

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 East Building after 6:30 pm is not permitted.

For the convenience of concertgoers the Garden Café remains open for light Refreshments until 6:00 pm on Sundays.

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

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

COVER: Jacques Callot, *Gobbi and Other Bizarre Figures*, 1616/1617,  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



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

National Gallery of Art  
2,804th Concert

**National Gallery of Art Orchestra**  
**Gillian Anderson, guest conductor**

October 31, 2010  
Sunday Evening, 6:30 pm  
East Building Auditorium

*Admission free*

## Program

Christoph Willibald Gluck (1714–1787)  
Overture to *Iphigenia in Aulis* (1774)

Joseph Haydn (1732–1809)  
*Symphony no. 92 in G Major* (“Oxford”) (1789)  
Adagio; allegro spiritoso  
Adagio  
Menuet and Trio  
Finale: Presto

## INTERMISSION

Christian Frederik Emil Horneman (1840–1906)  
Overture to *Aladdin* (1864)

Franz Schubert (1797–1828)  
*Symphony no. 8 in B Minor*, D. 759 (“Unfinished”) (1822)  
Allegro moderato  
Andante con moto

Camille Saint-Saëns (1835–1921)  
*Danse macabre*, op. 40 (1874)

## The Musicians

### NATIONAL GALLERY OF ART ORCHESTRA

Founded in 1943, the National Gallery Orchestra initially consisted of 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; the 1990 premiere of Daniel Pinkham's *Symphony no. 4* under George Manos; and the 2007 premiere of John Musto's *Later the Same Evening: An opera inspired by five paintings of Edward Hopper* under guest conductor Glen Cortese. In November 2009 the orchestra played the United States premiere performance of *Violin Concerto* by James Aikman, under the direction of guest conductor Vladimir Lande.

### GILLIAN ANDERSON

Conductor and musicologist Gillian Anderson specializes in the relation between music and moving images. She has reconstructed musical scores and accompanied thirty-six silent films, among them *Carmen* (DeMille, 1915) with the London Philharmonic Orchestra; *Haxan* (Christiansen, 1922) with the National Gallery Orchestra; *Nosferatu* (Murnau, 1921) with the Brandenburg Philharmonic in Potsdam, Germany; and *Pandora's Box* (Murnau, 1928). In 2002 Anderson collaborated with painter Lidia Bagnoli to create *Inganni*, a short film that was commissioned by and shown at the National Gallery of Art in conjunction with the exhibition *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*. Together with New York University film scoring director Ronald Sadoff, Anderson founded the journal *Music and the Moving Image*, published by the University of Illinois Press.

She has participated in many important film festivals in Europe, South America, and the United States, including Bologna's Cinema Ritrovata, Cine Memoire in Paris, the DC Filmfest, the New York Film Festival, the Pordenone Silent Film Festival, the San Sebastian Film Festival in Spain, the Toronto Film Festival, and the Tribeca Film Festival. In 1997 Anderson founded the group Cinemusica Viva, which had its premiere concerts at the Louvre Museum. In 2003 she contributed to the 75th anniversary celebration of the Academy of Motion Picture Arts and Sciences Award with two performances of *Wings* (Welman, 1927).

Anderson has written four books and numerous scholarly articles and edited a number of performing editions. Her most recent article, "Musical missionaries: 'Suitable' music in the cinema 1913–1915," was published in 2004 in the Italian journal, *Civiltà musicale*. A graduate of The Winsor School in Boston; Bryn Mawr College; the University of Illinois, Urbana; and the University of Maryland, College Park, she is a member of the Pi Kappa Lambda Music Honorary Society. Her book, *Freedom's Voice in Poetry and Song*, was chosen as the best reference book of the year by *Choice Magazine*, and her article "Putting the Experience of the World at the Nation's Command: Music at the Library of Congress 1800–1917" was awarded the Music Library Association's Richard Hill Award for best article in 1989. From 1993–1995 she served as President of the Sonneck Society for American Music (now the Society for American Music). She is currently a board member of the Film Music Society and a member of the Executive Committee of the Film Music Museum.

## Program Notes

Born in Bohemia, Christoph Willibald Gluck was living and working as an opera composer in Vienna in the early 1770s when the attaché to the French Embassy, Marie François Louis Gand Leblanc Roullet, showed him an opera libretto that he had based on Racine's tragedy *Iphigénie en Aulide* (Iphigenia in Aulis). Gluck set to work at once. He had never written an opera for Paris before, but he had incorporated many features of French opera into his Italian operas. Having an opera performed at the center of serious opera, the Académie Royale de Musique in Paris, was a logical, next step for the composer. Judging from contemporary accounts, the several months of rehearsals for *Iphigénie en Aulide* must have been quite a spectacle, with the irascible sixty-year-old composer struggling to reform the bad habits of the singers and players of the Académie Royale. The premiere in April 1774 was a triumph, but the run of performances was interrupted after just one month, when all the Paris theaters were closed as the nation mourned the death of Louis xv.

In 1789 Haydn embarked on the first of several concert tours in London. One of the scores he took with him was the *Symphony no. 92*, which he conducted at his first London concert on March 11, 1791. Soon thereafter, he was invited to receive an honorary doctorate from Oxford University. For his degree, he had to compose a canon and conduct three concerts at the university's Sheldonian Theater, where the degree was presented. He included the *Symphony no. 92* in the program for one of those concerts—hence the nickname of the symphony ("Oxford"). Haydn was greatly honored and pleased to fulfill those requirements, but he was not so pleased by some of the other stipulations imposed by the university: In letters he wrote in later years, he grumbled that, if he had known the degree involved paying a fee of 50 pounds sterling, he would have managed without one. What is more, Haydn had to pay the bell-ringer of the theater out of his own pocket and on the spot, which he found quite unworthy of the occasion.

The Danish composer Christian Frederik Emil Horneman studied at the Leipzig Conservatory in the late 1850s with Ignaz Moscheles (1794–1870) and Moritz Hauptmann (1792–1868). During his time in Leipzig, he met Edvard Grieg, who became a lifelong friend. Horneman's early compositions include two string quartets and the "Aladdin" overture (1864), perhaps his best-known work. The overture was first performed by the musical society Euterpe, which Horneman founded in 1865 with other musicians, including Grieg, who wanted to promote modern Danish music. The full opera *Aladdin* was not completed until 1888, and was not well received at its premiere, but it met with some success when it was performed again in 1902. Musically, *Aladdin* is distinguished by spectacular choruses, colorful harmony, and rhythmic variety, showing the influence of Beethoven, Weber, and Berlioz. Horneman's gifts as a composer went largely unrecognized in his lifetime. Interest in his music revived after his death, due in large part to the efforts of a more famous Danish composer, Carl Nielsen (1865–1931), who was one of Horneman's pupils.

Historical research has yielded no firm answer to the question, "Why did Schubert's *Eighth Symphony* remain unfinished?" He presented the manuscript in its unfinished form (two movements complete, and some sketches for a third) as a gift of gratitude to a friend, Anselm Hüttenbrenner (1794–1868), who had arranged for Schubert to have an honorary membership in a prestigious music society. Hüttenbrenner kept the score without making any effort to have it performed until 1865, when the Viennese conductor Johann Herbeck (1831–1877) persuaded him that it was high time to arrange for a first performance of the symphony. Herbeck conducted the first performance in Vienna, played by the Society of Friends of Music Orchestra.

*Danse macabre* was first published in 1872 as a song for voice and piano, with music by Saint-Saëns and lyrics by the symbolist poet and physician Henri Cazalis (1840–1909). The poem was included on the title page of the score when Saint-Saëns' arrangement for full orchestra appeared in 1874:

Zig et zig et zag, la mort cri cadence  
Frappant une tombe avec son talon,  
La mort à minuit joue un air de danse,  
Zig et zig et zag, sur son violon.

Le vent d'hiver souffle, et la nuit  
est sombre,  
Des gémissements sortent des tilleuls;  
Les squelettes blancs vont à travers  
l'ombre  
Courant et sautant sous leurs grands  
linceuls,

Zig et zig et zag, chacun se trémousse,  
On entend claquer les os des danseurs,  
Un couple lascif s'assoit sur la mousse  
Comme pour goûter d'anciennes  
douceurs.

Zig et zig et zag, la mort continue  
De racler sans fin son aigre instrument.  
Un voile est tombé! La danseuse est  
nue!  
Son danseur la serre amoureuxment.  
La dame est, dit-on, marquise ou  
baronne.  
Et le vert galant un pauvre charron –

Tap, tap, tap—Death rhythmically  
Taps a tomb with his heel,  
Death at midnight plays a gigue,  
Tap, tap, tap, on his violin.

The winter wind blows, the night  
is dark,  
The lime trees groan aloud;  
White skeletons flit across the gloom,  
Running and leaping beneath their  
huge shrouds.

Tap, tap, tap, everyone's astir,  
One hears the bones of the dancers  
knock,  
A lustful couple sits down on the moss,  
As if to savor past delights.

Tap, tap, tap, Death continues,  
Endlessly scraping his shrill violin.  
A veil has slipped! The dancer's naked!  
Her partner clasps her amorously.  
They say she's a baroness or  
marchioness,  
And the callow gallant a poor  
cartwright.

Horreur! Et voilà qu'elle s'abandonne  
Comme si le rustre était un baron!  
Zig et zig et zig, quelle sarabande!  
Quels cercles de morts se donnant  
la main!

Zig et zig et zag, on voit dans la bande  
Le roi gambader auprès du vilain!  
Mais psit! tout à coup on quitte la  
ronde,  
On se pousse, on fuit, le coq a chanté  
Oh! La belle nuit pour le pauvre monde!  
Et vive la mort et l'égalité!

Horrors! And now she's giving herself,  
As though the bumpkin were a baron!  
Tap, tap, tap, what a saraband!  
Circles of corpses all holding hands!

Tap, tap, tap, in the throng you can see  
King and scoundrel dancing together!  
But shh! Suddenly the dance is ended,  
They jostle and take flight—the cock  
has crowed;  
Ah! Nocturnal beauty shines on the  
poor!  
And long live death and equality!

Next Week at the National Gallery of Art

**New York Chamber Soloists**

Music by Delius, Elgar, Sullivan, and Vaughan Williams

November 3, 2010

Wednesday, 12:10 pm

West Building Lecture Hall



**Terry Waldo, pianist**

Early American Jazz

November 7, 2010

Sunday Evening, 6:30 pm

East Building Auditorium