

Six of the movements were arranged for modern orchestra in 1922 by the Irish composer, conductor, and pianist, Sir Hamilton Harty.

Georges Bizet is famous on account of just one of his works, the opera *Carmen*, but he was actually a musician of broad range and varied output. His spontaneity and originality as a composer are fully represented in his *Symphony in C Major*. Bizet wrote it when he was only seventeen, and did not promote its performance during his lifetime. The symphony remained undiscovered among his manuscripts in the library of the Paris Conservatory until 1935.

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

November 1997

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| 9 | Jon Humphrey, <i>tenor</i>
Raymond Hanson, <i>pianist</i> | <i>Lieder</i> by Schubert,
Brahms, Schumann, and
Hugo Wolf |
| 16 | The Peabody Trio | Kagel: <i>Trio</i>
Dvorák: <i>"Dumky" Trio</i> |
| 23 | Kemal Gekić, <i>pianist</i> | Liszt: <i>Six Consolations</i>
<i>Transcendental</i>
<i>Etudes</i>
Chopin: <i>Andante spianato</i>
<i>et grande</i>
<i>polonaise</i> |
| 30 | National Gallery Orchestra
George Manos, <i>conductor</i> | Puccini: <i>Preludio</i>
<i>sinfonico</i>
Bizet: <i>"Carmen" Suite</i>
Persichetti: <i>Serenade No. 5</i>
Weber: <i>Symphony No. 1</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



2244th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

Sunday Evening, November 2, 1997
at Seven O'Clock
West Building, West Garden Court

Admission Free

PROGRAM

Quincy Porter
(1897–1966)

Music for Strings
(1941)

Allegro moderato
Andante molto sostenuto
Allegro gioioso

Paul Hindemith
(1895–1963)

Five Pieces for String Orchestra
Opus 44, No. 4 (1927)

Slow
Slow-fast
Lively
Very slow
Lively

George Frideric Handel
(1685–1759)

Suite in F Major from “Water Music”
Arranged for Symphony Orchestra
by Sir Hamilton Harty

Allegro
Air: Andante
Bourée: Vivace
Hornpipe: Delicato, ma con brio
Andante espressivo
Allegro deciso

INTERMISSION

Georges Bizet
(1838–1875)

Symphony in C Major
(1855)

Allegro vivo
Adagio
Minuetto: Allegro vivace
Allegro vivace

Each movement of Quincy Porter’s *Music for Strings* evokes a mood or state of mind. Rugged energy pervades the *Allegro moderato*, especially in its emphatic opening and closing measures, in which all of the instruments bow together in the same strong rhythm. The second movement is quiet and contemplative, while the third, built on a pizzicato figure, is aptly named *Allegro gioioso*, with good humor prevailing throughout. The humor culminates in a musical “punch line” when the movement, which has E as its strong tonal center, ends unexpectedly in F-sharp. Porter was born in Connecticut and studied at Yale University. After continuing his studies in Europe under Vincent d’Indy and Ernest Bloch, he returned to the United States to teach at Vassar, the New England Conservatory of Music, and his alma mater.

Paul Hindemith’s second identifiable period of activity as a composer dates from 1924 to 1933, and some of the changes that occurred in his music can be attributed to the social and esthetic environment of those years. In the unpredictable, virtually anarchic conditions of the Weimar Republic, Hindemith felt a responsibility to provide music that would lift the spirits of his audiences in an orderly, disciplined fashion. As of 1924, he abandoned quite abruptly the neoromantic, free-ranging style of his earlier compositions and began writing works that were strict in form and sparse in texture, inspired by the music of the high Baroque. Hindemith’s works of this period are marked by simply proportioned note values and regular meters, but he continued to use the driving rhythms and dissonant harmonies that had been his earlier trademarks.

The *London Daily Courant* of July 19, 1717, reported that King George had made an excursion two days earlier by barge, traveling down the Thames from Lambeth to Chelsea. Among the tantalizing details included in the article were these: “Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company barge was employed for the music, wherein were fifty instruments of all sorts, viz., trumpets, hunting horns, oboes, bassoons, German flute, French flutes à bec, violins, and basses, but without voices. (The instrumentalists) played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed expressly for the occasion by Mr. Händel (sic), which His Majesty liked so well that he caused it to be played over three times in going and returning.” By the time the suite of twenty pieces was published by John Walsh three years later, it had already received the nickname *Water Musick*. (sic)