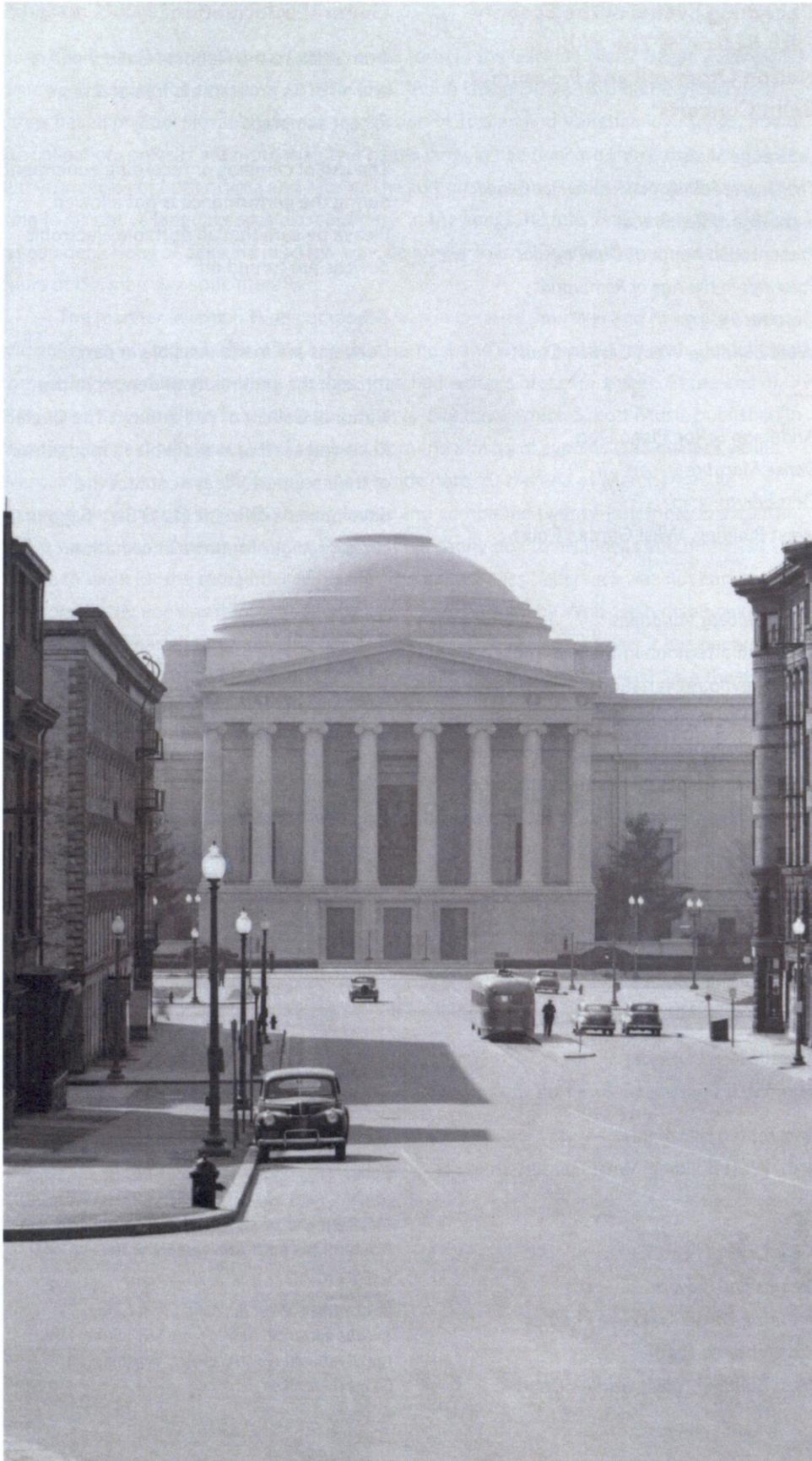


75TH SEASON OF CONCERTS

OCTOBER 16, 2016 • NATIONAL GALLERY OF ART



PROGRAM

3:30 • West Building, West Garden Court

Curtis on Tour

Ashley Marie Robillard, soprano

Dennis Chmelensky, baritone

Mikael Eliassen, piano

Hugo Wolf (1860 – 1903)

Italienisches Liederbuch

Act I

Ich hab' in Penna einen Liebsten wohnen
Wenn du mich mit den Augen streifst
Wie viele Zeit verlor' ich
Mir ward gesagt, du reisest in die Ferne
Und steht Ihr früh am Morgen auf
Du sagst mir daß ich keine Fürstin sei
Ich ließ mir sagen
Was für ein Lied soll dir gesungen werden
Man sagt mir, deine Mutter woll' es nicht
Und willst du deinen Liebsten sterben sehen

Act II

Was soll der Zorn
Schon streckt' ich aus im Bett die müden
Glieder
Geselle, woll'n wir uns in Kutten hüllen
Nein, junger Herr
Daß doch gemalt all' deine Reize wären
Wer rief dich denn?
Selig ihr Blinden
Auch kleine Dinge
O wüßtest du, wie viel ich deinetwegen
Mein Liebster ist so klein

Act III

Wie soll ich fröhlich sein
Wenn du, mein Liebster, steigst zum
Himmel auf
Wohl kenn' ich Euren Stand
Heb' auf dein blondes Haupt
Mein Liebster singt
Gesegnet sei das Grün
Ihr jungen Leute
Gesegnet sei, durch den die Welt entstund
Wie lange schon war immer mein Verlangen
Laß sie nur geh'n

Act IV

Mein Liebster hat zu Tische mich geladen
Ihr seid die Allerschönste
Du denkst mit einem Fädchen
Hoffärtig seid Ihr, schönes Kind
Wir haben beide
Ein Ständchen Euch zu bringen
Nicht länger kann ich singen
O wär' dein Haus durchsichtig wie ein Glas
Der Mond hat eine schwere Klag' erhoben
Schweig' einmal still

Epilogue

Ich esse nun mein Brot nicht trocken mehr
Heut' Nacht erhob ich mich um Mitternacht
Benedeit die sel'ge Mutter
Sterb' ich, so hüllt in Blumen meine Glieder
Verschling' der Abgrund
Nun laß uns Frieden schließ

The Musicians

Ashley Marie Robillard

Ashley Marie Robillard, from Norton, Massachusetts, entered the Curtis Institute of Music in 2013 and studies with Julia Faulkner, adjunct voice faculty. All students at Curtis receive merit-based, full-tuition scholarships, and Robillard is the Joseph Cairns Jr. and Ernestine Bacon Cairns Memorial Fellow.

During the 2016 – 2017 season, Robillard performs the roles of the Bat in Ravel's *L'Enfant et les sortilèges*, Lucia in Britten's *Rape of Lucretia*, and Bianca in Puccini's *La Rondine*. She also performs with Curtis on Tour, singing Hugo Wolf's *Italienisches Liederbuch*, with baritone Dennis Chmelensky and pianist Mikael Eliassen.

During her previous seasons at Curtis, Robillard performed the roles of Musetta (*La Bohème*), Lauretta (*Gianni Schicchi*), Poussette (*Manon*), Barbarina (*Le Nozze di Figaro*), and Tisbe (*La Cenerentola*). Before attending Curtis she performed as a soloist with the New England Conservatory's Youth Chorale and Youth Philharmonic Orchestra in Honegger's *King David*. She has also performed in numerous productions at the Walnut Hill School for the Arts, including the Fairy Godmother in Pauline Viardot's *Cendrillon* and multiple roles in Ravel's *L'Enfant et les sortilèges*. Robillard also participated in a production of *Die Zauberflöte*, with the Tuscia Opera Festival/International Lyric Academy in Italy.

Dennis Chmelensky

Dennis Chmelensky, from Berlin, entered the Curtis Institute of Music in 2013 and studies with Marlena Kleinman Malas and Mikael Eliassen. He is the Guna S. Mundheim Annual Fellow.

In the 2016 – 2017 season, Chmelensky performs as a soloist with Curtis on Tour, singing Hugo Wolf's *Italienisches Liederbuch*, with soprano Ashley Robillard and pianist Mikael Eliassen. He has previously appeared as a soloist with the Curtis Symphony Orchestra, Staats- und Domchor Berlin, Sing-Akademie zu Berlin, Lautten Compagny Berlin, Philharmonie Südwestfalen, and the Berlin Philharmonic.

Chmelensky is the recipient of many awards, including scholarships from Opera Libera, Inc. and the Wagner Society. He is also the winner of the Engelbert Humperdinck Prize (2008), Grand Prix Golden Snowflake Prize (2008), the Bärenreiterpreis (2008), first prize in Germany's Young Composer Awards, and the Europäischer Hoffungspreis (2009). He released his debut album *DENNIS* in 2009 with Sony.

Chmelensky's notable roles include Papageno (*Die Zauberflöte*), Blansac (*La Scala di Seta*), Fyodor (*Boris Godunov*), Spinellochio (*Gianni Schicchi*), Schaunard (*La Bohème*), First Officer (*Dialogues of the Carmelites*), and Paul in the world premiere of *Empty the House*, an opera by composer Rene Orth and Pulitzer Prize-winning librettist Mark Campbell. He has participated in the Orchestra of the University of the Arts and the State and Church Choir of Berlin, as well as the Chautauqua Institution and the Kempinski Young Artist Programme. Chmelensky previously attended the Georg-Friedrich-Händel-Musikgymnasium and the University of the Arts Berlin for voice and conducting.

Chmelensky began violin lessons at age five and voice and piano lessons at age seven. His former teachers include Heide Görtz, Dr. Anna Sylvan, Kai-Uwe Jirka, Anne Kathrin Balo, Regina Schudel, and Sebastian Noack. In his spare time, Chmelensky enjoys board games, reading, jogging, debating, and film.

Mikael Eliassen

Danish-born coach and accompanist Mikael Eliassen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham.

Eliassen has given master classes at Aix-en-Provence, the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, and National Opera of Prague. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, L.A. Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera and is artistic advisor to Opera Philadelphia. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon.

Eliassen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's Voice Program during the summers. In 2013, he was appointed artistic adviser to Opera Philadelphia. Eliassen led the Young Artist Voice Program as part of Curtis Summerfest 2016. Eliassen joined the faculty of the Curtis Institute of Music in 1986 and became the head of the department in 1988. At Curtis, he is Artistic Director of the Curtis Opera Theatre and the Hirsig Family Dean of Vocal Studies.

Curtis Institute of Music

Drawing upon ninety years of artistry, the Curtis Institute of Music pairs tradition and innovation, educating exceptionally gifted young musicians as artist-citizens who engage a local and global community through music-making of the highest caliber. Each year 175 students come to Curtis, drawn by a tuition-free, performance-inspired, learning culture. In this intimate environment, they are nurtured by a celebrated faculty and inspired by the school's distinctive "learn by doing" approach, offering more than two hundred concerts each year in Philadelphia, as well as performances around the world through Curtis on Tour.

Described as "one of the world's finest music academies" by BBC Culture, Curtis reaches global audiences through Curtis Performs, the school's dedicated high-definition performance video site. Online music courses and Summerfest programs offer lifelong learners further ways to listen, explore, and learn. And students hone twenty-first-century skills through social entrepreneurship programs that bring arts access and education to the community.

The extraordinary young musicians of Curtis graduate to join four thousand alumni who have long made music history. They are in the front rank of soloists, composers, and conductors and hold principal chairs in every major American orchestra. Curtis graduates are musical leaders, making a profound impact on music onstage and in their communities.

Curtis on Tour

Curtis on Tour is the Nina von Maltzahn global touring initiative of the Curtis Institute of Music and offers students professional touring experience alongside celebrated alumni and faculty. In addition to performances, musicians offer master classes, interactive programs, and community engagement activities while on tour. Curtis on Tour also facilitates solo performances of Curtis students and alumni with professional orchestras and recital series. Since the program was established in 2008, students, faculty, and alumni have performed more than two hundred concerts in Europe, Asia, and the Americas.

Program Notes

Hugo Wolf, who mastered the art of the small form in the German “lied,” began *Italienisches Liederbuch* singing the praises of small things. “Auch kleine Dinge” is the first of forty-six songs based on Paul Heyse’s German translation of Tuscan and Venetian love songs, and of the collection, only six are more than two pages long. While they are short, they are dense with intricacies of both drama and music. The composer, whose ability to match word with tone in his native language was extraordinary. In the songs, he masterfully sets the Mediterranean depictions of daily life in a new way, no longer married to the monumental grandeurs of German romantic literature.

The manner in which Wolf composed was in creative spurts — and he wrote these two volumes in similar fashion. He began in earnest and with great fervor in the fall of 1890, completing seven songs in three months, then had writer’s block for a year. At the end of 1891, he composed fifteen more songs in twenty-five days, which Schott Music published in 1892. For the next two years Wolf suffered from the effects of syphilis (the disease would eventually kill him), and he did not write a single note. At the end of March 1896, he resumed his composition of the Italian songs and completed twenty-four more in a matter of five weeks. Less than a year later, Wolf lost his sanity due to his illness and remained unable to work for the remainder of his life. The *Italienisches Liederbuch* was not composed as a song cycle, nor was it intended to be performed as such by Wolf. He himself never had the chance to hear all forty-six songs performed together. In recent years it has become more common for the two books to be performed in one program, as much as a theatrical piece as a concert piece.

Upcoming Events of the Seventy-Fifth Season of The William Nelson Cromwell and F. Lamot Belin Concerts

LeStrange Viols

The Duarte Family: A Musical Household in the Age of Rembrandt

Presented in honor of *Drawings for Paintings in the Age of Rembrandt*

October 23, 3:30

West Building, West Garden Court

Anderson & Roe Piano Duo

Danse Macabre

October 30, 3:30

West Building, West Garden Court

Four Goldberg Variations

Spend an afternoon immersed in Bach’s iconic keyboard variations on a G-major theme. The monumental work has inspired numerous transcriptions, each one bringing new aspects of its genius to light. Come for your favorite, or stay to hear them all.

November 6

Ignacio Prego, harpsichord

12:00, West Building Lecture Hall

Aspen String Trio

1:30, West Building, West Garden Court

Atlantic Reed Consort

3:00, West Building Lecture Hall

Dan Tepfer, jazz pianist

4:30, West Building, West Garden Court

A Far Cry

Dreams and Prayers

featuring David Krakauer, clarinet

November 20, 3:30

West Building, West Garden Court

General Information

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

The use of cameras or recording equipment during the performance is not allowed. Please be sure that all portable electronic devices are turned off.

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Back cover *West Building, Constitution Avenue entrance, viewed from Sixth Street NW*, 1941, National Gallery of Art, Washington, Gallery Archives