NATIONAL GALLERY OF ART CONCERTS
February, March, April, 1988

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

March
6 National Gallery Vocal Arts Ensemble
   George Manos, Director
   Works by Dvorak, Mendelssohn, Villa-Lobos and Santoro
13 National Gallery Orchestra
   George Manos, Conductor
   Works by Prokofiev and Brahms
20 UMBC Camerata
   Samuel Gordon, Conductor
   Works by Dvorak, Schubert, Poulenc, Cole Porter
27 Margaret Mills, pianist
   Works by Beethoven, Brahms, Debussy, Newman and Schonthal

April
3 Thomas Beveridge, baritone, William Huckaby, piano
   Works by Purcell, Thomson, Dvorak, Beveridge, Tchaikovsky
45th American Music Festival
10 National Gallery Orchestra
   George Manos, Conductor
   Works by Bales, Waxman, Cowell
17 Norman Fischer, cello, Jeanne Kierman Fischer, piano
   Works by Rothberg, Sirota, Herbert, Carter
24 Ingrid Lindgren, piano
   Works by Seegar, Harris, Barber, Meyers

Concerts are open to the public, free of charge.

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1883rd Concert

CHRISTOPHER TRAKAS, baritone
STEPHEN BLIER, piano

Sunday Evening, February 14, 1988
at Seven O’clock
West Building, East Garden Court
Franz Schubert .................................................. Die Winterreise
(1797-1828) .......................................................... Opus 89 (1827)

Program

Book I

Gute Nacht .................................................. Auf dem Flüsse
Die Wetterfahne .............................................. Rückblick
Gefrorene Tränen ............................................. Irrlicht
Erstarrung ..................................................... Rast
Der Lindenbaum ............................................. Frühlingstraum
Wasserflut ..................................................... Einsamkeit

Intermission

Twelve minutes

Book II

Die Post ..................................................... Täuschung
Der greise Kopf ............................................. Der Wegweiser
Die Krähe ..................................................... Das Wirthaus
Letzte Hoffnung ........................................... Mut
Im Dorfe ....................................................... Die Nebensonnen
Der stürmische Morgen ................................ Der Leiermann

The overwhelming somberness and symbolism of death that pervades the Winterreise song cycle has give rise to the legend that it constitutes Schubert’s last testament in music. As a matter of fact, most of the songs were completed before his last illness had manifested itself, and it is most likely that the spiritual depth of these songs is simply the response of a musical genius to the moods of Wilhelm Müller’s poems. They were published in two books in 1823 and 1824, and are one of the few collections Schubert chose to set to music in its entirety. The composer himself sang the first performance of the Winterreise for his friends in the summer of 1827. The cycle was not well received by them at first, probably because no one expected or really appreciated such prolonged gloom from the usually sunny “Schwammerl”, as they lovingly called him.

This journey through the depths of winter is actually a journey into the depths of the human heart. The vocal lines are hauntingly simple and sincere, with the depiction and narrative drama given most often to the piano. In the midst of Schubert’s deep statements on love, commitment, death and despair, there are a few well-placed moments of consolation, as in the change to major key for the last stanza of “Gute Nacht”, or the great broad phrases in the middle section of “Erstarrung”. The terrifying final song, “Der Leiermann”, does not provide the listener with a conclusion, but rather a gaze into the void. Neither music nor text reveals what becomes of the betrayed lover; the narrative ends because the narrator is exhausted.

Greek-American baritone CHRISTOPHER TRAKAS is a recent winner of two prestigious competitions, the Young Artists International Auditions and the 1985 Naumburg International Vocal Competition. He was also selected by the National Endowment for the Arts to receive a Solo Recitalist Grant. He has appeared for three consecutive summers at the Newport Festival in Rhode Island, where he has also sung the Winterreise. He has appeared frequently on the operatic stage, with performances including a London performance of Handel’s Giulio Cesare with Tatiana Troyanos and Benita Valente, the Aspen and San Diego productions of Mozart’s Marriage of Figaro and the world premiere of Mollicone’s Starbird at the Kennedy Center.

Mr. Trakas was born in Charlotte, North Carolina and lived in St. Petersburg, Florida, where he attended Eckerd College. It was after he had already earned a bachelor’s degree in organ and music history that he discovered his potential as a singer and went on to study voice with Thomas LoMonaco, Elena Nikolaidi and Jan DeGaetani.

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