

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

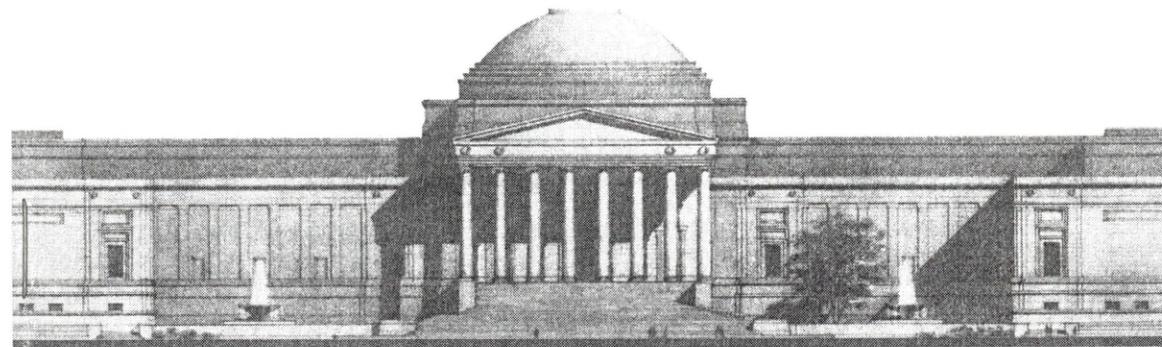
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
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The Sixty-fifth Season of
The William Nelson Cromwell and F. Lammot Belin

Concerts

“Sixty-five, but not retiring”

National Gallery of Art
2,598th Concert

National Gallery Orchestra

Viennese New Year Concert
Hobart Earle, *guest conductor*

January 7, 2007
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Johann Strauss Jr. (1825–1899)

Einzugsmarsch from *Der Zigeunerbaron*

(Processional March from The Gypsy Baron)

Annen-Polka

Künstlerleben (Artist's Life)

Josef Strauss (1827–1870)

Die Libelle (The Dragonfly)

Johann Strauss Jr.

Russischer Marsch (Russian March)

Leichtes Blut (Light Blood)

INTERMISSION

Johann Strauss Jr.

Overture to *Die Fledermaus* (The Bat)

Johann Strauss Jr. and Josef Strauss

Pizzicato-Polka

Josef Strauss

Auf Ferienreisen (On Vacation)

Johann Strauss Jr.

Frühlingsstimmen (Voices of Spring)

Unter Donner und Blitz (Under Thunder and Lightning)

The Musicians

NATIONAL GALLERY ORCHESTRA

The National Gallery Orchestra was founded in 1943 and initially consisted of approximately twenty-five players drawn from the National Symphony Orchestra. Gradually growing in number, 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's *First Symphony* under the direction of Richard Bales and the 1990 premiere of Daniel Pinkham's *Fourth Symphony* under George Manos.

HOBART EARLE

Born in Venezuela to American parents, Hobart Earle has been the music director and principal conductor of the Odessa Philharmonic Orchestra for fifteen seasons. During this time he has elevated the orchestra to a position of international prominence unprecedented in the history of the organization. Earle has conducted the Odessa Philharmonic in the major concert halls of Australia, Austria, Bulgaria, Canada, France, Germany, Great Britain, Greece, Hungary, Russia, Spain, Switzerland, and throughout Ukraine to wide acclaim. His career highlights include performances in such illustrious venues as the Barbican Hall (London), the Beethovenhalle (Bonn), the Liszt Ferenc Academy of Music (Budapest), the Musikverein (Vienna), the National Auditorium (Madrid), and the Great Halls of both the Moscow Conservatory and the Saint Petersburg Philharmonic Society. In the United States, he has appeared at Carnegie Hall, Davies Symphony Hall in San Francisco, the Kennedy Center, Orchestra Hall in Chicago, and before the United Nations General Assembly.

During his tenure in Odessa, Earle has led performances of works never before heard there, including Anton Bruckner's *Eighth Symphony*; Gustav Mahler's second, third, sixth, and ninth symphonies; and Richard Strauss's *Four Last Songs*. In recognition of his work with the Odessa orchestra, Earle was awarded the title Distinguished Artist of Ukraine, making him the first and only non-Ukrainian to receive this honor. He was also presented with the annual Friend of Ukraine award by the Washington Group (an association of Ukrainian-American professionals) on the occasion of the fifth anniversary of Ukraine's independence in 1996.

As founder of the American Music Ensemble Vienna and music director from 1987 to 1991, Earle premiered many works and revived several lesser known compositions from the late nineteenth and early twentieth centuries. He studied conducting at the Academy of Music in Vienna, under Ferdinand Leitner in Salzburg, and under Leonard Bernstein and Seiji Ozawa at Tanglewood. Earle also received a performer's diploma in clarinet from Trinity College of Music in London and graduated magna cum laude from Princeton University.

Program Notes

With the advent of the Christmas and New Year holidays, the music of the Strauss family—Johann Strauss Sr., the “Father of the Waltz” (1804–1849); Johann Strauss Jr., the “Waltz King” (1825–1899); Josef Strauss (1827–1870); and Eduard Strauss (1835–1916)—takes center stage all over the world. Even though very few people still dance the polka, the quadrille, and the waltz, the Strauss family's music still resounds in concert halls and on the airwaves, as listeners sway or tap their toes to its intoxicating rhythm. Nowhere is this music more popular than in Vienna, the family's home, where New Year's Eve is known as Sylvesterabend. There, the culmination of the holiday celebration is the New Year's Day concert in the Musikverein, a hall completed in 1869 to house the Gesellschaft der Musikfreunde (Society of the Friends of Music). It was in 1939 that the Vienna Philharmonic Orchestra gave its first

New Year's Day concert, under the baton of Clemens Krauss. After his death, Josef Krips conducted for a number of years, followed by Willi Boskovsky, who had the longest tenure to date as conductor of the Viennese New Year concerts.

The 2007 concert was conducted by Zubin Mehta, a 2006 Kennedy Center honoree, who said, “This [Musikverein New Year Concert] means a great deal, because no other orchestra in the world plays Johann Strauss's music and that of his family like the Viennese do. And for me, since I grew up there, that's the only way I know it, so [the orchestra and I] ‘gel’ very well.” Conductors of the New Year's Day concert have often maintained the early nineteenth-century tradition of leading the orchestra from the podium while playing the violin, among them Boskovsky, who would advance to the podium from the concertmaster's chair. Another conductor who has revived this tradition is Loren Maazel, who began his career as a violinist.

The serene, austere, and classical exterior of the Musikverein disguises the wedding-cake extravagance of the interior Golden Hall, which is flanked by ranks of gold-plated caryatids and neorococo paintings by Hans Makart (1840–1884). For the New Year's Day concert, the tulip growers of Holland and the horticulturists of San Remo, on the Italian Riviera, turn the Golden Hall and the corridors of the Musikverein into a flower lover's dream. The stage is edged with flowers, and garlands are strung from the balconies and balustrades.

In 1872 Johann Strauss Jr. toured the United States—the first renowned European composer to do so. He was invited by the Boston bandmaster and impresario Patrick S. Gilmore (1829–1892) to conduct at that city's 1872 World Peace Jubilee. Strauss feared crossing the Atlantic, but when Gilmore offered him \$100,000 in gold, Strauss set his fears aside and made the trip. The Jubilee proved to be one of the most colossal events in the annals of music history. The orchestra consisted of more than one thousand musicians, and it was augmented by a choir of twenty thousand singers. Together, they performed the original version of *An der schönen blauen Donau* (The Blue Danube Waltz), scored for chorus and orchestra. During his sojourn in Boston, Strauss wrote *Jubilee Waltz*, which he dedicated to Gilmore.

Contemporary newspaper accounts of the June 1872 event, held in a huge wood-framed coliseum constructed specifically for the occasion, are quoted by Hans Fantel in his book *The Waltz Kings: Johann Strauss, Father and Son, and Their Romantic Age* (William Morrow & Co., Inc., 1972): “Herr Johann Strauss, from Vienna, the famous composer and conductor, will direct EACH DAY one of his favorite and world-admired concert waltzes.” “Strauss was stationed in a sort of look-out tower, watched by dozens of sub-conductors. Strauss, always stressing subtlety of phrase, was in despair, since the downbeat—to get everyone started at the same time—was to be the belch of a cannon.”

Some time after returning to his home country, Strauss wrote to the editor of a Viennese music magazine: “The giant coliseum [was] elegantly constructed and acoustically perfect. When I consider the grand effects of the fresh voices, the splendid orchestra, and the mighty organ, I am forced to confess that the Jubilee was a superbly impressive enterprise.”

Johann Strauss Jr.’s primary claim to fame in his own lifetime was his operettas, which were opera house favorites. He was inspired to write in this medium by Jacques Offenbach (1819–1880), whose opera *Tales of Hoffmann* was often performed in Vienna, as were his numerous operettas. Strauss’s *Die Fledermaus* (The Bat), which had its premiere on April 5, 1874, at the Theater-an-der-Wien, is acknowledged as the most sparkling and inspired of all operettas. It is closely rivaled by *Der Zigeunerbaron* (The Gypsy Baron), which he wrote eleven years later.

The *Pizzicato-Polka*, another perennial favorite, is one of the few works that bears the signature of both Johann and Josef Strauss. Josef is also represented on the program by two polkas: *Die Libelle* (The Dragonfly) and *Auf Ferienreisen* (On Vacation). Johann Strauss Jr. was highly regarded by many contemporary composers, including Johannes Brahms (1833–1897) and Giuseppe Verdi (1813–1901), who said, “I honor him as one of my most gifted colleagues.”

Program notes by Sorab Modi

Next Week at the National Gallery of Art

Ellen Hargis, *soprano*
Paul O’Dette, *lute and cittern*

Music from Shakespeare’s time

Presented in connection with the
Shakespeare in Washington Festival

January 14, 2007
Sunday Evening, 6:30 pm
West Building, West Garden Court