

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

Sound Impact

"Washingtonians on Wednesdays"

Music by Polina Nazaykinskaya, Sergei Prokofiev, and Dmitri Shostakovich

April 19, 12:10

West Building, East Garden Court

East Coast Chamber Orchestra

Music by Caplet, Lutosławski, Suk, and Theofanidis

April 23, 3:30

West Building, East Garden Court

West Garden Trio

"Washingtonians on Wednesdays"

Music by Kenji Bunch, Charles Ives, and Paul Schoenfield

April 26, 12:10

West Building, East Garden Court

Matt Haimovitz and Christopher O'Riley

All-Russian program

April 30, 3:30

West Building, East Garden Court

Tonality of Culture

Multidisciplinary Estonian concert

Presented as part of the European Month of Culture

May 3, 12:10

East Building Auditorium

Margaret Leng Tan

The Three Cs: Cage, Cowell, Crumb Metamorphoses, world premiere of new work by George Crumb

May 7, 3:30

East Building Auditorium

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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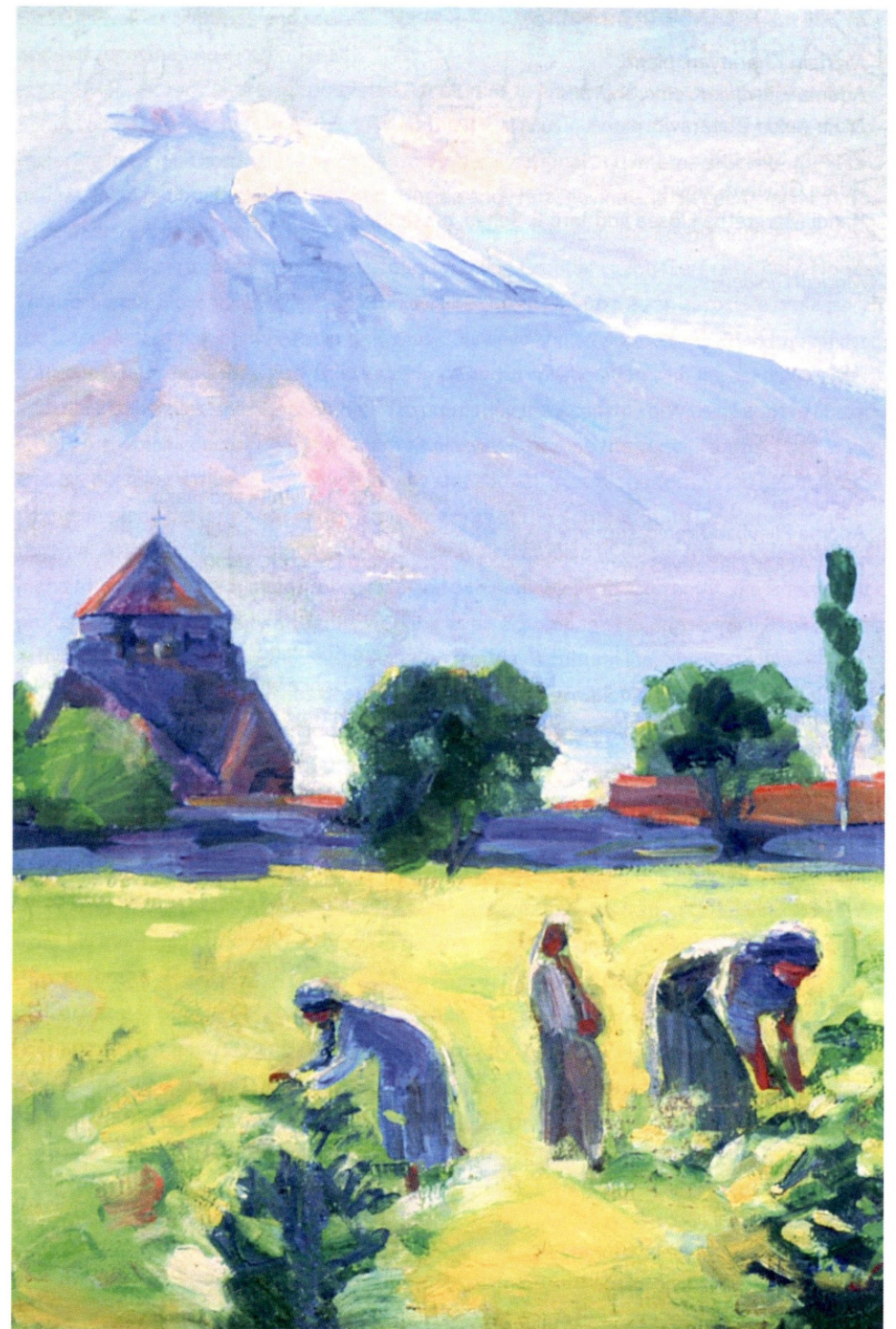
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Cover Martiros Sarian, *Ararat and St. Hripsime* (detail), 1945, © Sarian House-Museum, Yerevan, Armenia

75TH SEASON OF CONCERTS

APRIL 16, 2017 • NATIONAL GALLERY OF ART



PROGRAM

3:00 • West Building, East Garden Court

Mariam Kharatyan, piano

Adema Pljevljak-Krehic, soprano

Maja Ackar Zlatarevic, piano

Vincent Kok, flute

Adam Grūchot, violin

Randi Margrethe Eidsaa and Jørn E. Schau, presenters

Musical Dialogues

Milan Prebanda (1907 – 1979)

Four songs

“Put”

“Romanca”

“U suton”

“U buri”

Adema Pljevljak-Krehic, soprano

Maja Ackar Zlatarevic, piano

Julius Fučík (1872 – 1916)

The Bosnian Rhapsody

Ljubomir Baja (1890 – 1951)

Pale nade (Fallen Hopes)

Maja Ackar Zlatarevic, piano

Ned Rorem (b. 1923)

Four Prayers for flute and piano

Vincent Kok, flute

Mariam Kharatyan, piano

Stig Nordhagen (b. 1966)

“On Another’s Sorrow”

(lyrics William Blake)

Dedicated to Bodil Catharina Biørn

(1871–1960)

Cvjetko Rihtman (1902 – 1989)

Okreni se niz djul bascu

Adema Pljevljak-Krehic, soprano

Maja Ackar Zlatarevic, piano

Komitas (1869 – 1935)

“Shushiki,” from *Folk Dances for Piano*

“It’s Spring”

Arr. Villi Sargsyan

“Crane” for violin and piano

Arr. by S. Aslamazyan

Adam Grūchot, violin

Mariam Kharatyan, piano

Aram Khachaturian (1903 – 1978)

“Girl’s Dance with Tamburines,”

from *Gayaneh*, ballet

Adagio from *Spartacus*, ballet

Arr. Villi Sargsyan

Mariam Kharatyan, piano

Song-Poem and Dance for violin and piano

Adam Grūchot, violin

Mariam Kharatyan, piano

Konrad Øhrn (b. 1950)

Nansen Suite

Dedicated to Fridtjof Nansen

Allegro

Andante moderato

Andante

Allegro scherzando

Adam Grūchot, violin

Vincent Kok, flute

Mariam Kharatyan, piano

The Musicians

Adema Pljevljak-Krehic is a soloist with the Sarajevo Opera. She was born in Sarajevo and graduated from the Academy of Music Sarajevo, where she teaches today. She was a student at the academy during the Siege of Sarajevo from 1992 to 1996. She finished her postgraduate studies at the Universität für Musik und Darstellende Kunst Graz in Austria and has also studied in Italy. At the Sarajevo Opera, Pljevljak-Krehic has sung leading soprano roles in a number of well-known operas by Mozart, Verdi, Puccini, Tchaikovsky, and Bizet, as well as oratorios and recitals. Pljevljak-Krehic’s has performed throughout Bosnia and Herzegovina and internationally.

Maja Ackar Zlatarevic completed her studies in piano at the Academy of Music Sarajevo and her master’s in early music at the Royal Music Academy in Stockholm, majoring in harpsichord. Zlatarevic has won several national and international competitions and received national scholarships from Bosnia and Herzegovina and Sweden. She also won a prestigious prize for her contribution to cultural life in Sarajevo and Bosnia and Herzegovina. Zlatarevic has performed in her home country and in Croatia, Egypt, Germany, Italy, Norway, Poland, Serbia, Slovenia, Sweden, and Turkey. She currently works as an associate professor in the piano department of the Academy of Music Sarajevo and as vice dean for international cooperation. Through her academic network in Europe and in collaboration with the academy’s dean and other colleagues, she has contributed to promoting the Academy of Music Sarajevo abroad.

Armenian concert pianist Mariam Kharatyan is among the versatile artists of her generation, pursuing a musical career in Norway and abroad. In 2011, she completed her master’s degree in piano performance under Areg Sargsyan at the Komitas State Conservatory in Yerevan, Armenia. In 2012, she moved to Norway and studied at Agder Music Conservatory, in the master’s program under Tellef Juva and Sveinung Bjelland. Currently, she is assistant professor at the University of Agder, working as an accompanist and research fellow and actively involved in various projects related to Norway’s cultural life. She continues to perform internationally and has been a prizewinner in international competitions, including the 2016 Grieg International Piano Competition in Norway (semifinalist); the Giovanni Musicisti in Italy (first prize, 2013); and the Renaissance International Festival in Armenia (prizewinner, 2010). Throughout her musical career, she has performed numerous recitals in Armenia, as well as in Norway, Denmark, Sweden, Italy, Hungary, Romania, Belarus, Poland, and Bosnia and Herzegovina.

Adam Grūchot is originally from Poland. His greatest inspiration for the violin came from his mentors — P. Radzinski, Viktor Pikaizen, and Piotr Janowski. Grūchot was concertmaster for the Ålesund String Quartet from 1992 to 1999. Since then, he has been first concertmaster of Norway’s Kristiansand Symphony Orchestra. He has held a number of solo and chamber music concerts in Poland, Norway, Sweden, Germany, Belgium, China, South America, and the United States. Grūchot teaches violin at the University of Agder, Norway, and is founder and conductor of the Agder University String Ensemble.

Vincent Kok was born and raised in Kuala Lumpur, Malaysia. He started playing the flute at the age of thirteen and soon became one of the pioneer members of the Malaysian Philharmonic Youth Orchestra, with frequent appearances as the principal flutist. In 2009, he was awarded a full scholarship to further his undergraduate studies with Jin Ta, principal flute of the Singapore Symphony Orchestra. Since his graduation, he has worked with some of the world's finest conductors and musicians, including Paul Anka, Eiji Oue, and Tan Dun. Currently, Kok is pursuing postgraduate studies in music management and performance at the University of Agder, Norway. He studies flute with Jørn Eivind Schau and his research is on revenue streams in the digital market. Kok has taken part in numerous local concerts at the university and recently presented a Rorem repertoire with Mariam Kharatyan at Kilden Concert Hall in Kristiansand, Norway.

Randi Margrethe Eidsaa holds a bachelor's degree in music education from the University of Agder, a master's degree from the University of Oslo, and a doctoral degree from the Danish School of Education at Aarhus University, Copenhagen. Her research field is composition, music aesthetics, and creative processes in music performance. Her doctoral project was a study of the Cultural Rucksack, a national Norwegian program for art and music in schools. She has organized a number of performances for professional musicians and children and was a member of the national committee that revised the Norwegian National Music Curriculum in 2006. She is involved in the interdisciplinary research program Art in Context at the University of Agder and is in charge of the long-term collaborative performance project, *Musical Dialogues*.

Jørn Schau is a flutist and a lecturer in flute performance. He is the founder of the Norwegian Flute Ensemble and has worked closely with composers to expand the flute ensemble repertoire. Schau has been a frequent guest at festivals and flute conventions in Europe.

Program Notes

Musical Dialogues

The performance project *Musical Dialogues* mirrors the idea that music represents hope under challenging circumstances. We present music by composers who worked under difficult circumstances, and composers who have created new music in remembrance of historical events or to remind us about those who pursue humanitarian work. The questions that are raised in *Musical Dialogues* are what happens with music, cultural establishments, and music education in areas of conflict, and what role does music play for individuals and societies during political conflict.

Today's performance will highlight two great Norwegian humanitarians who played important roles in both political and cultural life in Armenia and Bosnia and Herzegovina: the explorer, diplomat, scientist, and Nobel Prize-winner Fridtjof Nansen (1861–1930) and the lesser-known Norwegian missionary Bodil Catharina Biørn (1871–1960). Thanks to Nansen and the League of Nations, the Nansen Passport made it possible for more than 320,000 Armenians to move freely to their preferred country in the post-World War I period. Nansen has been a source of inspiration for the Nansen Dialogue Center, a Norwegian cultural organization established in Bosnia and Herzegovina following the wars in the Western Balkans in the 1990s. Biørn became famous for her work as a missionary in Armenia, saving the lives

of thousands of women and children during the Armenian Genocide. In this concert, we aim to reflect the two humanitarians' different contributions to resolving political conflicts.

Music is meaningful, and in this project we explore how music functions as an expression of hope. The topic is well-expressed in Adema Pljevljak-Krehic's narrative on being a student at Academy of Music Sarajevo during the siege of the city from 1992 to 1996:

Studying and singing in war was a true salvation and escape to a better world. In the morning, when I opened my eyes, instead of hearing the birds sing from my home, in a beautiful part of Sarajevo full of greenery, I heard grenades banging under the windows of the apartment where I was a refugee. I was a refugee in my own hometown, because my house had burned down and it remained on the front line, in no man's land. And instead of shivering from shells crashing and snipers whistling, instead of thinking about whether we will all die of hunger in the city under siege, with no electricity or water, I chose to study and enjoy music — not only I, but all the other students at my school, and thousands of students on other faculties, too. And I was happy. I was not in Sarajevo in war, but on a world stage, which I would later actually experience. I remember it like it was yesterday. I sang Mozart, Schubert, accompanied by piano, our audience conscious of the fact that when they came outside after the concert, they could be killed. And if I didn't have a concert, I went to listen to others. Culture has been our salvation. And if you ask me today, I think music saved me. The song was all we had.

Armenian Music: Komitas and Aram Khachaturian

History is full of political and social triumphs, violent conflicts, and human tragedies. We have developed the concept of this concert to mirror historical turning points, to pay homage to those who dedicated their lives to helping people, and to standing strong together in demanding situations.

The beginning of the twentieth century was a critical time for the Armenian people. The Armenian Genocide — a crime against humanity — reached a critical point on April 24, 1915, when the Ottoman Empire arrested and massacred about 250 artists, scientists, community leaders, and other representatives of the Armenian intellectuals in Constantinople (Istanbul). Armenian folklorist and composer Komitas (1869–1935) was among those arrested but who managed to escape the massacre. He is considered a true phenomenon in Armenian music and is the founder of the Armenian National School of Composition. Following his arrest and after witnessing the horrors of the Genocide, he did not compose for twenty years.

Music has been Armenians' natural way of expressing feelings and thoughts and has accompanied all their joyful or sad life events. Over the centuries, the Armenian nation has created folk songs, and, thanks to Komitas, thousands of these melodies were saved. In today's concert, the unique character of Armenian peasant folklore will be represented through "Shushiki" from his *Folk Dances*, the instrumental song "It's Spring," and "Crane." The crane is a symbol in Armenian folk music, expressing a person's longing for the homeland and loved ones.

In 1920, the Soviet Union gained control of Eastern Armenia (the present Republic of Armenia) and established the Armenian Soviet Socialistic Republic (ASSR), which lasted until the collapse of the Soviet Union in 1991. All of these catastrophic historical events in the first decades of the twentieth century endangered Armenia's musical heritage. It was of vital

importance that a distinguished name in music — Aram Khachaturian — continued the mission of bringing Armenia's rich musical traditions to the world. Khachaturian composed Armenia's first concertos for piano, violin, and cello, its first symphony and ballet, as well as many other works.

As an active performer, my interpretations aim to convey how Khachaturian's musical idiom is deeply rooted in Armenian folklore music, inspired by the rich traditions of folk musicians, namely those referred to as Ashughs. Two significant perspectives firmly connect the music of Khachaturian and Komitas: the imitation of the sound and sonority of Armenian folk instruments, such as the kamancha, tar, kanon, dhol, and duduk, and folk dance elements.

In today's concert, I will perform Khachaturian's "Girl's Dance with Tambourine" from the ballet *Gayaneh*, Adagio from *Spartacus*, another ballet, *Song-Poem*, dedicated to Ashughs, and *Dance* for violin and piano. These compositions are vivid examples of the organic synthesis of the classical genres and free improvisational style, dancing rhythms, and freely developed melodic lines inspired from Armenian folk music. *Program note by Mariam Kharatyan*

Bosnian Vocal Music: Milan Prebanda and Cvjetko Rihtman

Milan Prebanda (1907–1979) and Cvjetko Rihtman (1902–1989) represent a generation of native Bosnian composers whose musical identities were shaped by Bosnian folk music. Prebanda graduated in singing from the Academy of Music in Zagreb. He also attended composition classes. In 1945, he moved to Sarajevo, where he worked as a conductor at the National Theatre Sarajevo for years. Prebanda mostly composed small vocal and vocal-instrumental forms. His twenty-two solo songs are often performed and are mostly love songs inspired by *sevdalinka* (sevdah music); however, he did not use folk references.

Rihtman was one of the initiators and founders of the State School of Music (1945), the State Opera (1946), and the Academy of Music Sarajevo (1955). Rihtman mostly composed vocal music based on idioms of the traditional musical practice. He was one of the most prominent ethnomusicologists in former Yugoslavia and published many papers about new approaches to research on the national Bosnian tradition of polyphonic singing. *Program note by Adema Pljevljak-Krehic*

Bosnian Piano Music: Julius Fučík and Ljubomir Bajac

Julius Fučík (1872–1916) was born in Prague and was a student of Antonín Dvořák in composition and instrumentation. Fučík started his career as a military musician and became a member of the Austro-Hungarian Army. With his band, he traveled to Sarajevo in 1897 and became one of the most important military bandmasters in Bosnia and Herzegovina. During his time there, he composed music inspired by the Bosnian landscape. These compositions were mostly piano miniatures or military marches.

Ljubomir Bajac (1890–1951) was born in Mostar and finished his elementary and higher education in Sarajevo. In 1910, he attended the Academy of Music in Vienna, and from 1911 to 1913, he became a student of composition at the Imperial Academy in Budapest. Bajac was the conductor of the SOCSS ensemble in Sarajevo from 1914 to 1932, and between the two World Wars he worked as a teacher and composer, becoming one of the leading figures in Bosnia and Herzegovina's musical life. One of Bajac's preserved compositions is *Pale nade* (Fallen Hopes) for piano solo, was written in 1914, during the chaos caused by the Great War.

Ned Rorem

The American composer Ned Rorem (b. 1923) has published more than five hundred songs, as well as operas, symphonies, and works for the piano, chamber ensembles, and solo instruments. Rorem is inspired by French impressionists and influenced by jazz and traditions in Western classical music. He regards Aaron Copland as a master of American classical composers, but he also refers to performers of popular music in the 1950s and 60s with great respect. Today, we present Rorem's *Four Prayers*. The suite was composed in 2006 as part of a commission project initiated by flutist Myra Martin. The four movements mirror Rorem's musical style: First Prayer is lyrical and reflective, while Second Prayer is introduced with a vivid motif that changes into a dissonant and modernistic musical language in the second part of the piece. The Third Prayer is technically challenging and aggressive in style. In the final movement, Fourth Prayer, Rorem once more presents lyrical motifs that he elaborates into dissonant melodic lines before peaceful and straightforward last bars.

Stig Nordhagen

Stig Nordhagen (b. 1966) studied musical performance in Norway and the Netherlands. In 2003, he became clarinet soloist in Kristiansand Symfoniorkester, and in addition to performing and composing, he also teaches at the University of Agder. Nordhagen has published extensively for well-known Norwegian performers and orchestras. He often serves as a judge in Brass Band Championships and in 2015 was appointed to the jury for the European Championship for Brass Bands.

Konrad Øhrn

Konrad Øhrn is a professor of composition. He studied piano at the Oslo Academy of Music and was educated as a music teacher at the University Teacher College in Bergen, Norway. He then studied composition with Johan Kvandal and Egil Hovland, Norwegian composers who became well-known for their use of techniques in twentieth-century classical music. Øhrn teaches composition classes at the University of Agder and publishes for a wide range of ensembles. *Program notes by Randi Margrethe Eidsaa*

Maja Aćkar Zlaterević's Note

During my piano studies at the Academy of Music Sarajevo, I realized there were practically no scores by Bosnian composers for the piano. After attaining my bachelor's and master's degrees at the academy, I started to perform in Europe. Wherever I went, audiences asked about Bosnian composers, and it became clear to me that people wanted to hear something different — music they'd never heard before. So, I began to promote Bosnia's music for the piano and was lucky to have the strong support of our academy's dean, Ivan Cavlovic. The Academy of Music then published the first and second anthology of piano music by Bosnian composers in 2013 and the third edition in 2016. All of the compositions were created during the Austro-Hungarian period. The credit for collecting all the scores goes to Lana Paćuka, a young musicologist who completed her PhD in this field. All of the pieces are composed in the style that was popular in Europe at the time. The goal of publishing these three anthologies was to make Bosnian music for piano available to the world. The works can also be used for teaching purposes at all levels. We certainly have much to be proud of.