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.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

www.nga.gov

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The Seventy-second Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,984th Concert

Irina Mozyleva, soprano
Magdalena Wór, mezzo-soprano
Vera Danchenko-Stern and Genadi Zagor, pianists

March 16, 2014
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

COVER: Alexej von Jawlensky, Murnau, 1910,
National Gallery of Art, Washington, Gift of Mr. and Mrs. Ralph F. Colin
Program

(Performed without intermission)

Anton Arensky (1861–1906)
From *Three Duets*, op. 29
   Moments of Happiness
   The Violettes

Piotr Ilyich Tchaikovsky (1840–1894)
From *Six Duets*, op. 46
   Tears
   Passion Has Fled

Sergei Rachmaninoff (1873–1943)
*Suite for Piano Four Hands*, op. 11
   Barcarolle
   Scherzo
   Waltz
   Romance
   Glory

Valery Gavrilin (1939–1999)
Five Songs from *The Evening*
   My Darling Diary
   Margaret
   Waltz
   Bye-bye
   My Darling Diary

Gavrilin
*Sketches for Piano Four Hands*
   Riding the Troika
   Imitation of Antiquity
   The Little Clock
   Waltz
   Tarantella
   March
The Musicians

IRINA MOZYLEVA

A graduate of Juilliard and the Curtis Institute of Music and a scholarship recipient at the Tanglewood Music Festival, soprano Irina Mozyleva performs frequently in New York City, where she has appeared at Alice Tully Hall, Merkin Concert Hall, the New York Public Library, Trinity Church, the United Nations, and Weill Recital Hall. Known for her interpretations of music by Shostakovich and other Russian composers, she has sung with ensembles from the Boston Philharmonic and New York Philharmonic orchestras as well as the Philadelphia Piano Trio. Her operatic engagements include Rosina in Il Barbiere di Siviglia for the San Francisco Opera and Anna in the world premiere of the Philadelphia Opera Company’s production of Christopher Drobny’s Kissing and Horrid Strife.

MAGDALENA WÓR

First-place winner of the Heinz Rehfuss Vocal Competition, Metropolitan Opera Competition national finalist, and winner of the Mozart Society of Atlanta Competition, Polish-born mezzo-soprano Magdalena Wór has lived in the United States since 1991. Her training includes participation in the Chautauqua Music Institution’s Marlena Malas Voice Program, Saint Louis Opera Theater’s Gerdine Young Artist Program, San Francisco Opera’s Merola Summer Opera Program, and Washington National Opera’s Domingo-Cafritz Young Artist Program. Among the roles she has sung are Giovanna in Rigoletto, Grimgerge in Die Walküre, the herdswoman in Jenufa, the third maidservant in Elektra, the witch in Hansel and Gretel, and Zita in Gianni Schicchi. In recent seasons, she has appeared as Enrichetta in I Puritani with Washington Concert Opera and as the mezzo-soprano soloist for Mozart’s Solemn Vespers of the Confessor with the Cathedral Choral Society.

VERA DANCHENKO-STERN

A graduate of Moscow’s prestigious Gnessin Institute of Music, pianist Vera Danchenko-Stern has built a solid reputation as a solo performer, chamber musician, and collaborative pianist. Emigrating from her native Russia to Canada in 1979, she joined the faculty of the Royal Conservatory of Music in Toronto. Since coming to the United States in 1990, she has been teaching the “Singing in Russian” class at the Peabody Institute of the Johns Hopkins University and the Catholic University of America. In addition to regular on-stage collaboration with her brother, violinist Victor Danchenko, Danchenko-Stern works with violinists Martin Beaver and Ilya Kaler, violist Ryvka Golani, sopranos Carmen Balthrop and Jennifer Casey-Cabot, mezzo-sopranos Audrey Babcock and Susana Poretsky, baritone Sergei Leiferkus, and bass Nikita Storojev.

Founder in 2005 of the Russian Chamber Art Society, which presents Russian vocal music rarely heard in America, Danchenko-Stern frequently serves as a jury member in international competitions. She conducts master classes at Michigan State and Princeton universities as well as the music conservatories of Moscow and Saint Petersburg and the Royal Conservatory of Music in Toronto.

GENADIZAGOR

A native of Krasnodar, Russia, Genadi Zagor graduated from the Rimsky-Korsakov College of Music in Saint Petersburg and continued his studies at the Moscow State Conservatory. In 1991 he immigrated to Israel, where he became an assistant to pianist Alexander Tamir at Jerusalem’s Rubin Academy of Music. In 2000, having moved to the United States, he studied piano at Indiana University and Michigan State University. A first-prize winner at the San Antonio International Piano Competition and the Di Angelo Young Artists Competition in Erie, Pennsylvania, he has performed in live National Public Radio broadcasts at the Irving Gilmore International Keyboard Festival and the Toradze Piano Studio Rachmaninoff Marathon. In 2011 he appeared at Strathmore Hall with the Post-Classical Ensemble in its Stravinsky Festival.
Program Notes

Although interest in Russian opera has increased over the past decade in the United States, Russian art songs, sometimes called romances, are virtually absent from concert halls on this side of the Atlantic. This repertoire is unique and prolific, joining music by the most famous Russian composers from the nineteenth century to the present with lyrics by the most beloved Russian poets. This highly expressive, lyrical, and passionate music offers a great variety of emotions, making it deeply appealing to a wide variety of audiences.

Russian composer, pianist, and conductor Anton Arensky was born in Novgorod to a family of amateur musicians that encouraged his precocious talent—by age nine, he had already composed a number of songs and piano pieces. In 1879 his family moved to Saint Petersburg, where he entered its famous conservatory of music, studying under Nikolai Rimsky-Korsakov (1844–1908). After graduating in 1882, Arensky was hired by the Moscow Conservatory, becoming the youngest member of its faculty. Among his students were Rachmaninoff, Scriabin, and Gretchaninov. From 1888 to 1895, Arensky conducted Moscow’s Russian Choral Society, and from 1895 to 1901 the musicians of the Imperial Chapel in Saint Petersburg, after which he devoted the last years of his life to touring as a concert pianist and conductor. His prolific output includes art songs, ballet, and operas, as well as choral, orchestral, piano, and chamber music. His career cut short by tuberculosis and death at age forty-eight, Arensky was pretty much forgotten until the 1980s, when interest in his music revived and his works came into standard repertory.

Educated to be a civil servant, Piotr Ilyich Tchaikovsky pursued a musical career against the wishes of his family, graduating in 1866 from the Saint Petersburg Conservatory of Music and taking a position as harmony teacher at the Moscow Conservatory. Much better known for his symphonies, operas, and ballets than for his chamber music, Tchaikovsky nevertheless produced memorable pieces for solo voice. As he turned to works of Aleksandr Pushkin (1899–1937) for the stories for his operas Eugene Onegin and Pique Dame, he also selected the great Russian poet’s verses for many of his songs.

Widely recognized as one of the last great representatives of the romantic era and one of the finest pianists of his day, Sergei Rachmaninoff composed important piano works that have become part of the classical canon. These include his first two piano concertos, the Rhapsody on a Theme of Paganini, and the well-known Prelude in C-sharp Minor, which he was obliged to play as an encore-in-demand at almost every concert he played after he introduced it in 1892. Featuring a personal pianistic style modeled after the virtuoso technique and crystal-clear clarity of Anton Rubinstein (1829–1894), his recitals often included selections from his sonatas, Twenty-four Preludes, and Etudes-Tableaux. In 1940 he moved to Beverly Hills, but enjoyed only a brief period of happiness in California. He fell ill in 1942 and died the following year, just two weeks after having become an American citizen.

Well-known in the theaters and concert halls of Russia and often heard in Russian films and radio and television programs, the music of Valery Gavrilin is not yet famous outside his own country. Mixing classical and modern idioms, Gavrilin channels the music of his predecessors in a clear and serious manner, with an occasional touch of humor. The Evening is one of several song cycles he wrote for soprano or mezzo-soprano, using his own poetry and that of Anna Akhmatova (1889–1966), Ivan Bunin (1870–1953), Heinrich Heine (1797–1856), and Nina Shulgina (active 1960–1990).

Program notes by Vera Danchenko-Stern
Минуты счастья (1)

Слова Александра Апухтина

Не там отрадно счастье веет,
Где шум и царство суеты:
Там сердце скоро холодеет
И блекнут яркие мечты.

Но вечер тихий, образ нежный
И речи робкие в тиши
О всём, что будит ум мятежный
И струны спящие души,
О, вот они, минуты счастья,
Когда, как зорька в небесах,
Блеснет внезапно луч участья
В чужих внимательных очах,

Когда любви горячей слово
Растет на сердце как напев,
И с уст слететь готово,
И замирает, не слетев...

Моменты счастья (1)

moment of happiness (1)

Happiness is not over there,
In the noisy kingdom of futility.
In this kingdom, only the heart calls.
Our dreams failed.

In the quiet evening, tenderness and timid conversation,
Everything that can awaken the soul’s stirrings-
These moments of happiness shine,
As when the sun rises in the sky.
Unexpected, the light of happiness again shines

In different but attentive eyes,
Words of love begotten in the heart,
Unlike songs on the mouth, are never spoken.

Фиалка (2)

Слова Генриха Гейне

Ночная фиалка блестящего солнца боится, боится падающих лучей,
стыдливо свою опустившую головку, она ожидала светило ночей.

Но вечером, только что месяц засветит, она, встрепенувшись,
поднявши головку, глядит,
как он тихо плывет из-за туч...

И вдруг, распустившись, сверкает и дышит,
и льёт аромат, и вздыхает, дрожит...
Задумчиво смотрит на небо ночное, и взор её светлый любовью горит.

Виолет (2)

The night violet hides from the shining sun.
In the burning light, the violet shyly bows her head,
Waiting for the night’s sun.

But in the evening, as soon as the moon starts to shine,
The violet raises her head and watches how the moonlight Streams down from the shadows.
Suddenly she opens her petals, and scented drops of dew Sparkle like stars in the moonlight.
She breathes and hesitates, and looks up thoughtfully to the night sky That reflects back her love.
СЛЕЗЫ (3)
Слова Федора Тютчева
Слезы лютные, о слезы людские,
Льется вы ранней и поздней порой...
Льется безвестные, льется незримые,
Неистощимые, неисчислимые,—
Льетесь, как льются струи дождевые
В осень глухую порою ночной.

МИНУЛА СТРАСТЬ (4)
Слова Алексея Толстого
Минула страсть, и пыль ее тревожный
Уже не мучит сердца моего,
Но разлюбить тебя мне невозможно,
Все, что не ты,— так суетно и ложно,
Все, что не ты,— бесцветно и мертво.

Без повода и права негодуя,
Уж не кипит бунтующая кровь,
Но с пошлой жизнью ситься не могу я,
Моя любовь, о друг, и не ревнуя,
Осталась та же прежняя любовь.

АЛЬБОМЧИК (5)
Слова Альбины Шульгиной
Вечер, вечер, вечерок, голубые свечки.
Из альбомчика листок ветхий, да вечный.
Ах, да, навсегда мильй, мильй, мильй!
Ах, да, шли года, выцвели чернила!
Выцвели чернила...
Ах... Ах... Ах... Как жили, любили,
траля, я, ляляля,
Цветь как дарили, траля, ляляляля...
Что? Да... навсегда мильй, мильй, мильй,
Что? Дав... шли года, выцвели чернила!
Выцвели чернила...
Выцвели чернила...
Бим-бом-бом,
Откроем мы альбом.

TEARS (3)
Tears, human tears flow morning and night.
Unknown, uncountable, and unseen
You flow like rain in the deep autumn light.

PASSION HAD FLED (4)
Passion had fled...
Although its sensitive heat
Is not yet distant from my heart.
For me it is impossible not to love you.
Everything that is not you is boring and false
Everything that is not you is colorless and dead.
Without any pretext I say that Already my rebellious blood has ceased to boil.

With a trivial life
I cannot live, oh friend...
Just the same. I am jealous, my love.
For me it is impossible not to love you.
Everything that is not you is boring and false

MY DARLING DIARY (5)
Lyrics by Albina Shulgina
A night, welcome night, blue candles alight
A leaf from my diary, eternal if slight;
Forever I think you’re my charmer, my charmer.
Years faded the ink ...
МАРГАРИТА (6)
Слова Валерия Гаврилина

Однажды Маргарита сидела у окошка, пряла пряжу.
Сидела Маргарита и песню напевала, так нежно, так звонко,
И чудесно так свою песенку пела Маргарита...
Тир-тири, тир-тири, люр..
Пела...Пела...

“Прялочка прядет, ниточка бежит, прялочка поет, колесо кружится.
Мур-мур-мур - кот, зум-зум-зум – жук,
Кто-то у ворот нынче постучится?
Что ж он не идет?
Что ж не прибежит?
Что ж не прилетит?
Стану я красивой.
Приходи скорей, прибегай скорей, прилетай скорей - стану я счастливой.

У-ти-тю-ти-тют, мур-мур-мур-му-лей,
Если любят – ждут, не грустят напрасно.
Мур-мур-мур-му-лей, зум-зум-зум-зуз-лей,
У-ти-тю-ти-тют, - будет все прекрасно.
Он прийдет ко мне, прибежит ко мне, прилетит ко мне.
Колесо кружится, ниточка бежит, прялочка прядет, ниточка поет...”
Кто-то в дверь стучится...

MARGARET (6)
Lyrics by Valeri Gavrilin

Once Margaret sat by the window spinning her yarn,
Spinning and singing and having so much fun!
She was spinning and singing in a clear dulcet tone,
‘Twas a marvelous song, so she went on and on.
Teer-tee-ly, teer-tee-ly, turely -.

“My distaff is spinning, my thread just a thrill,
And the spindle goes singing while turning the wheel.
As my tomcat is purring, a beetle’s buzzing in flight...
I wonder who is coming to my gate tonight?
So why isn’t he coming?
Why isn’t he running?
Why isn’t he flying to my gate to-night??
Pray come sooner, fly faster – make me feel well,
For tonight, of all nights, I’m going to look swell.

U-tee-tiu-tee-tiut, purr, purr, purr, lei...
Lovers anguish for a reason - so lovers can wait.
My tomcat is purring - yes, it’s going to feel great
When my lover comes running, comes flying apace...
The wheel’s turning, thread’s running, distaff’s singing songs of yore...
Ah, I hear someone knock on my door.
ВАЛЫС (7)
Слова Валерия Гаврилина

Ни да, ни нет, ни нет, ни да не говорите, не говорите, тра-ля-ля.
За ваш привет дарю букет. Тра-ля...
И раз, и два, зачем считать?
Я не ссьюсь, я не ссьюсь...
Тра-ля-ля-ля...

И ни в кого, помимо вас, ни раз, ни два, ни десять раз
Я не влюблюсь, я не влюблюсь.
Тра-ля-ля-ля...
Я не влюблюсь! Тра-ля...

Плывет по морю лодка,
А в лодочке я и ты. Хорошая погода...Тра-ля...
За нашей лодкой – ну, посмотрите ж,
Тра-ля-ля, тра-ля-ля, -
Не очень холодно, совсем не холодно плывает селедка.
Да, да, селедка. Тра-ля.

WALTZ (7)
Lyrics by Valeri Gavrilin

Do not say vainly 'yes' or 'no' – do not say!
My gift to reward your sweet 'hallo' is this lovely nosegay.
I’ve given it once, and then once more –
But why bother at all to keep the score?
Tra-la-la...

Still, I won’t mess the count, overcome with élan:
Trust me, other than you I will love no one.
Tra-la-la...

Dare me once, dare me twice, dare me ten times or more –
I will love no one – so why keep the score? Tra-la-la-la
No one but you
A fast-going boat far out at sea – we’re sailing in the boat.
The day is fine, it’s you and me, we’re happily afloat.
Herring is chasing us in a shoal - amazing, can’t you see?
Not going fast, far from going fast,
Some playful herring – gee!

Do not say vainly ‘yes’ or ‘no’ – do not say!
My gift to reward your sweet ‘hallo’ is this lovely nosegay.
I’ve given it once, and then once more –
But why bother at all to keep the score?
Tra-la-la-la
Still, I won’t mess the count, overcome with élan
Trust me, other than you I will love no one.
Tra-la-la-la...

Dare me once, dare me twice, dare me ten times or more –
Still I’ll love no one – so why keep the score?
Tra-la-la-la...
ДО СВИДАНЬЯ (8)
Слова Валерия Гаврилина

Ах да, да, да, до свиданья...
Ах да, да, да, до свиданья...
Ах раз и два, до свиданья, милый друг.

Ах да, да, да, до свиданья...
Ах да, да, да, до свиданья...
Ах раз и два, до свиданья, а...

Нежный друг, до свиданья... до свиданья...
До свиданья... до свиданья...
Ах, тра-ля-ля, ах, мой милый Августин,
Все прошло, прошло, прошло...
До свиданья...до свиданья...

BYE-BYE (8)
Lyrics by Valeri Gavrilin

Oh yes, yes, yes, farewell and good bye

My gentle friend, farewell and good bye
Farewell and good bye

Ah, la-la-la, my dear Augustine
All is gone, all is gone, past and gone
So farewell and good bye.

АЛЬБОМЧИК (9)
Слова Альбины Шульгиной

Вечер, вечер, вечерок голубые свечки.
Из альбомчика листок ветхий, да вечный.
Ах, да, навсегда милый, милый, милый!
Ах, да, шли года, выцвели чернила!
Выцвели чернила...
Ах... Ах... Ах... Как жили, любили,
траля, ля, ляляля,
Цветы как дарили, траля, ляляляля...
Что? Да... навсегда милый, милый, милый.
Что? Да... шли года, выцвели чернила!
Выцвели чернила...
Выцвели чернила...
Бим-бом-бом,
Закроем мы альбом.

MY DARLING DIARY (9)
Lyric by Albina Shulgina

A night, welcome night, blue candles alight
A leaf from my diary, eternal if slight
Forever, I think, you’re my charmer, charmer.
Years faded the ink...
How we’d love, how we’d live
How flowers we’d give
What? Forever I think you’re my charmer, charmer.
What? Years faded the ink – didn’t make it dumber
Years faded the ink...

Bom, bom, bum, bee –
Now shutting the diary.

Translations by Anatoly Rosenzweig
Russian diction coach - Vera Danchenko-Stern