

For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

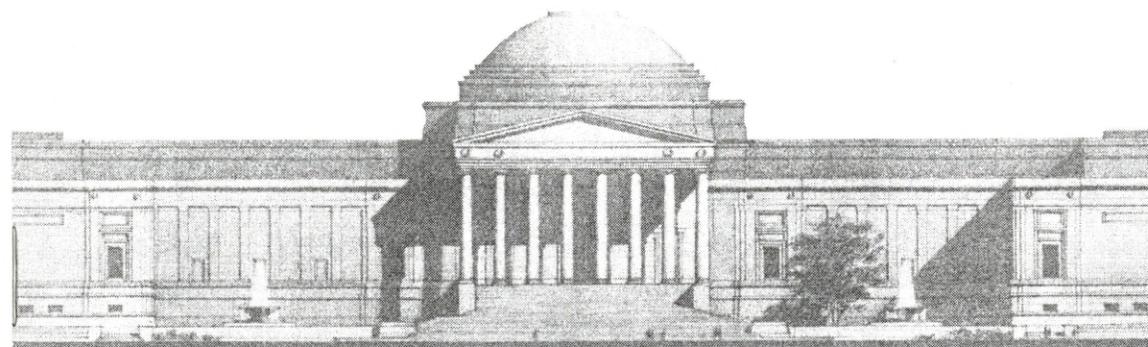
The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of  
the West Building after 6:30 pm is not permitted.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

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Landover, MD 20785

[www.nga.gov](http://www.nga.gov)



The Sixty-sixth Season of  
The William Nelson Cromwell and F. Lamot Belin  
**Concerts**

National Gallery of Art  
2,640th Concert

**National Gallery Orchestra**  
Alan Heatherington, *guest conductor*  
Cyrus Forough, *violinist*

October 7, 2007  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Johannes Brahms (1833–1897)

*Violin Concerto in D Major, op. 77* (1878)

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

## INTERMISSION

Ludwig van Beethoven (1770–1827)

*Symphony no. 6* (“Pastoral”) (1808)

Allegro ma non troppo

Andante con moto

Allegro; allegro; allegretto

## The Musicians

### NATIONAL GALLERY ORCHESTRA

The National Gallery Orchestra was founded in 1943 and initially consisted of approximately twenty-five players drawn from the National Symphony Orchestra. Gradually growing in numbers, the Gallery Orchestra eventually reached the size and status of a large chamber orchestra. The ensemble has undertaken the full range of chamber and symphonic repertoire and has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives’ *Symphony no. 1*, under the direction of Richard Bales, and the 1990 premiere of Daniel Pinkham’s *Symphony no. 4*, under George Manos.

### ALAN HEATHERINGTON

Alan Heatherington has built his career in the Chicago metropolitan area as an orchestral and choral conductor, violinist, concertmaster, and educator. In 2004 the *Chicago Tribune* named him Chicagoan of the Year, and in 2005 the Illinois Council of Orchestras awarded him Conductor of the Year. Heatherington is the founder and music director of the Ars Viva Symphony Orchestra, which is composed primarily of Chicago Symphony Orchestra musicians. Since 2000, Heatherington has been music director of the Lake Forest (Illinois) Symphony. In addition, he is music director and conductor of the 140-voice Chicago Master Singers and the 40-voice Chicago Master Singers Chorale.

Heatherington was the artistic director and conductor of the annual Innsbruck International Choral Festival for four years and has conducted choral concerts in many of the major cultural capitals of Europe, including Berlin, London, Munich, Paris, Salzburg, Vienna, and Zurich. He continues his commitment to education through regular engagements as guest conductor and clinician with university and community orchestras.

## CYRUS FOROUGH

A former pupil of Arthur Grumiaux, David Oistrakh, and Josef Gingold, violinist Cyrus Forough is a laureate of the Tchaikovsky International Competition, first prize winner of the Milwaukee Symphony Violin Competition, and with his wife, pianist Carolyn McCracken, winner of the United States Information Agency's National Violin and Piano Duo Competition. Representing the United States as artistic ambassadors, the Forough/McCracken Duo concertized and gave master classes in the Far East and South America. Forough's recital and orchestra appearances throughout eastern and western Europe, Russia, and the Middle East have received unanimous praise from both the critics and the public. He has performed with the Alabama Symphony, the Belgian National Radio Orchestra, and the Milwaukee Symphony. His live and recorded performances have been broadcast on radio and television on four continents.

Cyrus Forough is professor of violin at both Carnegie Mellon University in Pittsburgh and Roosevelt University's College of Performing Arts in Chicago. He is much in demand as a teacher, and his students include prizewinners in many national and international competitions, as well as members of the Chicago Symphony, the Cleveland Orchestra, the New World Symphony, and the symphony orchestras of Calgary, Houston, and Milwaukee, among others. During the summer of 2005, Forough joined the faculties of the Académie Internationale de Musique de Montpellier in France and the Beverly Hills International Chamber Music Festival.

## Program Notes

In preparing his only violin concerto, Johannes Brahms spent many hours in consultation with his friend Joseph Joachim (1831–1907), the highly revered Hungarian-born German violinist. Both men agreed that the work should be symphonic throughout and not just a vehicle for the virtuosic soloist. In a few places, however, Brahms created passages that are brusque and unsuited to the violin. Joachim and all the violinists who have subsequently studied the work have come to acknowledge the validity of Brahms' expression of turbulent emotion.

The symphonic character of the concerto is firmly established by the long introduction that goes on for 100 measures. It serves as an overture to the rest of the movement, introducing each subsequent theme. As the introduction draws to a close, the strings herald the entrance of the soloist with robust *marcato* chords. The soloist plays the first theme over the orchestra, but then the orchestra takes over again with the second theme, and the soloist steps back to the secondary role of playing embellishments.

The second movement of the concerto is an idyllic song, with the first theme introduced by the oboe, then repeated by the solo violin with variations. The soloist goes on to introduce the second theme, a soulful melody. Both the oboe and the solo violin revisit the first theme before the movement draws to a close.

The finale, a rondo marked *Allegro giocoso, ma non troppo vivace*, is a Hungarian dance in the form of ABACADAE. The soloist presents the rondo in double stops and receives an answer from the full orchestra. With each recurrence, the rondo becomes more complex and exciting. The same can be said for each of the subsidiary sections, or episodes, between the rondo recurrences. The last of these (E) is transformed into a feverish tarantella by Brahms' use of triplets.

Although best known for its graphic musical representation of a storm, Beethoven's *Symphony no. 6* ("Pastoral") is in fact a humanistic response to the pastoral environment. The printed program for the first performance of the symphony contained—presumably with Beethoven's authorization—a subtitle for each change of tempo and mood:

*Allegro ma non troppo*—pleasant feelings that awake upon arriving  
in the country

*Andante con moto*—scene by the brook

*Allegro; allegro; allegretto*—jovial assembly of the country folk...  
thunder and storm... shepherd's song: happy and thankful  
feelings after the storm.

Although the symphony is replete with motives imitating sounds of nature, Beethoven took pains to assure his audience that he was not a programmatic or pictorial composer. In the same program notes he added the statement that his music was "more an expression of feeling than of painting." Although Beethoven did not welcome the equation of music with painting, there is an interesting parallel between his place in the history of music and the place in the history of art occupied by Joseph Mallord William Turner (1775–1851), the subject of a current exhibition at the National Gallery. Both men began their creative lives in the classical tradition, fully embraced the romantic movement, and in their late works presaged post-romantic developments in their respective arts.

*Program notes by Stephen Ackert*

Next Week at the National Gallery of Art

**Voices of London**

18th- and 19th-Century English Music by  
Attwood, Cooke, Crotch, Hook, and Webbe

Presented in honor of *J. M.W. Turner*

October 14, 2007

Sunday Evening, 6:30 pm

West Building, West Garden Court