Virginia.

Beethoven dedicated his “*Coriolan*” Overture to the author of the play that inspired the music, Heinrich Joseph von Collin, a Viennese dramatic poet whose work the composer admired. Collin’s tragedy, *Coriolan*, is based on Shakespeare’s embellishment of an account by Plutarch of the Roman general Coriolanus’ career. A drama in miniature, Beethoven’s overture centers on psychological conflict. The main theme describes the heroism and restlessness of Coriolanus, while the second theme portrays his softer and gentler qualities. The inner turmoil and struggle in the development section lead into a majestic coda. The overture ends with a restatement of the main theme, which fades away, suggesting the death of the hero.

Ah! perfido was written when Beethoven was in Prague in 1796. It was first performed by Josepha Duschek, the wife of Franz Duschek, one of Beethoven’s newly acquired friends. The Duscheks had also known and befriended Mozart, and it is possible that Beethoven, in writing this work, was attempting to succeed the recently deceased Mozart as their favorite composer. Shin Augustinus Kojima, in his notes for *Ludwig van Beethoven’s Bicentennial Edition 1770–1970*, maintains: “He put into this work all the abilities and knowledge he had acquired during his studies with Salieri, and succeeded in producing a beautiful piece in the style of Mozart.” A favorite concert selection for sopranos, *Ah! perfido* is a tour de force aria suited for the most polished artists. The music shifts radically as it reflects the moods of a jilted woman who first berates her unfaithful lover, then forgives, and finally angrily implores him: “Does my bitter love not move you at all?”

Although the *Seventh Symphony* was written in the winter of 1811–1812, it was not until December 1813 that it was first performed in Vienna. It was conducted by the composer as a benefit for the Austrian and Bavarian soldiers wounded in the terrible Napoleonic wars. Beethoven’s personal situation was equally dispiriting. His deafness was far advanced, and he had fallen in love with a woman who was already married. The symphony opens with a slow introduction leading into a thrilling *Vivace*, in which Beethoven juxtaposes rhythms derived from Sicilian dance music with a syncopated theme. The following movement, despite its tempo marking (*Allegretto*), is anything but jolly. Its relentlessly repeated solemn motives, reminiscent of a funeral march, may be a reflection of the overwhelming circumstances in which the symphony was written. The *Allegretto* was a particular favorite with the audience of the first performance, who demanded a repeat, a compliment rarely bestowed upon a slow movement. The *Presto*, with its explosive, dynamic contrasts,