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) (1808)
("The Pastoral Symphony")
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.