Allerseelen (von Gilm)
The poet is trying to take advantage of All Soul’s Day (day sacred to the dead) to revive an old love affair which has also died.

Zueignung (von Gilm)
You know well that I cannot bear being parted from you; Love makes hearts sick, I am grateful. Once I held wine, and you blessed it; I am grateful. You banished the evil spirits until I was what I have never been; Holy I sank upon your breast; I am grateful.

Malia
What was in that flower that you gave me? Perhaps a love potion. I am enchanted as I watch you move. Wherever you move, flowers appear at your feet. If you look at me, rapture assails me. If you speak to me, I could die!

L’ultima canzone
They told me that tomorrow, Nina, you are getting married. I’ll return alone to singing my serenade. Oh, how many times I have sung it over and over.

Nadie puede ser dichoso
No one can be happy or unhappy unless he has seen you. But when he sees you, one must realize his own unworthiness. He who has not seen you therefore can know neither happiness nor unhappiness.

Cancion de jinete
Cordoba, distant and lovely. Although I know the road, I will never reach Cordoba, for Death is watching me. Cordoba, distant and lovely.

Al silencio
The poet hopes to find in silence the truth he is seeking and a climate suitable to his sufferings in which he can move amidst his sorrows.

Definicion
"Love," says the rose, "is a perfume."
"Love is a murmur," says the water. 
"Love is a sigh," says the wind.
"Love," says the light, "is a call."
Oh, you are all wrong! Love is a tear.

Culpa debe ser quereros
It must be a sin to love you, judging by the unhappiness it has brought me. If only I could love you less.

CONCERTS AT THE NATIONAL GALLERY OF ART

JANUARY - FEBRUARY 1992

JANUARY 1992

5 Tamara Smirnova-Sajfar, violinist
Tatiana Yampolski, pianist
Mozart: Sonata, K. 454
Alexander Zemlinsky: Sonata in A Major
Dora Pejacevic: Five Miniatures
Bartók: Trilágane

12 Joseph Smith, pianist
Grieg: Ballade, Opus 24
Haydn: Sonata, Hob. 49
Chopin: Scherzo, Opus 31
Charles Geffes: Tone-Pictures, Opus 5
Schumann: Papillons

19 Stephen Cary, tenor
Bruce Murray, pianist
Songs by Handel, Brahms, Pablo Tosti, Richard Strauss, and Salvador Moreno
Niles: Five Gambling Songs

26 Jeffrey Solow, cellist
Irma Vallecillo, pianist
J.-Baptiste Breva: Sonata in G Major
Saint-Saens: Sonata, Opus 32
Debussy: Intermezzi
Fauré: Elegies, Opus 24

FEBRUARY 1992

2 National Gallery Orchestra
George Manos, Conductor
Works by Delius and Prokofiev

9 Bradford Gowen, pianist
Bach/Busoni/Heuss: Chorale Transcriptions
Lyon Kircher: Sonata (1949)
Mendelssohn: Three Pieces
Iving: Five: Music for Piano
Fauré: Four Pieces

16 The Lafayette String Quartet
Resident String Quartet of the University of Victoria, British Columbia
Mozart: Quartet, K. 421
Barber: Quartet, Opus 11
Tchaikovsky: Quartet No. 1, Opus 11

23 David Buchner, pianist
J.-S. Bach: French Suite No. 4
Poulsen: Les oisees de Ninon
Henry Martin: Preludes and Fugues
Gershwin: Rhapsody No. 2

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THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the National Gallery of Art

1991-1992 Season
Celebrating Fifty Years of Free Concerts in the Nation’s Capital

George Manos
Director of Music

Sunday Evenings at Seven O’clock
West Building, West Garden Court
2031st Concert
January 19, 1992
STEPHEN CARY, tenor
BRUCE MURRAY, pianist

PROGRAM

VI

Tohn Jacob Niles ...................................................... Five Gambling Songs
(1892-1990)
The Rovin' Gambler
The Gambler's Lament
The Gambler’s Wife
Gambler, Don't You Lose Your Place
Gambler's Song of the Big Sandy River

TRANSLATIONS
Non lo dirò col labbro
I will not say it with my lips, which have not that courage. Perhaps the sparks of my burning eyes will reveal my passion.
Ne men con l’ombre
Not even with a shadow of infidelity do I want to betray my beloved.
Blame love itself, not jealousy, if my beloved hurts herself.

George Frideric Handel....................
(1685-1759)
Non lo dirò col labbro (Tolomeo)
Ne men con l’ombre (Serse)

II

Johannes Brahms.................................................................. Die Mainacht
(1833-1897) Dein blaues Auge
Von ewiger Liebe

III

Richard Strauss............................................................................ Die Nacht
(1864-1949) Nichts
Allerseelen
Zueignung

INTERMISSION
(Twelve minutes)

IV

Paolo Tosti............................................
(1846-1916) Malia
Lultima canzone

V

Salvador Moreno ........................................ Nadie puede ser dichoso
(1916) Cancion de jinete
Al silencio
Definicion
Colpa debe ser quereros

Tenor STEPHEN CARY has not only enjoyed considerable success as soloist in oratorio performances and in recital, but also as lead tenor in operatic productions, including the roles of Alfredo (La Traviata), Tamino (Die Zauberflöte), Rodolfo (La Bohème), and the title role in Benjamin Britten’s Albert Herring. He received enthusiastic reviews for his recent performances in the Requiem of Andrew Lloyd Webber in Florida and Missouri. A graduate of the University of Illinois in Urbana and the Conservatoire de Musique in Geneva, Switzerland, Mr. Cary has taught voice at Iowa State University, Kent State University, The University of Illinois and the University of Texas. He is currently an associate professor of music at the University of Alabama in Tuscaloosa.

Pianist Bruce Murray is also an associate professor of music at the University of Alabama. Born here in Washington, he spent his youth in Pittsburgh, where he attended Carnegie-Mellon University and was a student of Nelson Whitaker. Further studies took him to Yale University, where he studied with Ward Davenny and Claude Frank, eventually earning the Master of Music and Doctor of Musical Arts degrees. Mr. Murray has subsequently undertaken post-graduate instruction with Aube Tzerko and Leonard Shure. He is a member of the Cadek Trio, the University of Alabama’s resident professional chamber ensemble, which has concertized with great success in both the United States and Europe.

Die Mainacht (Ludwig Hilse)
When the silvery moon beams through the shrubs, and the nightingale sings, I walk sadly through the woods. Shrouded by foliage, two doves coo their delight to me, but I turn away seeking darker shadows, and a lonely tear flows. When, oh, smiling image, shall I find you on earth? And the lonely tear flows trembling, burning down my cheek.

Dein blaues Auge (Klaus Groth)
Your blue eyes are still and serene. I gaze into their depths. You ask me what I wish to see. I see myself well again. I was burned by a fiery pair and can still feel the pain. Your eyes are like a clear and cool lake.

Von ewiger Liebe (Hermann von Fallersleben)
Night has fallen, all is dark, and even the lark is quiet. A young lad comes from yonder village, taking his beloved home. He says to her, “If you suffer shame in front of others because of me, we will end our love as quickly as we began. It shall go with the wind and rain as quickly as we once came together.” The maiden replies, “Our love can never end. Firma is iron and steel, yet our love’s firmer still. Iron and steel perish in time. Our love must remain forever.”

Die Nacht (Hermann von Gilm)
From the forest night now comes forth. Night bids day to yield to darkness and each flower to close. Night steals all that we behold, ever the silver of the streams and the gold from the dome. Oh, let me press you to my heart, lest the night’s dark hand should wrest you from me.

Nichts (von Gilm)
You say I should know the name of my queen in the land of song. Fools, I know her less well than you. Do not ask me the color of her eyes, the sound of her voice, how she bears herself. What do I know of that? Is not the sun the source of all life and light? And what do we know of it? Nothing.

Concerts at the National Gallery are broadcast live on Radio Station WGMD, 93.5 FM. The use of photographic or recording devices during the performance is not allowed.