*Fuchsentritt*, was a drinking song associated with the hazing of freshmen. The other melodies are, *Wir hatten gebauet ein staatliches Haus* (which was considered so inflammatory that it was banned by the German governments of the Metternich era), *Hochfeierlicher Landesvater*, and *Gaudeamus igitur*, which brings the overture to an exhilarating close.

Mahler's songs on texts by Friedrich Rückert (1788–1866) were composed during one of his happiest periods. He had met and married Alma Schindler, daughter of the Austrian landscape painter Emil Jakov Schindler (1842–1892), who presented him with two daughters. Bruno Walter (1876–1962), the celebrated German-born American conductor who was Mahler's colleague and follower, found that the style of his songs developed into "a refreshingly varied and significant part of his work. Each has the mark of creativity [and] musical invention; none is a mere piece of emotional declamation." Writer John Ardoin further states: "The [qualities] of [these songs], these remembrances trapped in sound, are the mortar of [his] symphonies." For example, the delicacy of a gentle breeze is captured in the sparse orchestral textures of *Ich atmet' einen linden Duft. Ich bin der Welt abhanden gekommen* is rich with the serenity that orchestral strings are uniquely able to express, while *Um Mitternacht* is set in a minor mode, from which it repeatedly tries to escape. At the end, the music finally breaks into the major mode, reflecting

the consolation that appears in the final verse of the poem, after

four verses of protest and despair. Bruckner's Symphony No. 4 in E-flat Major, which he subtitled The Romantic, had its first performance in 1881 in Vienna under the baton of the eminent German conductor Hans Richter (1843-1916). Symphony No. 4, like its contemporary, Brahms' Symphony No. 2, retains a classical structure. There are unifying elements throughout the symphony: the interval of a perfect fifth, which is the "motto," and a Brucknerian rhythm. The first element is heard in the second movement (Andante) and the second in the third movement (Scherzo). The cellos play the perfect fifth interval first in a lengthy eloquent melody that is heard three times. Similar but shorter segments starring the violas follow. In the third movement (Scherzo), the Brucknerian rhythm appears: two quarter notes followed by a triplet of three quarter notes, together filling one 4/4 measure. With the deployment of distinctive horn figures that are reminiscent of a hunting chase, the Scherzo is "a mealtime on the hunt," a humorous reference attributed to Bruckner himself.

Program notes by Elmer Booze

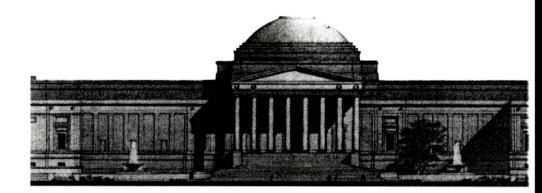
During the months of February and March, recent performances by the National Gallery Orchestra can be heard on Wednesdays at 9:00 p.m. on WETA-FM, 90.9.

Selections from concerts at the Gallery can be heard on the second Sunday of each month at 9:00 p.m. on WGMS-FM, 103.5.

### The Fifty-eighth Season of

### THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

### National Gallery of Art



2335th Concert

## NATIONAL GALLERY ORCHESTRA

# GEORGE MANOS, conductor, with ANDREAS LEBEDA, bass - baritone, guest artist

Sunday Evening, 6 February 2000 Seven O'clock West Building, West Garden Court

Admission free

#### PROGRAM

Johannes Brahms (1833–1897) Academic Festival Overture, Op. 80 (1880)

Gustav Mahler (1860–1911) Five Rückert Songs (1901–1902)

Blicke mir nicht in die Lieder Liebst du um Schönheit Ich atmet' einen linden Duft Ich bin der Welt abhanden gekommen Um Mitternacht

### INTERMISSION

Anton Bruckner (1824–1896)

from Symphony No. 4 in E-flat Major "The Romantic" (1874)

Andante Scherzo

For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.

The use of cameras or recording equipment during the performance is not allowed. Conductor, composer, and pianist George Manos has been director of music at the National Gallery of Art and conductor of the National Gallery Orchestra since 1985. He is also artistic director of the American Music Festival and of the National Gallery vocal and chamber ensembles, which he founded. Manos' career as a performing pianist and teacher included several years on the faculty of Catholic University in Washington, DC, where he taught piano, conducting, and chamber music. In addition, he held the directorship of the Wilmington, Delaware, School of Music, where he presented an annual jazz festival and clinic. Maestro Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland, and was the music director of the 1992 Scandinavian Music Festival in Kolding, Denmark.

Bass-baritone Andreas Lebeda was born in Gmunden, Austria, in 1957. His musical training and debut performance took place in Steyr. In 1975 he began studies in German philology at the University of Salzburg, and in music education, conducting, voice, and piano at the Mozarteum. He participated in master classes with Elisabeth Schwarzkopf and studied with Nikolaus Harnoncourt and René Jacobs at the Schola Cantorum Basel. From 1987 until 1991, he was a student of Kurt Widmer in Basel. A seasoned performer, Lebeda has appeared with orchestras and opera companies and has presented numerous Liederabende (evenings of German song) throughout Europe. His repertoire spans several musical periods, including baroque, classical, and early romantic. Lebeda records for Fabian, Symphonia, Supraphon, and Chessky Records. Currently residing in Vienna, Austria, he teaches at the Mozarteum in Salzburg. Andreas Lebeda's appearance at the National Gallery has been made possible in part by the Austrian Cultural Institute in New York City.

On 11 March 1879 Brahms received an honorary doctorate in philosophy from the University of Breslau. He reciprocated by presenting to the university his slightly impertinent Academic Festival Overture, Op. 80, and conducting its first performance there in January 1881. In order to understand the subtle humor behind Brahms' score, it is necessary to remember that he was a protagonist in what was considered in late nineteenth-century Germany to be an epic and ultimately significant struggle between classicism, as spearheaded by Brahms, and progressivism, as embodied in the works of Richard Wagner. By conferring the honorary degree on Brahms, the regents of the University of Breslau lent their academic authority to conservative classicism in the arts and fully expected the composer to grace the occasion with an appropriate work, such as a "Doktor-Symphonie" or a solemn hymn and fugue. Always ready to deflate pomposity in all of its forms, Brahms produced a work that must have shocked its first audience of dignified scholars at the honorary degree ceremony. His overture integrates the melodies of four traditional German student songs, one of which,