

NATIONAL GALLERY OF ART CONCERTS

December 1989 and January 1990

December

- 10 National Gallery Orchestra
George Manos, *Conductor*
Beverly Benso, *contralto*
Works by Mahler and Brahms
- 17 The Maryland Camerata
Samuel Gordon, *Director*
Christmas Concert with audience caroling
- 24 No concert
- 31 No concert

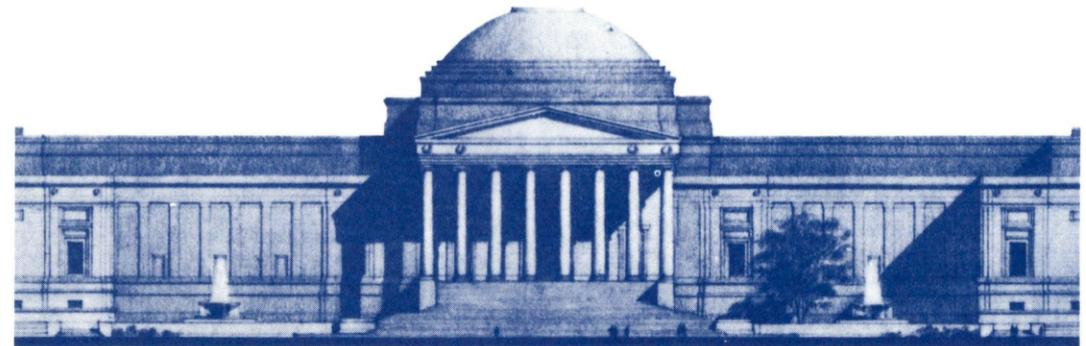
January

- 7 National Gallery Orchestra
George Manos, *Conductor*
Viennese gala New Year concert
- 14 Theodora Hanslowe, *mezzo-soprano*
Mark Markham, *piano*
Works by Poulenc, Schoenberg and Rossini
- 21 Coleman Blumfield, *piano*
Works by Mozart, Mendelssohn and Babin
- 28 The Charleston String Quartet
Works by Mozart, Castaldo and Schumann

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1949th Concert



DONALD COLLUP, *baritone*
KENNETH MERRILL, *pianist*
assisted by
NICHOLAS DANIELSON, *violin*
AH-LING NEU, *viola*
ALAN STEPANSKY, *cello*

Concerts at the National Gallery are open to the public, free of charge.

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

Sunday Evening, December 3, 1989
at Seven O'clock
West Building, West Garden Court

PROGRAM

Music of Gabriel Fauré (1845-1924)

I

- Mai (1861?) Op. 1, No. 2
(Victor Hugo)
 Les Matelots (1867) Op. 2, No. 2
(Théophile Gautier)
 Chant d'Automne (1871?) Op. 5, No. 1
(Charles Baudelaire)
 Chanson du pêcheur (1872?) Op. 4, No. 1
(Théophile Gautier)
 Sérénade toscane (1878?) Op. 3, No. 2
(adapt. and trans. Bussine)

Donald Collup, *baritone*
 Kenneth Merrill, *piano*

II

- Quartet No. 1 for piano and strings in c (1879) Op. 15
 Allegro molto moderato
 Allegro vivo
 Adagio
 Allegro molto

Nicholas Danielson, *violin*
 Ah-ling Neu, *viola*
 Alan Stepansky, *cello*
 Donald Collup, *piano*

INTERMISSION
(Twelve minutes)

III

- Les Presents (1887) Op. 46, No. 1
(Villiers de L'Isle-Adam)
 Clair de lune (1887) Op. 46, No. 2
(Paul Verlaine)
 Au Cimetière (1888) Op. 51, No. 2
(Jean Richepin)
 Spleen (1888) Op. 51, No. 3
(Paul Verlaine)
 Le plus doux chemin (Madrigal) (1904) Op. 87, No. 1
(Leconte de Lisle)
 Le Ramier (1904) Op. 87, No. 2
(Armand Silvestre)
 Le Don silencieux (1906) Op. 92
[Jean Dominique (Marie Closset)]

IV

- L'Horizon chimérique (1921) Op. 118
(Jean de La Ville de Mirmont)
 La Mer est infinie
 Je me suis embarqué
 Diane Séléné
 Vaisseaux nous vous aurons aimés

Donald Collup, *baritone*
 Kenneth Merrill, *piano*

A prize winner in the Paris, Toulouse and 's-Hertogenbosch International Singing Competitions, baritone DONALD COLLUP began his training as a member of the Texas Boys Choir. He later attended the Peabody Institute of the Johns Hopkins University, where he majored in both voice and piano, the Curtis Institute of Music and Yale University. Since 1979, Mr. Collup has studied in master classes on a regular basis with Gérard Souzay. He has also appeared in concert in France with Mr. Souzay's accompanist, Dalton Baldwin. Among the many awards Mr. Collup has received are a Solo Recitalist Fellowship from the National Endowment for the Arts and the 1985 *Joy in Singing* Award. This past year he made a CD recording of Stravinsky's *Les noces* with the Atlanta Choral Guild. He has performed with composer Ned Rorem as his accompanist, in programs that have included three Rorem settings of poems by Walt Whitman, commissioned by Mr. Collup.

KENNETH MERRILL is a graduate of the Juilliard School of Music, where he studied piano with Josif Raieff and accompanying with Martin Isepp. While at Juilliard he assisted in productions of the Opera Training Division and was chosen to accompany the master classes given by Elizabeth Schwarzkopf and Sir Peter Pears. He has studied chamber music with Antonio Janigro at the Mozarteum in Salzburg and has worked with Gérard Souzay and Dalton Baldwin at the Festival of Aix-en-Provence. Since 1983 Mr. Merrill has taught at the Eastman School of Music in Rochester, New York, where he is associate professor of opera and accompanying. He is also principal opera coach of the Aspen Festival's Opera Theater.

GABRIEL URBAIN FAURÉ was chiefly employed as a church musician from 1866 until 1896, at which time he took on simultaneously the posts of organist of the Church of the Madeleine in Paris and professor of composition at the Paris Conservatory. In 1905 he was named director of the Conservatory. His songs occupy a position of importance in the development of the French *chanson*; they are considered by many musicians to be the epitome of that genre. As a composer of romantic outlook, but classical approach, Fauré made a strong impression on his pupils and admirers, a number of whom formed the next generation of significant French composers (Ravel, Roger-Ducasse, Honegger, Milhaud and Poulenc).

*These concerts are broadcast live on Radio Station
 WGMS, 570 AM and 103.5 FM.*