

youthful sketches in two *Wand of Youth Suites*, the first of which we hear in tonight's program.

Fauré's suite of pieces entitled *Shylock* was written as incidental music for a comedy by Edmond de Haraucourt based on Shakespeare's *The Merchant of Venice*. With his customary self-deprecating humor, Fauré claimed a preference for incidental music as a form, insisting that it was "the only [form] which is suited to my meager talents."

Debussy subscribed to the theories of *correspondances* between the arts even more vigorously than Whistler. In his program for the first performance of the *Nocturnes*, he described *Nuages* as "the unchanging aspect of the sky, with the slow and melancholy passage of clouds dissolving into a vague grayness tinged with white." *Fêtes* is "movement, rhythm dancing in the atmosphere, with bursts of brusque light....the Festival and its blended music [are] luminous dust participating in the universal rhythm of all things." And of *Sirènes* he wrote: "...the sea and its innumerable rhythms; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes." Among his contemporaries who were interested equally in art and music, Debussy came to embody the synthesis between the two. The poet and art critic Camille Mauclair, for example, wrote: "The paintings of Monet and Degas are symphonies and suites of light, while the music of Debussy is sonorous impressionistic painting."

#### CONCERTS AT THE NATIONAL GALLERY OF ART

*Under the direction of George Manos*

JUNE 1995

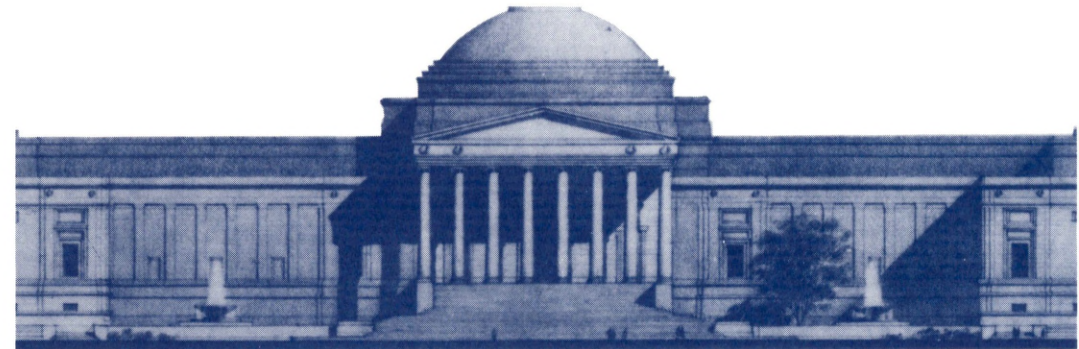
- |  |   |
|--|---|
| 4 Marcel Worms, pianist<br>HONORING THE EXHIBITION<br><i>Piet Mondrian: 1872-1944</i>  | Milhaud: <i>Three Rag Caprices</i><br>Gould: <i>Boogie-Woogie Etude</i><br>Schulhoff: <i>5 Jazz Etudes</i><br>Confrey: <i>Kitten on the Keys</i><br>Gershwin: <i>An American in Paris</i> |
| 11 The Muir String Quartet<br>Peter Zazofsky, <i>violin</i><br>Bayla Keyes, <i>violin</i><br>Steven Ansell, <i>viola</i><br>Michael Reynolds, <i>cello</i> | Dvorák: <i>Quartet, Opus 51</i><br>Ravel: <i>Quartet in F Major</i>   |
| 18 Sharon Mabry, <i>mezzo-soprano</i><br>Patsy Wade, <i>pianist</i>  | Songs by Duparc, Ives, Lili<br>Boulanger, Elizabeth Vercoe,<br>John Jacob Niles, Katherine K.<br>Davis, and others  |
| 25 Alexander Romanul, <i>violinist</i>   | Bach: <i>Sonata in C Major</i><br>Brahms: <i>Sonata No. 3</i><br>Szymanowski: <i>Nocturne and<br/>Tarantella</i>  |

*The Fifty-third Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



*2161st Concert*

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

*With Guest Artist*  
STANLEY CORNETT, *tenor*

---

Sunday Evening, May 28, 1995  
at Seven O'clock  
West Building, West Garden Court

*Admission Free*



## PROGRAM

Presented in Honor of the Exhibition: *James McNeill Whistler*

Edward Elgar  
(1857-1934)

The Wand of Youth  
Opus 1a (1907)

Ouverture  
Serenade  
Minuet  
Sun Dance  
Fairy Pipers  
Slumber Scene  
Fairies and Giants

Gabriel Fauré  
(1845-1924)

Shylock  
Opus 57 (1890)

Chanson  
Entr'acte  
Madrigal  
Épithalame  
Nocturne  
Final

### INTERMISSION

Claude Debussy  
(1862-1918)

Three Nocturnes  
(1897-1899)

Nuages  
Fêtes  
Sirènes

*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.*

GEORGE MANOS has been director of music at the National Gallery and conductor of the National Gallery Orchestra since 1985. He is also artistic director of the National Gallery Vocal Arts Ensemble, which he founded. In March of this year, Mr. Manos and the Vocal Arts Ensemble were featured in concert at the Louvre Museum in Paris, as the musical event in that institution's salute to the National Gallery of Art. Mr. 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. His international recognition also includes the music directorship of the Kolding, Denmark Music Festival.

Tenor STANLEY CORNETT performs a varied repertoire, including opera, operetta, oratorio, and concert music. He has appeared with major American orchestras, including the symphony orchestras of Dallas, Atlanta, Baltimore, and San Diego, as well as with the St. Paul Chamber Orchestra and the National Symphony. The conductors with whom he has worked include Robert Shaw, Christopher Hogwood, John Oliver, and the late Eduardo Mata.

James McNeill Whistler grew up in a musical household (his father played both piano and flute.) Although he did not inherit his father's talent for performing on an instrument, his interest in music was life-long and intense. In two of his most intimate portraits of family members, *At the Piano* (1858-9) and *The Duet* (1894), loved ones appear at the piano, a reminder of the important place music had for everyone in the family. Like the French composers who were his contemporaries, he was strongly influenced by the poetry and aesthetic philosophy of Théophile Gautier and Charles Baudelaire. It may have been the latter's theory of *correspondances* between the arts that led Whistler to use musical terminology for the titles of many of his paintings. As a frequent guest of another poet and aesthetic philosopher, Stéphane Mallarmé, Whistler would most probably have been in the company of Emmanuel Chabrier, Saint-Saëns, and Fauré, who were often to be found at Mallarmé's *soirées*. It is not unreasonable to assume that he would have heard these composers performing their own works in concert halls, salons, or private homes in Paris, or that he may have heard the music of Elgar on one of his many sojourns in London.

Edward Elgar was the child of middle-class English parents who were too poor to provide him with the highly refined classical education that was available to most of that nation's other famous composers. Left to his own resources, young Edward taught himself to play the piano and the organ, as well as violin, viola, cello, and bassoon. He attended services at both the Roman Catholic and the Anglican churches in Worcester, in order to gain exposure to as much sacred music as possible. Eventually he was able to support himself as a musician, succeeding his father as organist at St. George's Church in Worcester and conducting a band made up of attendants at the Worcester County Lunatic Asylum. By the time he wrote the suite entitled *Wand of Youth* in 1907, his reputation in England was securely established by the popularity of such works as the *Enigma Variations* and the *Pomp and Circumstance Marches*. Realizing that the public would be expecting him to produce a symphony, he began reviewing old sketchbooks to find musical ideas that would define his personality as a composer. On the way to finishing his first symphony, he refined and assembled some of these