

*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!

*Lultima 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.

*Defnición*

"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* Mozart: *Sonata, K. 454*  
Tatiana Yampolski, *pianist* Alexander Zemlinsky: *Sonata in A Major*  
Dora Pejacevic: *Five Minatures*  
Ravel: *Tzigane*
- 12 Joseph Smith, *pianist* Grieg: *Ballade, Opus 24*  
Haydn: *Sonata, Hob. 49*  
Chopin: *Scherzo, Opus 31*  
Charles Griffes: *Tone-Pictures, Opus 5*  
Schumann: *Papillons*
- 19 Stephen Cary, *tenor* Songs by Handel, Brahms, Paolo Tosti,  
Bruce Murray, *pianist* Richard Strauss, and Salvador Moreno  
Niles: *Five Gambling Songs*
- 26 Jeffrey Solow, *cellist* J.-Baptiste Bréval: *Sonata in G Major*  
Irma Vallecillo, *pianist* Saint-Saëns: *Sonata, Opus 32*  
Debussy: *Intermezzo*  
Fauré: *Elegy, Opus 24*

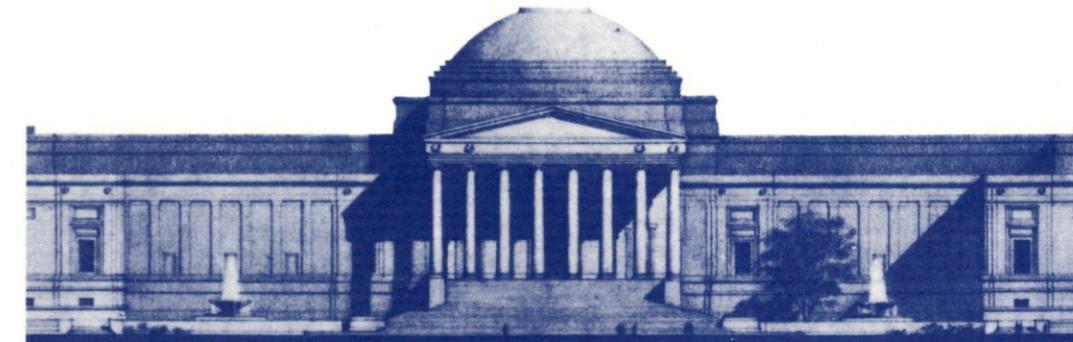
FEBRUARY 1992

- 2 National Gallery Orchestra Works by Delius and Prokofiev  
George Manos, *Conductor*
- 9 Bradford Gowen, *pianist* Bach/Busoni/Hess: *Chorale Transcriptions*  
Leon Kirchner: *Sonata (1948)*  
Mendelssohn: *Three Pieces*  
Irving Fine: *Music for Piano*  
Fauré: *Four Pieces*
- 16 The Lafayette String Quartet Mozart: *Quartet, K. 421*  
*Resident String Quartet of the* Barber: *Quartet, Opus 11*  
*University of Victoria,* Tchaikovsky: *Quartet No. 1, Opus 11*  
*British Columbia*
- 23 David Buechner, *pianist* J.S. Bach: *French Suite No. 4*  
Poulenc: *Les soirées de Nazelles*  
Henry Martin: *Preludes and Fugues*  
Gershwin: *Rhapsody No. 2*

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

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Sunday Evenings at Seven O'clock  
West Building, West Garden Court

2031st Concert

January 19, 1992

STEPHEN CARY, *tenor*

BRUCE MURRAY, *pianist*

PROGRAM

I

George Frideric Handel ..... Non lo dirò col labbro (Tolomeo)  
(1685-1759) 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 ..... Malia  
(1846-1916) Lultima canzone

V

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

VI

John Jacob Niles ..... Five Gambling Songs  
(1892-1980)

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

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.

*Concerts at the National Gallery are broadcast live on Radio Station WGMS, 103.5 FM. The use of photographic or recording devices during the performance is not allowed.*

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.

*Die Mainacht* (Ludwig Hölty)

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 Fallerskben)

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. Firm is iron and steel, yet our love's firmer still. Iron and steel perish in time. Our love must remain forever."

*Die Nacht* (Hermony 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!