

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

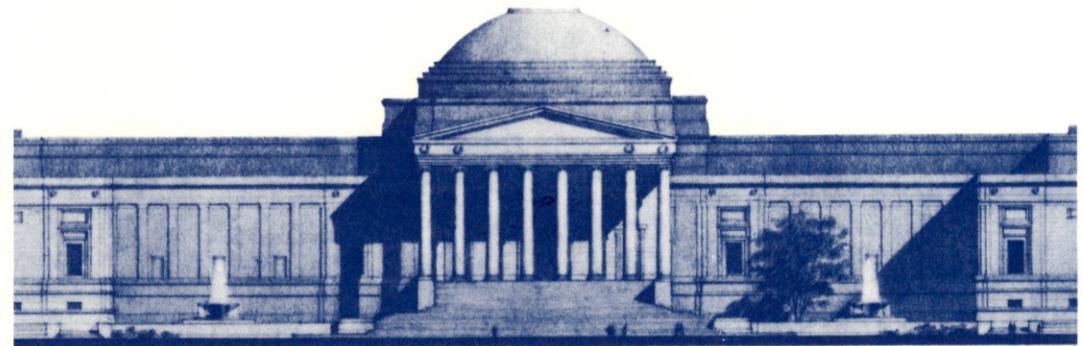
- 7 Chrissellene Petropolous, *soprano*
William Bloomquist, *piano*
Works by Mozart, Bellini, Schubert and Constantinides
- 14 Christopher Trakas, *baritone*
Steven Blier, *piano*
Schubert: *Winterreise*
- 21 Timothy Woolsey, *piano*
Works by Schubert, Rachmaninoff and Liszt
- 28 Earl Carlyss, *violin*
Anne Schein, *piano*
Works by Grieg, Mozart and Schurmann

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)

Epirótikos
Peloponnisiakós
Kléftikos

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

Maurice Ravel Don Quixote à Dulcinée
(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 presentation 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.

*These Concerts are broadcast live by Radio Station
WGMS 570 AM and 103.5 FM.*

I. Chanson romanesque

Si vous me disiez que la terre
A tant tourner vous offensa,
Je lui dépêcherais Pança:
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 vidéne vous plait 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 blémirais dessous la blâme
Et je mourais, vous bénissant, O Dulcinée.

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 Dulcinea.

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, (O 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.

Good Saint Michael, who gives me leisure
To see my Lady and to listen to her,
Good Saint Michael, who deigns to choose me
To delight her and defend her,
Good Saint Michael, would you descend
With Saint George upon the altar
Of the Madonna of the Blue Mantle.
Bless my sword with a ray from heaven
And her equal in purity,
And her equal in piety,
In modesty as in chastity:
My Lady, (O Great Saint George and Saint
Michael)
The angel who watches over my vigil,
My sweet Lady, so like you,
Madonna of the Blue Mantle. 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!

Away with the bastard, illustrious Lady,
Who, to part me from your sweet eyes,
Says that love and old wine
Put my heart and soul into mourning!
Ah! I drink to joy!

Joy is the only goal
That I reach straightaway when I have drunk
Ah! Joy! I drink to joy!

Away with the jealous one, dark-haired
Mistress, Who moans, who weeps and
Swears to be always the same pale lover
Who puts water in his wine!
Ah! I drink to joy!