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**

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

---

*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**

---

*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.*
PROGRAM

Quincy Porter  Music for Strings  (1941)
(1897–1966)
Allegro moderato
Andante molto sostenuto
Allegro gioioso

Paul Hindemith  Five Pieces for String Orchestra  Opus 44, No. 4 (1927)
(1895–1963)
Slow
Slow-fast
Lively
Very slow
Lively

George Frideric Handel  Suite in F Major from “Water Music”  Arranged for Symphony Orchestra  by Sir Hamilton Harty
(1685–1759)
Allegro
Air: Andante
Bourée: Vivace
Hornpipe: Delicato, ma con brio
Andante espressivo
Allegro deciso

INTERMISSION

Georges Bizet  Symphony in C Major  (1855)
(1838–1875)
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. Handel (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)