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 resig­
nation, they occupy a special place in the modern poetry canon. 
*Lamentations* 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 Fifty-eighth Season of
THE WILLIAM NELSON CROMWELL and 
E 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
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, Camarosa, 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 Italian 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, Barbiro, 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 Massachusetts Institute of Technology. In addition, he has recorded works by Ravel, Prokofiev, and Schumann in Germany on the Apollo label. Zebrowski is also recognized worldwide 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 Symphony Orchestra, Premiere Productions, and the Central Europe Trust in the United Kingdom. His piano composition Ex tempore 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. His performances have been hailed as “firm and eminently musical” (Boston Globe), and his performances have appeared in newspapers throughout the world.