

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

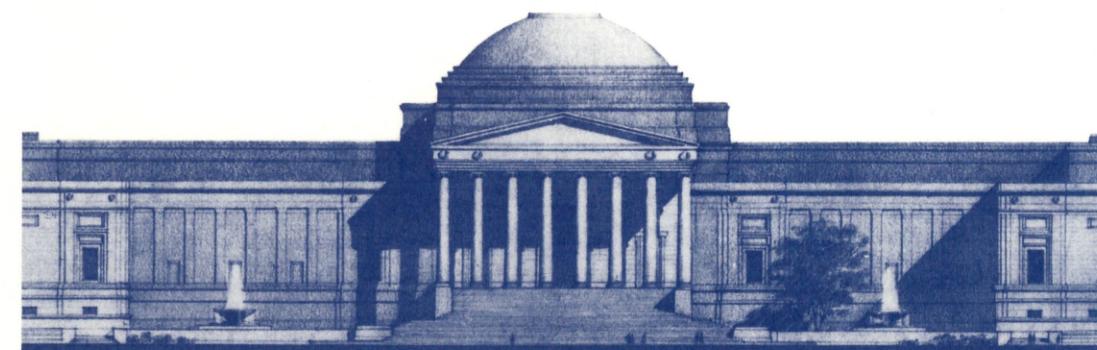
*The use of cameras or recording equipment during  
the performance is not allowed.*

*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*

## PROGRAM

Erik Satie  
(1866–1925)

Gabriel Fauré  
(1845–1924)

Chanson  
Entr'acte  
Madrigal  
Épithalame  
Nocturne  
Final

Sergei Rachmaninoff  
(1873–1943)

Non allegro  
Andante con moto, tempo di valse  
Lento assai, allegro vivace

Gymnopédie No. 2  
(1888)

Incidental Music for Shylock, Op. 57  
(1890)

Symphonic Dance, Op. 45, No. 1  
(1940)

## INTERMISSION

Gustav Mahler  
(1860–1911)

Totenfeier  
(1887; rev. 1893–1894)

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. Maestro Manos founded and directed for ten years the renowned Kilarney Bach Festival in the Republic of Ireland and was the music director of the 1992 Scandinavian Music Festival in Kolding, Denmark.

American tenor **Antonio Giuliano** has appeared in opera, concert, and recital throughout the United States and Europe. A member since 1988 of the United States Army Chorus, Giuliano sang his Italian recital debut in 1993 in Como, Italy, and was invited to study with Franco Corelli at his home in Milan. He has enjoyed considerable success in opera, singing the roles of Alfredo in *La traviata* and Manrico in *Il trovatore* with the Baltimore/Washington Metropolitan Repertory Opera. He also appeared as Rodolfo in *Luisa Miller* with New York's Opera Nova. In the upcoming season, he will appear in recital and as soloist in Verdi's *Requiem* with the New Dominion Chorale and Orchestra.

There were two significant trends in European music between 1890 and 1914. On the one hand, iconoclastic composers, among them Erik Satie, were deliberately breaking all the established rules of harmony and form to develop new parameters for their music. The other composers represented on this program, however, followed the prevailing trend of the period, which was to look for new modes of expression while adhering to the musical language that had been firmly established since the early nineteenth century. In both cases, composers were keen to distinguish themselves from the one composer whose music still dominated Europe's concert halls and opera houses between 1890 and 1914, Richard Wagner (1813–1883). In this respect, they may be seen to have had something in common with the *Art nouveau* movement, in which artists attempted to create a new style in reaction to the academic historicism of much of nineteenth-century art.

Despite his very small number of compositions, Satie's influence on his contemporaries, both French and American, was profound. As described by Patrick Gowers in *The New Groves Dictionary of Music and Musicians*, "The *Gymnopédies* are in a [class by themselves]: the textures are simple, with monodies riding over plain, delicately modal accompaniments." Biographer Rollo Myers (1892–1985) surmised that Satie coined the word, *Gymnopédies*, with the suggestion that the pieces represent "the tracing of some graceful arabesque by naked boys dancing under an early morning Grecian sky." Originally for piano solo, *Gymnopédie No. 2* was orchestrated by the French composer and writer on music, Alexis Roland-Manuel (1891–1966).