

Fauré's *Opus 57* is incidental music for a play after Shakespeare's *Shylock* by Edmond Haraucourt. Fauré's pupil and biographer, Charles Koechlin (1867–1950) writes: "It is impossible to put into words the Venetian charm this score suggests. For the *Madrigal*, the scenes of Carpaccio, homely or worldly....For the *Serenade*, the picture of elegant gondolas and delightful palaces of pink marble....As for the *Nocturne* for strings alone, ...the intense tenderness of night here revealed was one of the most beautiful incentives of Fauré's inspiration...."

Rachmaninoff wrote the *Symphonic Dances, Op. 45*, during the summer and fall of 1940 in New York. Because of the threat of war, he had interrupted a successful concert tour in Europe and returned to his adopted homeland. His original title for the first dance was *Noon*, with *Twilight* and *Midnight* for the second and third dances. Before the work was finished, however, he replaced these with the simple title *Symphonic Dances*. The work is filled with glimpses of American musical culture and, contrary to the implications of its title, exists primarily for listening rather than for dancing.

Mahler conceived the music now known as *Totenfeier* as the first movement of his second symphony. While he was contemplating ways to complete the work, he attended a memorial service for his idol, the brilliant pianist Hans von Bülow (1863–1928). He was suddenly struck with the meaning and the title for his project: *Totenfeier*, or *Funeral Rite*. Natalie Bauer-Lechner, a musician who knew Mahler during his last years in Vienna, envisioned the movement as "the titanic struggles of a mighty being still caught in the toils of this world; grappling with life and with the fate to which he must succumb—and [with] death."

Program notes by Elmer Booze

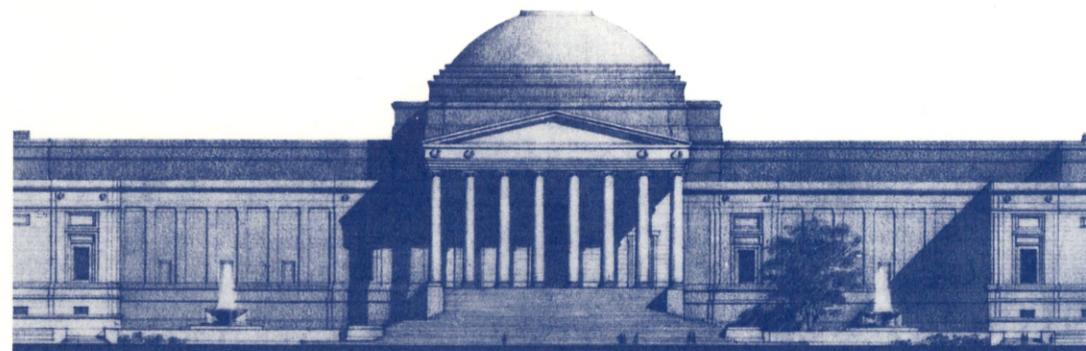
The use of cameras or recording equipment during the performance is not allowed.

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

The Fifty-ninth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2358th Concert

NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, conductor

ANTONIO GIULIANO, tenor, guest artist

Presented in honor of the Exhibition
Art Nouveau, 1890–1914

Sunday Evening, 22 October 2000
Seven O'clock
West Building, West Garden Court

Admission free

