

NATIONAL GALLERY OF ART CONCERTS

November, December, 1988

November

- 6 National Gallery Orchestra  
George Manos, *Conductor*  
*Works by* Chabrier, Frescobaldi and Beethoven
- 13 Frederick Moyer, *piano*  
*Works by* Mozart, Mendelssohn and Schubert
- 20 National Gallery Vocal Arts Ensemble  
*Works by* Haydn, Tchaikovsky and Britten
- 27 Ruth Waterman, *violin*  
Morey Ritt, *piano*  
*Works by* Bach, Beethoven, and Dvořák

December

- 4 Sanford Sylvan, *baritone*  
David Breitman, *piano*  
*Songs by* Wolf, Barber and Fauré
- 11 Lawrence Schubert, *piano*  
*Works by* Mozart, Beethoven and Liszt
- 18 National Gallery Orchestra, with  
The Maryland Camerata  
*Christmas Concert*
- 25 No concert; Gallery closed

*Concerts are open to the public, free of charge.*

THE WILLIAM NELSON CROMWELL CONCERTS

**National Gallery of Art**

*1908th Concert*



NATIONAL GALLERY ORCHESTRA  
GEORGE MANOS, *Conductor*

---

Sunday Evening, November 6, 1988  
at seven o'clock  
West Building, West Garden Court

PROGRAM

Girolamo Frescobaldi . . . . . Toccata  
(1583-1643) *Freely transcribed for orchestra by*  
Hans Kindler

Emmanuel Chabrier . . . . . Suite Pastorale  
(1841-1894) (1888)

Idylle  
Danse villageoise  
Sous bois  
Scherzo-valse

INTERMISSION  
(*Twelve minutes*)

Ludwig van Beethoven . . . . . Symphony No. 6 in F Major  
(1770-1827) ("The Pastoral Symphony")  
(1808)

Allegro ma non troppo  
*Pleasant feelings which awake in man  
on arriving in the country*

Andante con moto  
*Scene by the brook*

Allegro  
*Jovial assemblage of the countryfolk,  
in which appear suddenly. . .*

Allegro  
*. . . thunder and storm, in which enter. . .*

Allegretto  
*. . . beneficial feelings connected with thanks  
to the Godhead after the storm*

In honor of the opening today of the two-part exhibition *The Pastoral Landscape*, comprising *The Legacy of Venice* here at the National Gallery and *The Modern Vision* at The Phillips Collection, the National Gallery Orchestra presents in this concert two musical masterworks inspired by pastoral landscapes.

Pastoral poetry linked with music is first found in the record of ancient Greece, with the pastoral songs of Stesichorus from the sixth century B.C. In the context of the neoclassicism that prevailed in sixteenth century Italy, that form was revived, with the most prominent example being *Il pastor fido* by Giovanni Battista Guarini (1584), which became the model for the ensuing two centuries of pastorales.

Emmanuel Chabrier was every bit as fascinated by poetry and painting as he was by music, so he was naturally drawn to the pastorale, a form common to all three media. The pastorale had been popular among French composers since the late seventeenth century, when Italian influence was especially strong in the French court and artistic circles, and the pastorale was imported, along with numerous other art forms. One of the contributions of the French to the pastorale in the ensuing two hundred years had been the introduction of other than peaceful aspects of nature, particularly storms, and of some of the characteristics of the people of the countryside, particularly their boisterous dances. In Chabrier's *Suite Pastorale*, one finds not only a village dance, but also a touch of the villagers' sly humor.

Along with the outright musical representation of a storm in his *Pastoral Symphony*, Beethoven chose to place emphasis on the humanistic response to the pastoral environment. Indicative of this are the subtitles which were included in the program for the first performance of the symphony, and which appear in translation of this program. Although the symphony is replete with motives imitating of sounds of nature, Beethoven frequently insisted that he was not a "musical painter", and that same program carried the waiver that the symphony was "more an expression of feeling than (of painting)".

*These concerts are broadcast live on Radio Station  
WGMS, 570 AM and 103.5 FM.*