NATIONAL GALLERY OF ART CONCERTS

January-February, 1988

January

3 National Gallery Orchestra
   George Manos, Conductor
   Music of Vienna

10 José Ramos Santana, piano
   Works by Bach-Siloti, Bach-Busoni,
   Scriabin and Chopin

17 Yosif Feigelson, cello
   Masha Tishkoff, piano
   Works by Bach, Schubert and Kabalevsky

24 Constance Moore, piano
   Works by Bach, Schumann and Prokofiev

31 National Gallery Orchestra
   George Manos, Conductor
   Spyros Sakkas, baritone
   Works by Vlahopoulos, Skalkottas, Ravel and Haydn

February

7 Chrissellene Petropolous, soprano
   William Bloomquist, piano
   Works by Mozart, Bellini, Schubert and Constantinides

14 Christopher Trakas, baritone
   Steven Blier, piano
   Schubert: Winterreise

21 Timothy Woolsey, piano
   Works by Schubert, Rachmaninoff and Liszt

28 Earl Carlyss, violin
   Anne Schein, piano
   Works by Grieg, Mozart and Schumann

Concerts are open to the public, free of charge.

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1881st Concert

NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, Conductor

SPYROS SAKKAS, baritone, Guest Artist

Sunday Evening, January 31, 1988
at Seven O’clock
West Building, East Garden Court
PROGRAM

Sotireos Vlahopoulos .......................................... Choral Prelude Paraphrase
(b. 1926) In Homage: J. S. Bach (1985)

Nikos Skalkottas ................................................................. Three Greek Dances
(1904-1949) (c. 1938-47)

Epirotikos
Peloponnisiakós
Kleftikos

Erik Satie (arr. Debussy) ........................................ Gymnopédie No. 2
(1866-1925) (1888)

Maurice Ravel ................................. Don Quixote à Dulcinee
(1875-1937) (1932)

Chanson romanesque
Chanson épique
Chanson à boire

INTERMISSION

Twelve minutes

Franz Joseph Haydn ................................. Symphony No. 96, D Major
(1732-1809) (1791)

Adagio; Allegro
Andante
Menuetto: Allegretto
Finale: Vivace

Internationally acclaimed Greek baritone SPYROS SAKKAS performs in all genres of vocal music, and has specialized in the presentapion of contemporary music, for which he has a unique talent. He has performed a significant number of world premieres of works for baritone, some of which were written for him. Among the composers whose works he has introduced are: Cage, Crumb, Kounadis, Xenakis and Hadjidakis. He has recently expanded the scope of his activities to include research in and performance of Greek song through the centuries.

Mr. Sakkas is much in demand as a participant in international music festivals, including the London Bach Festival, the BBC Albert Hall Festival, and the festivals of Berlin, Munich, Vienna, Salzburg, Paris, Moscow, Israel and, of course, Athens.

Today is the opening day of the National Gallery Exhibit, The Human Figure in Early Greek Art, a collection of sixty-seven works of art from the 9th to the 5th centuries B.C. In honor of this exhibit, the Gallery presents a series of three concerts featuring music by Greek composers and performing artists of Greek descent. In tonight's program, Sotireos Vlahopoulos is a resident of Washington and a faculty member at the Washington Conservatory of Music. His Chorale Prelude Paraphrase is dedicated to George Manos and received its Premiere Performance at the National Gallery in 1986. Nikos Skalkottas spent his formative years as a composer in Germany, where he studied under Schoenberg and Kurt Weill. His works, being atonal, were not well received in Greece, and his Greek dances represented an attempt to find a point of contact with his countrymen upon his return to Greece in the 1930's. As were many of his contemporaries among French composers, Erik Satie was fascinated by ancient and oriental cultures as sources of ideas for musical compositions. Gymnopédies is the French version of the Greek word for young male nudes, and the music takes its inspiration from the languid postures in which they often appear on Greek amphora.

The series of concerts related to the exhibit of early Greek art continues next Sunday with a recital by soprano Chrissellene Petropoulos and concludes on Sunday, February 14th, with a recital by baritone Christopher Trakas.
I. Chanson romanesque

Si vous me disiez que la terre
A tant tourner vous offensa,
Je lui dépêcherais Panca:
Vous la verriez fixe et se taire.

Si vous me disiez que l'ennui
Vous vient du ciel trop fleuri
d'astres,
Déchirant les divins cadastres,
Je faucherais d'un coup la nuit.

Si vous me disiez que l'espace
Ainsi vidé vous plaît point,
Chevalierdieu, la lance au poing,
J'étoilerais le vent qui passe.

Mais si vous disiez que mon sang
Est plus à moi qu'à vous, ma Dame,
Je blêmiraïs dessous la blâme
Et je mourais, vous bénissant, O Dulcinee.

II. Chanson épique

Bon Saint Michel qui me donnez loisir
De voir ma Dame et de l'entendre,
Bon Saint Michel qui me daignez choisir
Pour lui complaire et la défendre,
Bon Saint Michel veuillez descendre
Avec Saint Georges sur l'autel
De la Madone au bleu mantel.
D'un rayon du ciel bénissez ma lame
Et son égale en pureté,
Et son égale en piété
Comme en pudeur et chasteté:
Ma Dame, (0 Grands Saint Georges et Saint Michel)
L'ange qui veille sur ma veille,
Ma douce Dame si pareille
A Vous, Madone au bleu mantel! Amen.

III. Chanson à boire

Foin du bâtard, illustre Dame,
Qui pour me perdre a vos doux yeux
Dit que l'amour et le vin vieux
Mettent en deuil mon coeur, mon âme!
Ah! Ah! Ah! Je bois à la joie!

La joie est le seul but
Où je vais droit lorsque j'ai bu!
Ah! la joie! Je bois à la joie!

Foin du jaloux, brune maîtresse,
Qui geind, qui pleure et fait serment
D'être toujours ce pâle amant
Qui met de l'eau dans son ivresse!
Ah! Ah! Ah! Je bois à la joie!

If you should say to me that the earth
Is turning so much that it offends you,
I would despatch Poncho to see to it:
You would see it fixed and quiet.

If you should say that boredom
Overcomes you from a heaven too full of stars,
Tearing apart the divine cadastres,
I would mow down the night in one stroke.

If you should say to me that space
Thus emptied does not please you,
I, God's cavalier, my lance in hand,
Would place stars in the wind as it passes.

But if you should say to me that my blood
Is more for my sake than yours, my Lady,
I shall pale under the reproach
And I shall die, blessing you, O Dulcineea.