

when she opens a box, the contents of which are intended for Venus; 2) Psyche's mystical transportation to the mountaintop home of her lover, whose identity was still unknown even to her; 3) the enchanted gardens at the top of the mountain where Psyche lives until curiosity overcomes her and she discovers that her secret lover is actually Cupid, and 4) the final happy reunion of the couple on Mount Olympus, as Zeus agrees that Psyche should become an immortal and be Cupid's eternal companion.

Saint-Saëns composed his *Third Symphony* on commission from the London Philharmonic Orchestra, and on the occasion of its premiere in St. James' Hall in 1886, he not only conducted this work but also performed as soloist in Beethoven's *Fourth Piano Concerto*. The conductor for the Beethoven and the rest of the works on the program was an equally illustrious musician, Sir Arthur Sullivan. The symphony derives its nickname from the extended use of the organ as an adjunct to the orchestra.

CONCERTS AT THE NATIONAL GALLERY OF ART

Under the direction of George Manos

MARCH 1996

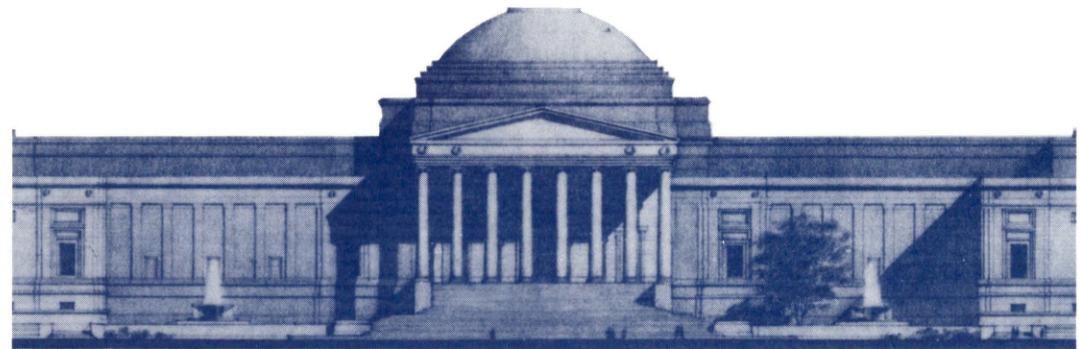
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|----|---|---|
| 10 | Arthur Greene, <i>pianist</i> | Skryabin: <i>Etudes</i> |
| 17 | Susan von Reichenbach,
<i>soprano</i>
Douglas Martin, <i>pianist</i> | Songs by Brahms, Wolf,
Chausson, Satie, Richard
Strauss, and Joseph Marx |
| 24 | Anthony and Joseph Paratore,
<i>duo-pianists</i> | Ravel: <i>Spanish Rhapsody</i>
Rachmaninoff: <i>Suite No. 1</i>
Bolcom: <i>Sonata for Two Pianos</i>
Milhaud: <i>Scaramouche</i> |
| 31 | The Starr-Kim-Boeckheler
Piano Trio
Susan Starr, <i>piano</i>
Chin Kim, <i>violin</i>
Ulrich Boeckheler, <i>cello</i> | Mozart: <i>Piano Trio, K. 502</i>
Ravel: <i>Trio in A Minor</i>
Arensky: <i>Trio in D Minor</i> |

The Fifty-fourth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2184th Concert

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *conductor*

Presented in Honor of the Exhibition
Louis-Leopold Boilly: Modern Life in Napoleonic France

Sunday Evening, March 3, 1996
at Seven O'clock
West Building, West Garden Court

Admission Free

PROGRAM

Paul Dukas
(1865-1935) Fanfare from the Ballet: "La pèri"
(1911-12)

César Franck
(1822-1890) Psyché (Poème symphonique)
(1887-88)

Le sommeil de Psyché (The Sleep of Psyche)
Psyché enlevée par les zéphyr (Psyche
Carried Off by the Breezes)
Les jardins d'Éros (The Gardens of Eros)
Psyché et Éros

INTERMISSION

Camille Saint-Saëns
(1835-1921) Symphony No. 3 ("Organ")
Opus 78 (1886)

Adagio; allegro moderato; poco adagio
Allegro moderato

Eileen Guenther, organist

Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. 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.

National Gallery music director GEORGE MANOS began his tenure as conductor of the National Gallery Orchestra and director of music at the National Gallery in July of 1985. The 1995-1996 season marks his fiftieth year as an active composer, conductor and performer on the professional concert stage.

A native of Washington, George Manos was already appearing as piano soloist at the age of fifteen and conducting orchestras and choirs at the age of seventeen. First among these was the New Washington Sinfonietta, followed in later years by the Hellenic, Washington and National Oratorio Societies and the National Association of American Composers and Conductors Chamber Orchestra. Manos directed the efforts of this last ensemble toward the presentation of new works by American composers.

Maestro Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland, which received repeated acclaim in both Irish and international media. He has conducted numerous other chamber and symphonic orchestras in Europe, the United States and South America, and was the Music Director of the 1992 Kolding, Denmark, International Music Festival.

Paul Dukas was among the French composers of the late nineteenth and early twentieth centuries who expressed themselves in terms of the established forms and harmonies of the romantic period. Whereas his work was highly respected and frequently performed in the early years of his career, by 1910 those French performers and conductors whose tastes were conservative had gravitated to the music of César Franck and Camille Saint-Saëns, and those who were more adventuresome were drawn to the experiments of the impressionist Debussy and the iconoclast Erik Satie. Perhaps as a result, Dukas lost the urge to compose in later life, and it is said that he wrote *La pèri* in response to a challenge in the form of a bet that he could no longer write effective ballet music. Upon hearing the music, his friends not only conceded the bet, but also persuaded him to retain the score, rather than to destroy it, as he had in mind to do at the time.

The myth of Psyche and Cupid, or *Éros* in French, enjoyed a revival in the nineteenth century, given the romantic fascination with personal emotions and the uniqueness of the individual. Four events from the story of the two lovers are alluded to by the movements of Franck's symphonic poem: 1) the deep sleep that comes over Psyche