

CONCERTS AT THE NATIONAL GALLERY OF ART

November - December 1991

NOVEMBER

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| 3 National Gallery Orchestra
George Manos, <i>Conductor</i>
Honoring the exhibition <i>Albert Bierstadt: Art and Enterprise</i> | MacDowell: <i>First Suite for Orchestra</i>
Brahms: <i>Symphony No. 3</i> |
| 10 Jorge Chaminé, <i>baritone</i> ; A recital of Iberian and Ibero-American music
Honoring the exhibition <i>1492: Art in the Age of Exploration</i> | Spanish and Portuguese songs from the 15th to the 18th centuries
Songs by Villa Lobos, Joaquin Nin, and Carlos Guastavino |
| 17 Leonidas Kavakos, <i>violinist</i>
Peter Nagy, <i>pianist</i> | Schumann: <i>Sonata, Opus 121</i>
Bartok: <i>Rhapsody No. 1</i>
Sarasate: <i>Zigeunerweisen</i> |
| 24 Klaus Hellwig, <i>pianist</i> | Beethoven: <i>Sonata, Opus 10, No. 1</i>
Debussy: <i>Preludes from Book II</i>
Schumann: <i>Carnaval, Opus 9</i> |

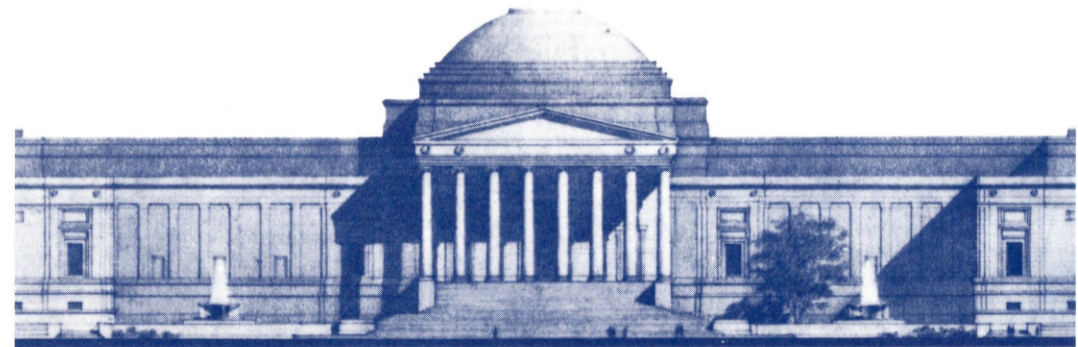
DECEMBER

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| 1 National Gallery Orchestra
Mozart concert in conjunction with the Woodrow Wilson Center Symposium, <i>Mozart and the Riddle of Creativity</i>
George Manos, <i>Conductor</i> ,
Ricardo Cincynates, <i>violinist</i> | <i>Overture to Cosi fan tutte</i>
<i>Symphony No. 39</i>
<i>Adagio and Fugue in C Minor</i>
<i>Violin Concerto in A Major</i> |
| 8 Mozart concert in conjunction with the Woodrow Wilson Center Symposium, <i>Mozart and the Riddle of Creativity</i>
George Manos, <i>Conductor</i> , Janice Fiore, <i>soprano</i> ,
Samuel Gordon, <i>tenor</i> , Robert Kennedy, <i>baritone</i> | <i>Bastien und Bastienne</i> |
| 15 The Maryland Camerata
Samuel Gordon, <i>Conductor</i>
With Classical Brass | Christmas Concert |
| 22 The Washington Men's Camerata
Thomas Beveridge, <i>Conductor</i>
Dale Anthony, <i>pianist</i> | Richard Strauss: <i>The Three Holy Kings</i>
Berlioz: <i>The Shepherds' Farewell</i>
A.S. Bach: <i>Wie will ich mich freuen</i> |
| 29 National Gallery Orchestra
George Manos, <i>Conductor</i> | Gala Viennese New Year Concert |

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



1991-1992 Season

Celebrating Fifty Years of Free Concerts
in the Nation's Capital

George Manos
Director of Music

Sunday Evenings at Seven O'clock
West Building, West Garden Court

2020th Concert

November 3, 1991

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

PROGRAM

Edward MacDowell Suite No. 1 for Orchestra, Opus 42
(1860-1908) (1888-91)

1. In einem verwunschenen Walde
(*In a Haunted Forest*)
2. Sommer-Idylle
(*Summer Idyll*)
3. Im Oktober
(*In October*)
4. Gesang der Hirtin
(*Song of the Shepherdess*)
5. Waldgeister
(*Forest Spirits*)

INTERMISSION
(*Twelve Minutes*)

Johannes Brahms Symphony No. 3 in F Major, Opus 90
(1833-1897) (1883)

Allegro con brio
Andante
Poco allegretto
Allegro

This concert marks the opening of the exhibition
Albert Bierstadt: Art and Enterprise.

In nineteenth century America, the path that led to thorough training, success, and recognition in the arts was the same for Edward MacDowell as it was for Albert Bierstadt. It was considered *de rigueur* for young Americans of talent to study their art in Europe. Whereas Bierstadt made his way to Germany on his own as a young adult to obtain training, it was MacDowell's mother who provided that opportunity for him by setting up residence in Paris when Edward was sixteen, thus enabling him to study piano and music theory at the Paris Conservatory. He evidently showed considerable talent as a painter, as well, since he was offered three years' free instruction by the painter Carolus Duran. (His piano teacher persuaded him to decline the offer.) MacDowell relocated to Stuttgart in 1878, in order to study with Nikolay Rubinstein, but was not admitted to the master's classes, and studied instead with Carl Heymann. To finance his studies, he took on private pupils of his own, and was successful enough as a teacher to be invited to join the faculty of the Darmstadt Conservatory, where he taught during the school year 1881-1882. He also taught for short periods in Frankfurt am Main and Wiesbaden, and for a time attempted to live on the income from compositions.

Meeting with little success and much financial hardship in Germany, MacDowell decided in 1888 to return to the United States. He was able to take advantage of the considerable public interest that could be generated in an American performer returning from "great successes" abroad. Although his recital performances as piano soloist were not well received, his *Second Piano Concerto* met with immediate success, and he quickly received invitations to perform it with all of what were then the major orchestras in the U.S. One of those performances was scheduled for Washington, D.C. on March 26, 1888, but MacDowell withdrew from participation in that concert for a reason that seems quaint today: he did not want any part in an "all-American" concert. One of his symphonic poems was substituted for the concerto, and the concert took place without him.

One of the reasons for the hegemony of Germany as the place to study music in the late nineteenth century was the awe inspired by the compositions of Johannes Brahms. His third symphony was written while he was vacationing in the Taunus Mountains near Wiesbaden, where he spent long hours in his favorite pastime, hiking through the forested hills. Brahms chose Wiesbaden, rather than his accustomed Austria, for his summer vacation of 1883 for a reason which may also account for the joy that predominates in this symphony. He had discovered a new love that year — a singer by the name of Hermine Spiess, who just happened to live in Wiesbaden. Whatever the reason, Brahms' sense of well-being in those surroundings can be heard in each movement of this confident and positive music.