CONCERT GUIDE

Beethoven Symphony No. 6, “Pastoral”
Recorded Live at Heinz Hall: June 2017
Sneak Preview of Master Recording for Future CD Release
It is wonderful to be together with you for the continuation of our “Extraordinary Measures” web broadcast series. I am glad that so many of you have joined us so far, and I extend a special thank you to BNY Mellon, the sponsor of our BNY Mellon Grand Classics series, for their continued support of these Friday night web broadcasts.

This week, we turn toward spring and are excited to share with you one of Beethoven’s great symphonies, his Symphony No. 6, known as the “Pastoral”. This Symphony is a song of nature, a dialogue of man with nature, and a true celebration of nature singing, a wonderful connection to the 50th Anniversary of Earth Day next week.

As part of this program, we’re pleased to share with you a special preview of our high-definition audio master of the “Pastoral” in collaboration with the Sound Mirror Recording Team, recorded in June 2017 at Heinz Hall. This is a sneak-peek, just for you, of our future Reference Recordings CD release.

We’re also excited to partner with several organizations and individuals to bring this performance to life in a special way including, the Carnegie Museum of Art, Westmoreland Museum of American Art, Phipps Conservatory, and photographer Paul Selvaggio. We thank them for collaborating with us to curate art works and photos that we’ve assembled into an original presentation that you will see as part of this web broadcast program.
Many letters reveal Beethoven's own extraordinary relationship to nature— he would regularly take long walks, which would in turn inspire him to compose. As Beethoven himself wrote in May 1810, “I look forward to [my visits to the country] like a child; how happy I am to be able to walk in bushes, woods, under trees, herbs, rocks, no one can love the country like I do. But forests, trees, rocks, they give the echo that man desires!”

Fields of green, forests and meadows, blooming flowers, the world of colors, the play of light and sunbeams – Beethoven seemed to understand this world, as he noted in a number of his correspondence letters. And so it is no wonder that these inspirations of the earth took firm root in the “Pastoral,” unique in its impressions and evocations of nature. Here, Beethoven sets a tonal monument to nature and country life. But it is by no means merely a description of nature, but rather, a discussion with nature and “more an expression of feeling than painting,” as Beethoven himself declared. Musical moods are evoked which man feels in nature and in life, and Beethoven goes deeply into all of the inspirations as both a composer and human being, bringing to life in sound his feelings and senses.

It is interesting to consider that the Sixth Symphony was composed side-by-side with Beethoven’s famous Fifth Symphony, something quite typical for Beethoven who often worked on multiple compositions at the same time, with a clear preference for contrasting works. And while the motives of Beethoven’s Fifth Symphony have a forward, striving and revolutionary character, here the Sixth Symphony is like a twin sister. The music is calm, peaceful and contemplative, and rests more in itself, perhaps a nod to the almost healing effect of nature on man. There is a quiet jubilation and the warmly grateful feeling of man at harmony with nature. As Beethoven biographer Jan Caeyers writes, “Time passes slowly, the music seems to be serene, as if filled with a deep inner peace. Hardly any thematic development, there is no pull in a certain direction.” Nonetheless, both the Fifth and Sixth Symphonies were premiered at the same marathon concert. Interestingly, at the time, the Fifth Symphony was called the Sixth, and vice versa before they went to press.
ABOUT THE MUSIC

The Sixth Symphony is unusual not only for its descriptive program music including specific titles for each movement, but also its five-movement structure, a rarity for both Beethoven and the era. This is, in fact, the only symphony that Beethoven arranged in five movements. Additionally, the third, fourth and fifth movements flow into each other without interruption. The overall key is F major and characteristic of typical pastoral music, as are the typical harmonics and the time signature (i.e. 6/8 time in the last movement).

I. “Awakening of cheerful feelings on arriving in the country”
The Symphony opens in a cheerful, upbeat mood, the first movement titled “Awakening of cheerful feelings on arriving in the country.” Here, one has the feeling of a person roaming in nature, filled with intoxicating impressions. Happiness, the sounds of birds singing and the refreshing beauty of fresh air abound. It is known that Beethoven was living mainly in the city at this time and would travel from Vienna to the countryside to enjoy nature. In this light, the first movement has a certain motoric undercurrent and one can almost hear the carriage wheels spinning on the country road.

II. “Scene by the Brook”
The second movement, “Scene by the brook” now turns a bit more inward and intimate. It is a true song of nature. One can almost imagine Beethoven sitting at the brook listening to the sounds of the moving water along with the voices of the birds painted here in the trills of the violins. It is an intimate landscape and everything flows and sings while man absorbs the sounds of nature. The flute and oboe imitate two birds in dialogue and the sounds of lightly falling stones are also heard. I want to make mention of a very special moment—this is the famous cadenza near the end of this movement. Here, Beethoven musically paints the sounds of three birds—first the nightingale heard in the flute, then the oboe as quail, and finally the cuckoo in the clarinet. There is no doubt that Beethoven was inspired by these specific birdcalls, even overwriting the corresponding passages with the words “Nightingale,” “Quail,” and “Cuckoo” in the score.

III. “Merry Assembly of Country Folk”
Movements 3, 4, and 5 are all connected to form one unit. Whereas the first and second movements describe nature, flowers, and birds, now with the third movement, Beethoven turns to the people. This movement is a festive village scene and almost a funny caricature of peasants from the countryside. Beethoven also parodies the village musicians, for example, writing a passage in the oboe in a way that sounds as if it is almost missing the cue. The peasants stomp and turn to the sounds of a German dance. Listen also for the special moment in this movement where I ask our musicians to literally stamp their feet with the beat of the dance. Keep in mind that the peasants would have worn wooden shoes, thus wooden shoes stamping on wooden floors to create an incredibly percussive sound!

IV. “Thunderstorm”
The third movement dance leads directly into the stormy fourth movement titled “Thunderstorm,” the shortest of the five movements. Here, nature itself gloriously dances as rain patters, thunder claps and lightning flashes through the sky. I ask the rumbling cellos and basses to play here ponticello (on the bridge) to add to the sense of the bursting clouds and heavy rain. This movement is the only movement in the Symphony where the timpani plays, and here it has a very prominent role, adding the effects of dramatic thunder and lightning through timpani rolls together with the whistling wind in the high entrances of the piccolo. Beethoven masterfully depicts not only the thunderclaps and squalls themselves, but also the frightening effect they have on the people. The storm is thankfully short-lived, and a German chorale, a prayer of thanksgiving, emerges from the clouds as the thunderstorm subsides during the transition to the fifth and final movement.

V. “Shepherd’s Song- Happy, Grateful Feelings after the Storm”
The last movement is a “Shepherd’s Song” depicting a song of thanksgiving (in the violins) and a broad, sunny landscape. It is in the form of a rondo and shares happy and grateful feelings following the storm. Whereas nowadays people do not typically die from a storm, this was not the case in Beethoven’s time, where people in the field were often killed by lightning. But here now, there is thankful, abundant joy, and a deeply-felt sentimental peacefulness.

It is no doubt that Beethoven’s “Pastoral” Symphony moves in a new light. It is music that touches deeply and as the composer Hector Berlioz said, the “most beautiful of Beethoven’s compositions,” perhaps a reason that Berlioz’s own “Symphonie Fantastique” is tied to the pictorial genre of the “Pastoral”. Though Beethoven likely did not suspect it, it is with the Sixth Symphony that he laid the foundation for a new musical language of form that would later culminate in the programme music of the 19th century, ultimately giving rise to the birth of the symphonic poem. About the Sixth Symphony, Beethoven himself once humbly remarked, “One leaves it to the listener to find out the situations. If you ever want to get even an idea of country life, you can think for yourself what the author wants without many headings.”

-MANFRED HONECK
Beethoven, Symphony No. 6, Op. 68 – Recorded June 23-25, 2017

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Russell Smith, (1812-1896)  
*Aqueduct of the Pennsylvania Canal Below Harrisburg, PA*, 1868  
Oil on canvas, 23 x 35 ½ inches  
The Westmoreland Museum of American Art  
Gift of the William A. Coulter Fund, 1961.142

(Thomas) Worthington Whittredge, (1820-1910)  
*Home by the Sea*, ca. 1872  
Oil on canvas, 14 ½ x 22 5/8 inches  
The Westmoreland Museum of American Art  
Gift of the William A. Coulter Fund, 1960.6

Alfred Bryan Wall, (1861-1935)  
*Sheep on the Farm*, n.d.  
Oil on panel, 7 ¼ x 9 ¼ inches  
The Westmoreland Museum of American Art  
Gift of Thomas Lynch Fund, 2007.10

Mr. John Howard Iams, (1897-1964)  
Pastel on paper, 17 x 20 inches  
The Westmoreland Museum of American Art  
Gift of Mrs. J. Howard Iams, 1984.64

Theodore Robinson, (1852-1896)  
*In the Garden*, c. 1889  
Oil on canvas, 18 x 22 inches  
The Westmoreland Museum of American Art  
Gift of the William A. Coulter Fund, 1958.36

Charles W. (Bud) Gibbons, III, (b. 1947)  
*Spring* (detail), 1993  
Acrylic on canvas, 90 x 111 inches  
The Westmoreland Museum of American Art  
Gift of the J. Cleveland McKenna Family, 1993.53

Charles Fagan, (b. 1966)  
*Nearing Home*, 2005  
Oil on canvas, 42 ½ x 66 ½ inches  
The Westmoreland Museum of American Art  
Bequest of Richard M. Scaife, 2015.55

Ferdinand Burgdorff, (1881-1975)  
*Venus Rising*, 1915  
Oil on canvas, 24 11/16 x 29 11/16 inches  
The Westmoreland Museum of American Art  
Gift of George and Beverly Hritz, 2009.11

Walter Eben Nettleton, (1861-1936)  
*Bleak Winter Day*, n.d.  
Oil on canvas, 11 x 14 inches  
The Westmoreland Museum of American Art  
Bequest of Richard M. Scaife, 2015.81

Ernest Lawson, (1873-1939)  
*Early Spring*, n.d.  
Oil on wood panel, 12 x 16 inches  
The Westmoreland Museum of American Art  
Bequest of Richard M. Scaife, 2015.77

James McDougal Hart, (1828-1901)  
*Farmington, Connecticut*, 1866  
Oil on canvas, 20 ¼ x 30 3/8 x 2 ¼ inches  
The Westmoreland Museum of American Art  
Bequest of Richard M. Scaife, 2015.63

James McDougal Hart, (1828-1901)  
*Farmington, Connecticut*, 1866  
Oil on canvas, 20 ¼ x 30 3/8 x 2 ¼ inches  
The Westmoreland Museum of American Art  
Bequest of Richard M. Scaife, 2015.63

Photo: Andrés Franco

Photo ©Paul Selvaggio  
**Phipps Conservatory: Paul g. Wiegman**

Charles Linford, (1846-1897)  
*The Afterglow*, 1887  
Oil on canvas, 24 x 36 inches  
The Westmoreland Museum of American Art  
Gift of the Constance Mellon Bequest, 1985.17

*Photo ©Paul Selvaggio*  
**Phipps Conservatory: Paul g. Wiegman**

Alfred S. Wall, (1825-1896)  
*Old Saw Mill*, 1851  
Oil on canvas, 38 x 57 inches  
The Westmoreland Museum of American Art  
Gift of the Woods-Marchand Foundation, 1986.26

*Photo: Andrés Franco*
Jean-Baptiste-Camille Corot, (French, 1796-1875)
Early Spring near Mantes, c. 1855-1865
Carnegie Museum of Art, Pittsburgh
Acquired through the generosity of the Sarah Mellon Scaife Family, 66.19.3

George Hetzel, (American, 1826-1899)
Horseshoe Bend, before 1876
Carnegie Museum of Art, Pittsburgh
Richard M. Scaife American Painting Fund, 82.69

George Inness, (American, 1825-1894)
The Clouded Sun, 1891
Carnegie Museum of Art, Pittsburgh
Purchase, 99.9

William Louis Sonntag, (American, 1822-1900)
The Susquehanna near Bald Eagle Mountain, 1864
Carnegie Museum of Art, Pittsburgh
Gift of George L. Armour, 69.45

Asher Brown Durand, (American, 1796-1886)
Pastoral Landscape, c. 1854-1861
Carnegie Museum of Art, Pittsburgh
Heinz Family Fund, 2007.45

William C. Wall, (American, 1810-1886)
Croswan Country Home on the Allegheny River (near Verona), 1865
Carnegie Museum of Art, Pittsburgh

Robert Henri, (1865-1929)
Picnic at Meshoppen, PA, July 4, 1902, 1902
Oil on canvas, 26 x 32 inches
The Westmoreland Museum of American Art
Gift of the William A. Coulter Fund, 1958.39

Martin B. Leisser, (American, 1845-1940)
Scalp Level, 1875
Carnegie Museum of Art, Pittsburgh
Bequest of Robert S. Waters, 72.14.7

Joseph Ryan Woodwell, (1843-1911)
Magnolia 1888, 1888
Oil on canvas mounted on masonite, 8 x 12 x 1 1/4 inches
The Westmoreland Museum of American Art
Mary Marchand Woods Memorial Fund, 1999.14

Childe Hassam, (1859-1935)
The Outer Harbour, 1909
Oil on canvas, 28 x 26 3/16 inches
The Westmoreland Museum of American Art
Mary Marchand Woods Memorial Fund, 1964.1

Alfred Thompson Bricher, (1837-1908)
Point Judith, Narragansett Bay, Rhode Island, c. 1885
Oil on canvas, 13 x 29 inches
The Westmoreland Museum of American Art
Gift of the Westmoreland Society, 1997, 1998.2

Joseph Ryan Woodwell, (1843-1911)
Seascape, Magnolia, MA, 1887
Oil on canvas, 40 x 60 inches
The Westmoreland Museum of American Art
Gift of the Mary Marchand Woods Memorial Fund, 1986.201

William Coventry Wall, (1811-1886)
On the Monongahela, 1860
Oil on canvas, 30 x 42 inches
The Westmoreland Museum of American Art
Gift of Dr. and Mrs. Robert J. Hudson, 1978.9

Martin B. Leisser, (1845-1940)
Wyoming Landscape, n.d.
Oil on canvas, 22 ¼ x 28 ¼ inches
The Westmoreland Museum of American Art
Gift of Harry and Jane Thompson II, 2009.12

James Brade Sword, (1839-1915)
Silver Thread Falls, Pennsylvania, 1874
Oil on canvas, 60 x 48 inches
The Westmoreland Museum of American Art
Gift of the Westmoreland Society, The William Jamison Art Acquisition Fund and additional contributions from Mr. and Mrs. David G. Assard; Mr. and Mrs. James S. Beckwith III; Mr. and Mrs. Alan Berk; Mr. and Mrs. Sam Berkovitz; Mr. and Mrs. Charles H. Booth Jr.; Mr. and Mrs. Lawrence S. Busch; Mr. and Mrs. Peter Ceconi, Jr.; Mr. and Mrs. B. Patrick Costello; Mr. and Mrs. John W. Douglas, Jr.; Mr. and Mrs. Paul J. Evanson; Mr. and Mrs. G. Joseph Frederick; Mr. and Mrs. Charles W. Gibbons III; Mr. and Mrs. Terence L. Graft; Mr. and Mrs. Richard Hendricks; Mr. and Mrs. John Howat; Mr. and Mrs. James Isbister; Dr. and Mrs. Peter Jannetta; Mrs. Robert Kilgore; Mr. and Mrs. D. Scott Kroh; Mrs. Rose Mack; Mr. and Mrs. Charles G. Manoli; Mr. David J. Millstein, Esp.; Mr. Thad Mosley; Mrs. Barbara Nakles,; Mr. and Mrs. Kevin O’Toole; Mr. and Mrs. James L. Parker; Mr. and Mrs. John A. Robertsaw, Jr.; Mr. and Mrs. James F. Ross; Dr. and Mrs. Karl W. Salatka; Ms. Teruyo P. Seya; Mr. and Mrs. Jack W. Shilling; Mrs. G. Albert Shoemaker; Mr. and Mrs. Andrew J. Sordoni III; Mr. Rudolph Stanish; Mr. and Mrs. Harry A. Thompson II; Mr. and Mrs. John L. Wandrisco; Mr. Jeffry J. Williamson, 2008.135

Alfred S. Wall, (1825-1896)
Late Autumn in the Woods, n.d.
Oil on canvas mounted on board, 22 x 36 inches
The Westmoreland Museum of American Art
Gift of The Westmoreland Society and the Women’s Committee in honor of their Fiftieth Anniversary year, 2010.14

Thomas Moran, (1837-1926)
Tower Falls and Sulphur Mountain, Yellowstone National Park, 1874
Watercolor on paper, 10 x 14 inches
The Westmoreland Museum of American Art
Gift of Dr. Walter Read Hovey, 1978.87

George Hetzel, (1826-1899)
Rocky Gorge, 1869
Oil on canvas, 42 x 29 inches
The Westmoreland Museum of American Art
Museum Purchase, 1980.33
Franz Bischoff, (1864-1929)
Arroyo Seco, n.d.
Oil on canvas mounted on board, 12 ½ x 15 ½ inches
The Westmoreland Museum of American Art
Bequest of Richard M. Scaife, 2015.19

Aiden Lassell Ripley, (1896-1969)
Grouse Going to Roost, c. 1940
Watercolor on paper, 20 x 30 inches
The Westmoreland Museum of American Art
Gift of Mr. Richard M. Scaife, 2010.8

George Hetzel, (American, 1826-1899)
Forest Brook, 1894
Carnegie Museum of Art, Pittsburgh
Bequest of Robert S. Waters, 72.14.4

Photo ©Paul Selvaggio

George Hetzel, (American, 1826-1899)
Mountain Stream, 1888
Carnegie Museum of Art, Pittsburgh
Gift of Mr. and Mrs. Robert McEldowney, Jr., 88.37

Photo ©Paul Selvaggio

George Hetzel, (1826-1899)
Two Boys Swimming in Mountain Stream, 1890
Oil on canvas, 14 x 23 inches
The Westmoreland Museum of American Art
Gift of the Mary Marchand Woods Memorial Fund, 1986.177

Photo ©Paul Selvaggio

George Hetzel, (American, 1826-1899)
Country Road, 1878
Carnegie Museum of Art, Pittsburgh
Gift of H. J. Heinz Company, 49.25.1

Photo ©Paul Selvaggio

Martin B. Leisser, (American, 1845-1940)
Mountain Stream, c. 1907-1909
Carnegie Museum of Art, Pittsburgh
Bequest of Robert S. Waters, 72.14.6

Photo ©Paul Selvaggio

Jasper Holman Lawman, (American, 1825-1906)
Landscape, 1871
Carnegie Museum of Art, Pittsburgh
Bequest of Henry Lee Mason, Jr., 52.21.2

Photo ©Paul Selvaggio

Jasper Cropsey, (1823-1900)
Starbucca Viaduct, 1896
Oil on canvas, 46 ¼ x 68 ½ x 2 5/8 inches
The Westmoreland Museum of American Art
Bequest of Richard M. Scaife, 2015.49

Alexander Helwig Wyant, (1836-1892)
The Upper Potomac, n.d.
Oil on canvas, 31 ¾ x 46 ½ x 2 1/8 inches
The Westmoreland Museum of American Art
Bequest of Richard M. Scaife, 2015.98

Asher Brown Durand, (American, 1796-1886)
Pastoral Landscape, c. 1854-1861
Carnegie Museum of Art, Pittsburgh
Heinz Family Fund, 2007.45

Photo ©Paul Selvaggio

Thomas Moran, (American, 1837-1926)
Clearing in the Mountains, 1865
Carnegie Museum of Art, Pittsburgh
Heinz Family Fund, 2014.16

William C. Wall, (American, 1810-1886)
Crossan Country Home on the Allegheny River (near Verona), 1865
Carnegie Museum of Art, Pittsburgh
Gift of Mrs. Virginia Withrow Allbrantd, 1998.30

William C. Wall, (American, 1810-1886)
Landscape, c. 1850-1856
Carnegie Museum of Art, Pittsburgh
Gift of Edward O’Neil II, 78.25.1

Joseph R. Woodwell, (American, 1843-1911)
Pennsylvania House, c. 1894
Carnegie Museum of Art, Pittsburgh
Bequest of Johanna K. W. Halmian, 59.5.28

William Coventry Wall, (1811-1886)
View Along the Allegheny Near Aspinwall, PA (Tracks Along the River), 1867
Oil on canvas, 26 ½ x 47 ¾ inches
The Westmoreland Museum of American Art
Gift of Jack and Suzanne Shilling and Family, 2008.136

Artist Unknown
American Landscape, n.d.
Oil on canvas, 39 ½ x 52 ¼ inches
The Westmoreland Museum of American Art
Bequest of Richard M. Scaife, 2015.95

George Hetzel, (1826-1899)
Country Road, 1878
Oil on canvas, 22 x 36 inches
The Westmoreland Museum of American Art
Gift in memory of John H. Coulter by his friends and family, 1994.36

Photo ©Paul Selvaggio

De Scott Evans, (American, 1847-1898)
Grandmaw’s Visitors, 1883
Carnegie Museum of Art, Pittsburgh
Mrs. Paul B. Ernst Purchase Fund, 81.13.
Robert Henri, (1865-1929)  
*Picnic at Meshoppen, Pa., July 4, 1902*, 1902  
Oil on canvas, 26 x 32 inches  
The Westmoreland Museum of American Art  
Gift of William A. Coulter Fund, 1958.39

Martin B. Leisser, (American, 1845-1940)  
*Sculp Level*, 1875  
Carnegie Museum of Art, Pittsburgh  
Bequest of Robert S. Waters, 72.14.7

Alfred Bryan Wall, (1861-1935)  
*Shepherdess with Sheep and Child*, n.d.  
Oil on canvas, 20 x 30 inches  
The Westmoreland Museum of American Art  
Museum Purchase, 1980.89

Constant Troyon, (French, 1810-1865)  
*Pastoral Scene*, Mid-19th century  
Carnegie Museum of Art, Pittsburgh  
Bequest of Henry Lee Mason, Jr., 52.21.4

William Tylee Ranney, (American, 1813-1857)  
*Hunters at the Well*, 1851  
Carnegie Museum of Art, Pittsburgh  
Howard N. Eavenson Memorial Fund for the Howard N. Eavenson Americana Collection, 72.7.4

A. B. Wall, (American, 1861-1938)  
*Landscape with Sheep*, c. 1900-1910  
Carnegie Museum of Art, Pittsburgh  
Bequest of Robert S. Waters, 72.14.9

John Bunyan Bristol, (1826-1909)  
*Sketch (from Nature)*, n.d.  
Oil on paper board, 14 ½ x 18 inches  
The Westmoreland Museum of American Art  
Bequest of Richard M. Scaife, 2015.26

Colin Campbell Cooper, (1856-1937)  
*On 17 Mile Drive, Carmel, California*, n.d.  
Oil on canvas, 8 ½ x 10 ½ inches  
The Westmoreland Museum of American Art  
Bequest of Richard M. Scaife, 2015.48

**Phipps Conservatory: Paul g. Wiegman**

Joseph R. Woodwell, (American, 1843-1911)  
*Cernay-La-Ville, No. 1*, 1868  
Carnegie Museum of Art, Pittsburgh  
Bequest of Johanna K. W. Hailman, 59.5.23

**Phipps Conservatory: Paul g. Wiegman**

George Inness, (1825-1894)  
*The Coming Shower*, c. 1873  
Oil on canvas, 12 ¼ x 18 inches  
The Westmoreland Museum of American Art  
Gift of the William A. Coulter Fund, 1958.38

Winslow Homer, (1836-1910)  
*Sunset Fries*, 1880  
Watercolor on paper, 9 ¾ x 13 5/8 inches  
The Westmoreland Museum of American Art  
Gift of the William A. Coulter Fund, 1964.36

Christian Jacob Walter, (1872-1938)  
*Moonlit Landscape*, n.d.  
Oil on canvas, 30 ¼ x 40 ¾ inches  
The Westmoreland Museum of American Art  
Gift of the Estate of M. Diane Sippell Robertson, 2001.22

George Inness, (1825-1894)  
*Moonrise, Alexandria Bay*, 1891  
Oil on canvas, 30 ¼ x 45 ¾ inches  
The Westmoreland Museum of American Art  
Bequest of Richard M. Scaife, 2015.65

**Photo: Susanne Park**

David Gilmour Blythe, (American, 1815-1865)  
*Harvesting*, c. 1863-1864  
Carnegie Museum of Art, Pittsburgh  
Mr. and Mrs. James H. Beal Fund, 54.31.

Martin Johnson Heade, (American, 1819-1904)  
*Thunderstorm at the Shore*, c. 1870-1871  
Carnegie Museum of Art, Pittsburgh  
Howard N. Eavenson Memorial Fund for the Howard N. Eavenson Americana Collection, 72.54
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