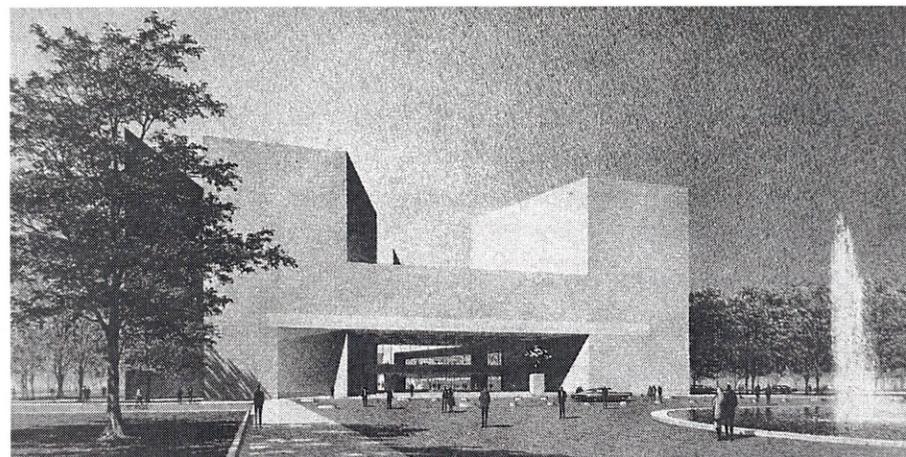


The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

[www.nga.gov](http://www.nga.gov)



The Seventieth Season of  
The William Nelson Cromwell and F. Lamot Belin  
**Concerts**

National Gallery of Art  
2,862nd Concert

**Thomas Hrynkiw, pianist**

Presented in connection with the National Gallery of Art  
film series *Yuri Ilyenko: Ballad of Ukraine*

December 7, 2011  
Wednesday, 12:10 pm  
East Building Auditorium

*Admission free*

COVER: Paul Stevenson Oles, *Sketch of the East Building Exterior*, 1971,  
National Gallery of Art Archives, Gift of I. M. Pei and Partners

## Program

Iosyf Vytytsk'kyi (1813–1866)

*Ukrainian Maiden*

Lev Revuts'kyi (1889–1977)

*Sonata in B Minor*

Mykola Lysenko (1842–1912)

*Dream*

Viktor Kosenko (1896–1938)

*Poem*

Revuts'kyi

*Prelude*

*Canon*

Vasyl' Barvins'kyi (1888–1963)

*Prelude in E Minor*

*Prelude in F-sharp Major*

Stanislav Liudkevich (1879–1979)

*Paraphrase on the Ukrainian Folksong “What Raven Caws over the Sea”*

*Humoresque*

## The Musician

Known for the dramatic power and poetry of his playing, pianist Thomas Hrynkiw has been performing in recital since he was thirteen. As a first prize winner in a competition at age nineteen, he performed Tchaikovsky's *Piano Concerto no. 1* under the direction of Leopold Stokowski. In 1967 Hrynkiw won the gold medal at the Geneva Competition, the Frank Huntington Beebe Award, the Harold Bauer Award, and the National Music Teachers Association Award. As his career progressed, he also received grants from the International Institute for Education. A veteran of numerous concerts in major venues in Europe and the United States, he performed previously at the National Gallery in 2005 and 2007, and has also been heard locally at Constitution Hall, the Kennedy Center, and the Library of Congress. Other performances include New York's Lincoln Center and the Dame Myra Hess Memorial Concert Series in Chicago. A former advisor to the director of the Newport Festival, Hrynkiw has played frequently in that festival as well as in the Beethoven (New York), Mount Gretna (Pennsylvania), Palm Beach (Florida), San Miguel de Allende (Mexico), Sitka (Alaska), and Virginia music festivals.

Hrynkiw's chamber music partners have included Erick Friedman, Bert Lucarelli, and Richard Stoltzman, as well as the Audubon, Da Porte, Muir, and Saint Lawrence string quartets. He has performed in concert with singers John Aler, Inessa Galante, Paul Plishka, Zurab Sotkilava, and Gabriella Tucci. A member of the music faculty at Marywood University in Scranton, Pennsylvania, Hrynkiw is a champion of music by composers from Ukraine. He extends special thanks to pianist Michael Borthwick and to biographers Natalie and Ihor Sonevitsky, authors of the *Dictionary of Ukrainian Composers*, for their assistance in researching today's program.

## Program Notes

A 1960 graduate of the Moscow film academy VGIK, visionary Ukrainian filmmaker Yuri Ilyenko (1936–2010) was first recognized for his stunning cinematography for Sergei Paradjanov's folkloric *Shadows of Forgotten Ancestors*. He went on to produce his own distinctive body of painterly allegorical films while working at Kiev's Dovzhenko Film Studios in the 1960s and 1970s. Ilyenko's sheer energy and expressive flair helped to craft the midcentury Ukrainian poetic cinema movement with images so surreal and audacious that his work was frequently banned by the communist authorities. The film series *Yuri Ilyenko: Ballad of Ukraine*, to be shown in the Gallery's East Building Auditorium on December 10 at 2:00 and 4:00 pm, and December 17 at 2:00 pm, includes three of Ilyenko's principal works. A fourth film, *White Bird with Black Mark*, will be presented at the Gallery in a larger survey of Ukrainian poetic cinema in 2012. This series is presented in Washington on the occasion of the twentieth anniversary of Ukrainian independence. In honor of the film series and the anniversary, pianist Thomas Hrynkiw brings a program of piano music by Ukrainian composers.

Known as "the bread basket of Europe," Ukraine is rich in natural minerals and fertile soil. Settled and civilized by descendants of the Vikings, its strategic position between Asia and Europe has caused it to be coveted and invaded in turn by Mongols, Poles, Hungarians, Lithuanians, Russians, and Germans. When Peter I of Russia decided to institute reforms in the late seventeenth century, he turned to the universities and monasteries of Kiev for advisors to conceive and administer his new policies. Many of the folk melodies that have been made famous and labeled as "Russian" by Bartók, Beethoven, Mozart, Mussorgsky, Rimsky-Korsakov, Tchaikovsky, and other composers of the eighteenth, nineteenth, and twentieth centuries are actually of Ukrainian origin. Throughout the nineteenth and twentieth centuries, a strong and loyal Ukrainian diaspora maintained art, music, and science institutes and Ukrainian language schools as well as choruses, dance troops, and summer camps in the United States and Canada.

Composer, pianist, and teacher Iosyf Vytytsk'kyi studied music with his

father, an organist in Berdychiv, Ukraine. He taught music from 1840 to 1864 in the Volyn' and Podillia regions and in the School for Noble Girls in Kiev. In *Ukrainian Maiden*, he presents a folklike theme and a set of variations rich in variety and contrast.

Born into a clerical family, composer and pianist Lev Revuts'kyi was educated in the Gymnasium of Pryluky, Ukraine. In 1913 he entered the newly established Kiev Conservatory of Music to study composition with Reinhold Glière and piano with Mykola Lysenko. In 1935, after twenty years of teaching and concertizing in Pryluky and Kiev, he was appointed professor at the Kiev Conservatory. From 1941 to 1944 he served as chair of the composition department of the Tashkent Conservatory and head of the Union of Ukrainian Composers. Closely involved with Mykola Lysenko's National Music School, Revuts'kyi was a versatile and original composer and an outstanding contributor to Ukrainian musical culture. His single-movement *Sonata in B Minor* is a work in the grand romantic tradition. It features cyclical form, singable melodies, and rich harmonies in passages that are at times chorale-like and at other times instrumental and virtuosic. His *Prelude* and *Canon*, presented later in the program, show respectively his whimsical side and his skill in counterpoint.

Venerated in Ukraine as the father of the national musical style, Mykola Lysenko founded the Ukrainian National Musical School in 1904. He studied natural sciences at the universities of Kharkiv and Kiev, graduating from the latter school in 1864. His music studies took place at the Leipzig Conservatory under Carl Reinecke (1824–1910), Ernst Richter (1808–1879), and Ernst Wenzel (1808–1880), and in Saint Petersburg under Nicolas Rimsky-Korsakov (1844–1908). In 1876 Lysenko settled in Kiev, where he was active in all phases of musical and cultural life. He published numerous folksong collections and theoretical studies, including *The Characteristics of Ukrainian Dumas and Songs as Performed by the Kobza Player Ostap Veresai*, and was one of the first composers to write children's operas for child performers. Lysenko's piano piece *Dream* imitates the style of salon music at the turn of the twentieth century.

Educated in Warsaw and Saint Petersburg, composer, pianist, and teacher Viktor Kosenko studied piano with Irina Miklashevskaya, composition with Nikolai Sokolov, and conducting with Nikolay Cherepnin. In addition to his extensive career as a concert pianist and chamber musician, he taught at the Music Technicum in Zhytomyr, Ukraine (1919–1928); the Lysenko Music and Drama Institute in Kiev (1929–1934); and the Kiev Conservatory (1934–1938). Kosenko's haunting *Poem* is a rare example of Slavic impressionism in music.

One of the many Ukrainians who suffered political oppression during World War II and its aftermath, composer, musicologist, and music critic Vasyl' Barvins'kyi spent ten years (1945–1955) in a Soviet concentration camp. Before and after that period, however, he distinguished himself as an influential figure in the development of Ukrainian music, serving as director of the Lysenko Music Institute in L'viv from 1916 to 1939, heading the Union of Professional Ukrainian Musicians in the late 1930s, and contributing regularly to the monthly music magazine *Ukrains'ka Muzyka* throughout his career. His years of service in L'viv earned Barvins'kyi the unofficial title "Father of Chamber Music in Western Ukraine." A master of piano miniatures, he is represented in this program by two preludes, both of which display a uniquely Ukrainian mixture of sadness and sweetness.

Prolific as well as long-lived, composer Stanislav Liudkevych (1879–1979) also centered his life's work in the city of L'viv. Upon graduating from the University of Vienna in 1908, Liudevych returned to L'viv and became director of its Lysenko Music Institute. He also organized new branches of the institute in major Western Ukrainian cities (1926–1939), taught composition at the L'viv Conservatory, and founded and edited a music newsletter, *Muzykal'nyi lystok*. The author of numerous musicological studies, Liudkevych ranks as one of the most important figures in the development of Ukrainian music in the twentieth century. His *Paraphrase on the Ukrainian Folksong* "What Raven Caws over the Sea" accompanies a typical Ukrainian melody with shifting harmonies and contrapuntal use of countermelodies and motifs. The charming *Humoresque* is typical of short

pieces bearing this title, in that it is not a musical joke; it rather presents a particular mood, or "humor." In this case the listener encounters two moods, one in the opening and closing sections and another in the waltz that interrupts the middle of the piece.

*Program notes based on material provided by Michael Borthwick and Thomas Hrynkiw*

Next Week at the National Gallery of Art

### **The Rose Ensemble**

Early Mediterranean Arab, Christian, and Sephardic music

December 11, 2011

Sunday, 6:30 pm

West Building, West Garden Court

Preceded at 6:00 pm by a preconcert talk  
on Sephardic music by Jerome Barry



### **Menahe Pressler, pianist**

Music by Beethoven

December 16, 2011

Friday, 12:10 pm

East Building Auditorium