1981st Concert
November 4, 1990
NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, Conductor

PROGRAM

Ottorino Respighi ........................................... Gli uccelli (The Birds)
(1879-1936) ..................................................... (1927)
Preludio (B. Pasquini)
La colomba (J. de Gallot)
La gallina (J. Ph. Rameau)
Lusignuolo (A. Inglese)
Il cùcì (Pasquini)

Daniel Pinkham .............................................. Symphony No. 4
(b. 1923) ....................................................... (1990)
I. Purling
II. Pining
III. Prancing
(World Premiere Performance)

INTERMISSION
(Twelve minutes)

Sergey Prokofiev ............................................. Romeo and Juliet
(1891-1953) ..................................................... Suite No. 2, Opus 64-ter
The Montagues and the Capulets
Young Juliet
Friar Laurence
Dance
Dance of the Antillian Girls
Romeo at the Grave of Juliet

The young Ottorino Respighi was so talented as both a violinist and a
composer that he was admitted not only to the composition classes of Nikolai
Rimsky-Korsakov in Moscow, but also to the violin studio of the great Max
Bruch in Berlin. Respighi eventually decided against a career as a virtuoso
violinist, and returned to Rome in 1913 to teach composition at the St.
Caecilia Academy, of which he eventually became the director. One of his
strengths as a composer lay in his ability to incorporate ancient music into
new forms for the symphony orchestra. He made liberal use of Renaissance
songs and dances, as in the suite, Antiche arie e danze. Gregorian chant, as in
Concerto gregoriano and Three Preludes on Gregorian Melodies, and
baroque keyboard pieces, as is the case in Gli uccelli. Each movement is an
arrangement of a piece by a seventeenth or eighteenth century composer
which imitates the sounds made by the bird in the title.

Symphony Number Four of Daniel Pinkham is the first of five composi­
tions which have been commissioned by the National Gallery for perfor­
mance during the 50th anniversary celebration. Later this year the orchestra
will present works by Robert Ward, John LaMontaine, Richard Bales and
George Manos. Daniel Pinkham is a native of Massachusetts and a graduate
of Harvard University. An accomplished organist and harpsichordist as well
as a composer, he studied with Putnam Aldrich, Wanda Landowska and E.
Power Biggs. He is professor of composition and chair of the department of
early music at the New England Conservatory and music director of King's
Chapel in Boston. His most recent work is the Dryden Te Deum, com­
missioned by the United States Air Force Band. Each movement of his fourth
symphony bears a title that not only implies the nature of the music, but also
begins with the same letter as the composer's last name: "Purling" means to
run swiftly round, eddy, or swirl, and can also refer to the sound water makes
as it runs over stones. "Pining," the second movement, is an extended
plaintive aria. "Prancing" characterizes the good-humored rhythmic finale,
which incorporates not only the familiar waltz rhythm, but also the furiant,
a Bohemian dance which alternates between three-four and six-eight time.

Prokofiev wrote the full ballet Romeo and Juliet in 1935 for the Bolshoi
Theater, but it was some time before it was performed. In order to accom­
modate the choreographer, the librettist came up with a happy ending, with
Juliet awakening in the nick of time to find Romeo still alive by her side.
Prokofiev prepared a piano score for this libretto and rehearsals began.
When the Bolshoi directorate heard and saw the results, they sent both the
librettist and the composer back to the drawing boards. The change in the
story was deemed ridiculous, while the music was judged unsuitable for
dancing! In the process of carrying out large-scale revisions in the score,
Prokofiev created three suites for orchestral performance, which met with
immediate success and were published and performed before the ballet
itself. The second suite from Romeo and Juliet received its world premiere in
Chicago in 1937, with Prokofiev himself conducting the Chicago Symphony.