

historical ones based on Cavafy's reading of Homer and Shakespeare. *Trojans* and *Satrapy* represent the poet's personal reflections on the meaning of historical events in his private life. The other poems chosen belong to Cavafy's most tender and intimate creations. With their strongly erotic undercurrent and bittersweet sense of resignation, they occupy a special place in the modern poetry canon. *Leaving Alexandria* was written on the Ligurian coast of Italy during the fall of 1997, while Zebrowski was on a fellowship from the Bogliasco Foundation. The world premiere of the cycle took place in April 1998 at the Teatro Carlo Felice in the Opera House of Genoa.

-Program notes by Chris Pedro Trakas and Marek Zebrowski
Adapted and edited by Elmer Booze

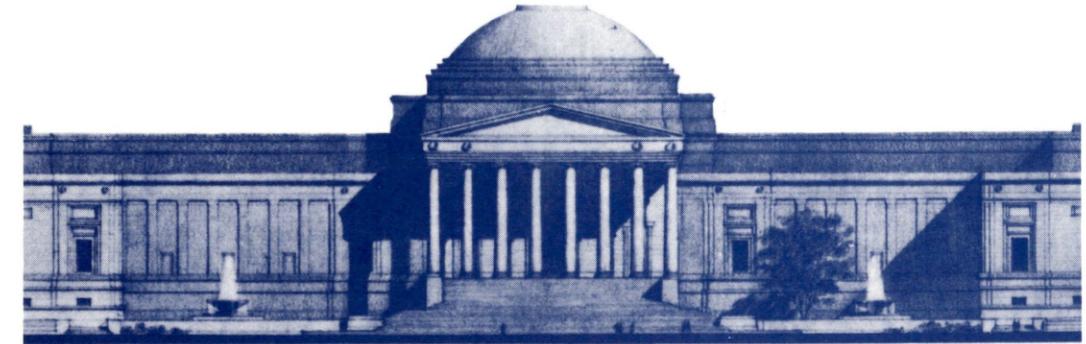
*The use of cameras or recording equipment
during the performance is not allowed.*

*For the convenience of concertgoers
the Garden Café remains open until 6:30 p.m.*

The Fifty-eighth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2319th Concert

Chris Pedro Trakas, *baritone*

Marek Zebrowski, *pianist*

Sunday Evening, 17 October 1999
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Robert Schumann
(1810–1856)

Dichterliebe
Op. 48 (1840)

1. Im wunderschönen Monat Mai
2. Aus meinen Tränen spriessen
3. Die Rose, die Lilie, die Taube, die Sonne
4. Wenn ich in deine Augen seh'
5. Ich will meine Seele tauchen
6. Im Rhein, im heiligen Strome
7. Ich grolle nicht
8. Und wüssten's die Blumen, die kleinen
9. Das ist ein Flöten und Geigen
10. Hör' ich das Liedchen klingen
11. Ein Jüngling liebt ein Mädchen
12. Am leuchtenden Sommermorgen
13. Ich hab' im Traum geweinet
14. Allnächtlich im Traume seh' ich dich
15. Aus alten Märchen winkt es
16. Die alten, bösen Lieder

INTERMISSION

Marek Zebrowski
(b. 1953)

Leaving Alexandria
(1997)

- | | |
|---------------------------|------------------------------|
| 1. The Horses of Achilles | 7. The Satrapy |
| 2. Monotony | 8. That They Might Appear |
| 3. Before the House | 9. The City |
| 4. Trojans | 10. An Old Man |
| 5. Very Seldom | 11. He Came to Read |
| 6. In the Same Space | 12. The God Forsakes Anthony |

Chris Pedro Trakas is celebrated for the variety of his repertoire and for the intense artistry he brings to his performances in opera, recital, and concert venues. As a winner of the Walter W. Naumburg Award for Concert Singers (sharing first prize with soprano Dawn Upshaw), Trakas has appeared in recitals at Alice Tully Hall and the Kaufman Auditorium in New York, at the Kennedy Center Terrace Theatre in Washington, and at the Ravinia Festival in Chicago. Other awards include the Young Concerts Artists International Auditions, and a National Endowment for the Arts solo recitalist grant. His numerous appearances with world's leading orchestras have featured a diverse repertoire, ranging from Bach, Cimarosa, and Berlioz to Brahms, Orff, and Bernstein. His operatic credits include Harlekin in Strauss' *Ariadne auf Naxos* at the Metropolitan Opera, Count Almaviva in Mozart's *Le nozze di Figaro* with the Festival dei Due Mondi in Spoleto, Italy, and its counterpart in Charleston, South Carolina, and as Pelléas in Debussy's *Pelléas et Mélisande* with the Basel Theater. His numerous other opera roles have included Dandini in Rossini's *La Cenerentola* with the Washington Opera. Having performed early in his career (1988) at the National Gallery, Trakas has gone on to be a featured soloist in *Jewish Voices in America* at the 92nd Street "Y," to be heard on National Public Radio's *Performance Today*, and to perform in Lincoln Center's Great Performers Series. His recordings of works of Ravel, Respighi, Barber, Spohr, de Falla, Poulenc, and other composers can be found on the Koch International, MusicMasters, Evzon and ASV labels. Chris Pedro Trakas appears at the Gallery by arrangement with Trawick Artists of New York City.

Marek Zebrowski was born in Poznan, Poland, and began studying piano at the age of five. After graduating with highest honors from the Poznan Music Lyceum, he went to France, where he was a pupil of Robert Casadesus and Nadia Boulanger. Zebrowski came to the United States in 1973, and continued his study of the piano with Russell Sherman at the New England Conservatory of Music, where he received both the bachelor and master of music degrees. Appearing extensively as soloist in recitals and with orchestras, he has been hailed as "firm and eminently musical" (Boston Globe), and "strong and noble" (Washington Post), with similar accolades appearing in newspapers throughout the world. As a recording artist, his catalog of works includes compositions by Bach, Beethoven, Chopin, Debussy, Scriabin, and Prokofiev, done for Polish Radio. In addition, he has recorded works by Ravel, Prokofiev, and Schumann in Germany on the Apollo label. Zebrowski is also recognized world-

wide as a composer. His compositions include orchestral and chamber works, original piano pieces, and piano transcriptions. He has received commissions from Meet the Composer, The New England String Quartet, Premiere Productions, and the Central Europe Trust in the United Kingdom. His piano composition *Extempore* won a second prize at the 1997 International Composition Competition in The Hague. In addition to his activities as a pianist and composer, he has been a frequent lecturer for the Boston Symphony Orchestra, Harvard University, and the New England Conservatory of Music, and a contributing writer for the Boston Book Review. Renowned as a teacher and interpreter of music, he has given numerous master classes and coached various chamber music ensembles and orchestras. Zebrowski is presently on the faculty of the Massachusetts Institute of Technology.

Robert Schumann's *Dichterliebe, Op. 40*, was inspired by a collection of sixty-five poems by Heinrich Heine, published in 1823 under the title *Lyrisches Intermezzo*. Although there is no actual narrative throughout Heine's cycle, Schumann's choice of sixteen of the texts follows the chronological order of the poems. He begins with poems describing a happy blossoming of love (*Im wunderschönen Monat Mai, Aus meinen Tränen*.) and continues to a tragic end, when love and hope are abandoned all the way and buried (*Die alten, bösen Lieder*). Schumann's settings of Heine are extraordinary for many reasons, among them the exemplary sensitivity in preserving the declamatory rhythm of speech in the vocal line and the introduction in the piano writing of a new dimension in partnership between singer and pianist. This partnership brings about an equal contribution from each performer that leads to a perfect rendition of the intimate atmosphere of Heine's texts. The extended piano postludes, harmoniously complementing the poignant endings of Heine's verses, complete the extraordinary unity between words and music.

Alexandria, Egypt, the city where Constantine Cavafy lived most of his life and where he died in 1933, was home to a large Greek community, as well as a vibrant crossroads for many cultures and civilizations throughout history. In his poetry Cavafy freely exploits some personal subjects, often placing them in Alexandria's glorious past, from the Hellenistic period to the more recent years of Arab conquest. From 150 poems (published by the author mainly for distribution among his friends), Marek Zebrowski selected twelve that present a broad spectrum of Cavafy's subjects and styles. Poems such as *Horses of Achilles* and *The God Abandons Anthony* are