

1985th Concert

December 2, 1990

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

Georgine Resick, *soprano, Guest Artist*

PROGRAM

Gustav Mahler ..... Symphony No. 4  
(1860-1911) (1892)

- I. Bedächtlich; recht gemächlich.
- II. In gemächlicher Bewegung; ohne Hast

INTERMISSION  
(*Twelve minutes*)

- III. Ruhevoll
- IV. Sehr behaglich  
(The text is *Das himmlische Leben* from the collection, *Des Knaben Wunderhorn*, 1805-08.)

Soprano GEORGINE RESICK, a native of Pennsylvania, is internationally recognized as both an operatic and a concert performer. A *protégée* of the late George London, she received two National Opera Institute Young Artist Awards before being invited to join the Cologne Opera as principal lyric soprano. She occupied the same position at the *Deutsche Oper am Rhein* in Düsseldorf and has sung leading roles as guest artist at the Vienna State Opera, the Chicago Lyric Opera, the Paris Opera and the Houston Grand Opera, among others. Last summer, Ms. Resick was soprano in residence at the Marlboro Music Festival, and she has appeared at the festivals of Salzburg, Edinburgh, Lucerne, and Schwetzingen, where she recently made a film of Cimarosa's *Il matrimonio segreto*. Equally in demand as a recitalist and soloist with orchestras, Ms. Resick has recorded for Deutsche Grammophone, Schwann and Vergo records. A graduate of the Peabody Institute and the American University, Ms. Resick has taught at the latter institution as well as at the New England Conservatory of Music in Boston.

Mahler's *Fourth Symphony* is a fascinating musical paradox, in that it is meticulously structured and at the same time programmatic. The programmatic idea, which extends throughout the entire symphony, is a progression from experience, as symbolized by the complex and intricate musical structures of the first movement, to innocence, as expressed in the folk song of the final movement. The structure of the first movement is a highly original approach to sonata form, in which all of the expected repetitions of the form are present, but in other than the traditional order. As the work progresses, the movements decrease in complexity until the last, in which a childlike vision of paradise is evoked in the words of the song. Mahler sets the song in the key of E major, which is the dominant to the key in which the work began, B minor, and in which the instruments of the orchestra tend to sound brightest. This relationship of a minor tonic key to its contrastingly bright dominant symbolized for Mahler the relationship of earth to heaven.

Concerts in the National Gallery  
A Living Tradition

Concerts in the National Gallery of Art began in 1942, when the first director, David E. Finley, kept the Gallery open on Sunday nights to accommodate the many servicemen and women who were in Washington at that time. The idea of augmenting the museum's service to the public with music was inspired by the decision of the great English pianist Myra Hess to remain in London during the Blitz and entertain the troops with recitals in the National Gallery of that city. Further encouragement for giving concerts was provided by Frances Nash Watson, a prominent Washingtonian and concert pianist, Mary Howe, a distinguished composer, and Mrs. Dorothy Godfrey, a supporter and friend of Mr. Finley.

In 1943, Richard Bales was commissioned to write the musical score for the first feature film on the subject of the National Gallery and was also invited to conduct the National Gallery Orchestra. In July of that year he was placed in charge of the Gallery's music programs, a post he retained until 1985. In 1944, Mr. Bales inaugurated the first American Music Festival, which has been presented each year since, making it the longest-running American music festival in existence.

Since 1985, the concerts have been under the direction of George Manos. A concert pianist as well as a conductor, he regularly conducts the National Gallery Orchestra and appears occasionally as its concerto soloist. He founded and directs the National Gallery Vocal Arts Ensemble, which has several tours of Europe and the United States to its credit, as well as Yugoslavia's *Studio Laude* Award. Another innovation of Maestro Manos is the inclusion of jazz concerts in the American Music Festival, which has been widely applauded by critics, musicians, and lovers of jazz.

The music department of the Gallery looks forward to a second fifty years of concerts, with plans for expanded repertoire, innovative programming and wider outreach to the public of Washington, D.C. and the nation at large.