

Please **turn off all electronic devices** before entering the performance hall.

Photography and audio/video recording in the performance hall **are prohibited**.

**DEPARTMENT OF
PERFORMING ARTS, MUSIC,
AND FILM**

The Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106-1797

performingarts@clevelandart.org
ClevelandArt.org/performingarts

STAFF

Massoud Saidpour
Curator of Performing Arts
and Music

John Ewing
Curator of Film

Michael McKay
Office Manager

Penny Zaletel
Production Manager

Lucian Bartosik
Photography

These performances are made possible in part by:
The Ernest L. and Louise M. Gartner Fund
The P. J. McMyler Musical Endowment Fund
The Anton and Rose Zverina Music Fund

Series Sponsors:



For tickets call toll-free
1-888-CMA-0033 or online at
ClevelandArt.org/performingarts

Programs are subject to change.



State Symphony Capella of Russia

Please **turn off all electronic devices** before entering the performance hall.

Photography and audio/video recording in the performance hall **are prohibited**.

Welcome to the Cleveland Museum of Art

The new season of concerts at the Cleveland Museum of Art showcases 18 outstanding performances from around the globe and the U.S. This year we focus on four themes: Masters of the Violin, Flamenco Festival, Asian Performances—Part One: Subcontinent of India, and Mother & Child.

This month we turn to music from various eras inspired by spiritual imagery of the mother and child.

Tonight we welcome the State Capella of Russia back to Cleveland for a delightful holiday program featuring Orthodox music, carols, Russian folksongs and more—all in the spectacular setting of the Ames Family Atrium.

Next week we present “Mother and Child”—a free musical event showcasing the impressive Cleveland Orchestra Youth and Children’s Choruses, Quire Cleveland, and Trinity Cathedral Choir with organist Todd Wilson.

I invite you to come early to look at works of art, dine at the restaurant or cafe and refresh yourself with great performances from around the world. There’s much more to come. . . glance through the Performing Arts Series brochure available in the lobby and see if anything catches your imagination for an evening in the fabulous surroundings of the Cleveland Museum of Art.



Massoud Saidpour
Curator of Performing Arts and Music



State Symphony Capella of Russia

Wednesday, December 4, 2013 • 9:00 p.m.
Ames Family Atrium, The Cleveland Museum of Art

PROGRAM

Dmitri Bortniansky (1751–1825) – Concerto No. 16 **(“Lift Thee, my God ...”)**

This program begins with one of the most wonderful pieces by Ukrainian composer Dmitri Bortniansky. Upon his graduation of conservatory in Italy in 1779, he started working as a singer, and later the director and the conductor of court chorus. He created numerous operas in Italian, as well as in French. But the most essential part of his creative work was the sacred choral music. A master composer of a *capella* choral music, Bortniansky was a major contributor to this form of Russian chorus singing with over 30 choral concertos. This particular form of concerto was highly adaptable and developed well beyond its roots in the traditional spiritual singing.

Vasily Titov (1650–1715) – Christmas Fragments

Titov wrote more than 200 compositions, all of them vocal music. They include complete settings of Divine Services, as well as numerous vocal concertos for feast days. His works range from short, three-voice pieces to large-scale compositions for 12- and 24-voice choirs. In Titov’s music, the text is the most important element, as it defines both the overall form and the shape of the melodic lines, sometimes resulting in accomplished word-painting. The musical language is largely tonal; melodic lines are treated individually in horizontal manner, with many motivic ornaments. Titov’s textures in his large-scale works suggest that these pieces were meant not to separate the choirs in alternation, but to unite them.



Peter Tchaikovsky (1840–1893) - The Legend / We Sing to You / It Is Worthy / Now, the Powers of Heaven...

Tchaikovsky's fame, as both conductor and composer, spread as the result of a series of international tours, which brought him to the United States in 1891. He continued to compose—the ballets *Sleeping Beauty* (1889) and *Nutcracker* (1892); the Fifth (1888), Sixth (1893), and Manfred (1885) symphonies; and three final operas, including the powerful and theatrical *The Queen of Spades* (1890). Younger composers emulated him, among them Mikhail Ippolitov-Ivanov and, later, Sergei Rachmaninoff. On Nov. 6, 1893, a few days after conducting the premier of his Sixth Symphony, Tchaikovsky died in Saint Petersburg. Although it was reported that he died of cholera, some scholars now believe that his death was in fact a suicide, the result of a threat to reveal his liaison with a young Russian nobleman.

Sergei Taneyev (1856–1915) - Prayer

Taneyev was a pupil of Tchaikovsky at the Moscow Conservatory, studying the piano with the director of the Conservatory, Nikolai Rubinstein. He was the soloist in first Moscow performance of Tchaikovsky's Piano Concerto No. 1, a role he repeated in later works by Tchaikovsky for piano and orchestra. He gradually assumed fuller responsibility at the Conservatory, of which he became director in 1885. His pupils included Scriabin and Rachmaninoff.

William Walton (1902–1983) - Make We Joy Now in This Fest, Old English Carol

Walton, the son of a choirmaster father and a vocalist mother, studied violin and piano desultorily as a boy and also sang, with somewhat better results, in his father's choir. He taught himself composition, although he received advice from both Ernest Ansermet and Ferruccio Busoni. In 1912, he entered the University of Oxford, where he sang in the choir of Christ Church. He put in the requisite four years of study but failed by one examination to win a bachelor of music degree. During this period he composed



Façade (1923)—a set of pieces for chamber ensemble, to accompany Edith Sitwell in a recitation of her poetry—as well as *Sinfonia Concertante* for piano and orchestra (1928; revised 1943) and *Portsmouth Point* (1926), which established his reputation as an orchestral composer. Walton was influenced by some of his older contemporaries, notably Edward Elgar, Igor Stravinsky, and Paul Hindemith. Hindemith was soloist in the first performance of one of Walton's finest works, his Viola Concerto (1929). Walton also composed a number of scores for motion pictures, including *Major Barbara*, *Henry V*, *Hamlet*, and *Richard III*. His vocal music includes the oratorio *Belshazzar's Feast* (1931), and the operas *Troilus and Cressida*, and *The Bear*. His talent and compositions were honored by Walton's knighthood, the title he received in his home country.

Pablo Casals (1876-1973) - O vos omnes (Oh, All of You)

Pau Casals was known during his professional career as Pablo Casals. He was a Catalan cellist and conductor. He is generally regarded as the pre-eminent cellist of the first half of the 20th century, and one of the greatest cellists of all time. He made many recordings throughout his career, of solo, chamber, and orchestral music, also as conductor, but he is perhaps best remembered for the recordings of the Bach Cello Suites he made from 1936 to 1939.

O vos omnes is a responsory, originally sung as part of Roman Catholic liturgies for Holy Week, and now often sung as a motet. The text is adapted from the Latin Vulgate translation of Lamentations. It was often set, especially in the sixteenth century, as part of the Tenebrae Responsories for Holy Saturday. Some of the most famous settings of the text are by Tomás Luis de Victoria (two settings for four voices: 1572 and 1585), Carlo Gesualdo (five voices: 1603; six voices: 1611), and Pablo Casals (mixed choir: 1932).



Francis Poulenc (1899-1963) – Quatre motets pour le temps de Noel

Francis Poulenc was a French composer and a member of the French group Les Six. He composed art song, solo piano music, chamber music, oratorio, choral music, opera, ballet music, and orchestra music.

The *Quatre Motets pour un temps de Noel* (1952) are representative of the “pious” Poulenc—the composer who left behind his wit, sarcasm and Les Six-inspired aesthetic to give sincere voice to his own Catholic faith; they were also some of Poulenc’s favorite choral pieces. Written as counterparts to the earlier *Quatre Motets pour un temps de Penitence* (1939), which were quite solemn in tone, the Christmas motets are of a gentler nature, both musically and thematically. They are light in texture and exude a sense of joyful serenity. The *Quatre Motets pour un temps de Noel* also reflect Poulenc’s love of religious paintings and architecture through subtle musical/visual imagery. The composer often studied religious art, and he kept a picture of a Romanesque cathedral bathed in sunlight on his mantelpiece.

----- Intermission -----

Nikolai Sidelnikov (1930-1992) – Last Weeping of the Harmonica (from Cantata “Hidden Conversations”)

Sidelnikov was a prolific composer, penning three operas, six symphonies, three oratorios, and a great number of choral and chamber works. Among his early successes was *Russian Fairytales*, which won honors at the UNESCO Composers’ Tribune in Paris. His works have been performed throughout Europe, as well as in Beijing and New York—with two major premieres at Merkin Hall, including a chamber symphony commissioned and performed by Mstislav Rostropovich.



Silent Night

On Christmas Eve 1818 the carol “Stille Nacht! Heilige Nacht” was heard for the first time in a village church in Oberndorf, Austria. As the fame of this carol grew, its whereabouts were slowly forgotten. Myths and fanciful tales gathered around its origins. Only recently the name of the real composer was discovered. The German words of the carol we know as “Silent Night” were written by Joseph Mohr in 1816, when he was a young priest assigned to a pilgrimage church in Mariapfarr, Austria.

Heaven and Earth – Ukrainian Christmas Song

Mykola Leontovych (1877-1921) – Christmas Song, “Shchedryk” (Carol of the Bells)

Leontovych was a Ukrainian composer, choral conductor, priest, and teacher of international renown. His music was inspired by Mykola Lysenko and the Ukrainian nationalist music school. Leontovych specialized in a *cappella* choral music, ranging from original compositions, to church music, to elaborate arrangements of folk music. He is recognized for composing “Shchedryk” in 1904 (which premiered in 1916), known to the English speaking world as “Carol of the Bells” or as “Ring Christmas Bells.” He is known as a martyr in the Eastern Orthodox Ukrainian Church, where he is also remembered for his liturgy, the first liturgy composed in the vernacular, specifically in the modern Ukrainian language. He was assassinated by a Soviet agent in 1921.

Brooms – Russian Folk Song

The Russian folk song “Brooms” was arranged by Rubzov. It has been extraordinarily popular with choirs of all levels. An exciting program feature that is certain to bring any audience to its feet!



In Luzyah – Russian Folk Song, arranged by Volodin

Oh! All the Gossips – Russian Folk Song, arranged by Sveshnikov

Oh! Oak, Oak – Russian Folk Song, arranged by Rakov

Monotonously Rings a Bell – Russian Folk Song, arranged by Sveshnikov

The Girl Walked through the Garden – Russian Folk Song, arranged by Kalistratov

Doluri – Georgian Folk Song, arranged by Machavariani

Gabriel’s Message – Christmas Hymn

“Gabriel’s Message” or “The angel Gabriel from heaven came” is a Basque Christmas folk carol about the Annunciation to the Virgin Mary by the archangel Gabriel that she would become the mother of Jesus Christ the Son of God.

Amazing Grace – Christmas Hymn

“Amazing Grace” is a Christian hymn with words written by the English poet and clergyman John Newton (1725–1807), published in 1779. With the message that forgiveness and redemption are possible regardless of sins committed and that the soul can be delivered from despair through the mercy of God, “Amazing Grace” is one of the most recognizable songs in the English-speaking world.

Jingle Bells – Christmas Carol

In 1857, James Lord Pierpont (1822–1893) wrote the song “Jingle Bells” (originally titled “One Horse Open Sleigh”). The said song was meant for a Thanksgiving program at a church in Savannah, Georgia where Pierpont was organist. The song was so well



accepted that it was again sung on Christmas Day and since then has become one of the most popular Christmas carols.

White Christmas – Christmas Carol

“White Christmas” is an Irving Berlin song reminiscing about an old-fashioned Christmas setting. According to the Guinness Book of World Records, the version sung by Bing Crosby is the best-selling single of all time, with estimated sales in excess of 50 million copies worldwide. Accounts vary as to when and where Berlin wrote the song. One story is that he wrote it in 1940, in warm La Quinta, California, while staying at the La Quinta Hotel, a frequent Hollywood retreat also favored by writer-producer Frank Capra, although the Arizona Biltmore also claims the song was written there. He often stayed up all night writing—he told his secretary, “Grab your pen and take down this song. I just wrote the best song I’ve ever written— heck, I just wrote the best song that anybody’s ever written!”

Kalinka – Russian Folk Song

“Kalinka” is a Russian song written in 1860 by the composer and folklorist Ivan Larionov and first performed in Saratov as part of a theatrical entertainment that he had composed. Soon it was added to the repertory of a folk choral group. The refrain of the song refers to the kalinka, which is the snowball tree. It has a speedy tempo, light-hearted and cheerful lyrics.

Notes on the program provided by the artists.
Translation provided by World Touring Entertainment.

For legal reasons and physical safety of the artists and for the comfort of the audience, cameras and other recording devices are not permitted in the auditorium during the performance.



ABOUT THE ARTISTS

State Capella of Russia

Valery Polyansky, Artistic Director and Chief Conductor

The State Capella of Russia was founded in 1991 as a result of a merger of the USSR State Chamber Choir under the leadership of Valery Polyansky and State Symphony Orchestra of the USSR Ministry of Culture headed by Gennady Rozhdestvensky. Specialists mark strict performing discipline reigning in the choral ensemble, flexibility of phrasing, rich and warm tone, nobility of expression, and skillfully balanced sounding sections—all that make it the State Capella of Russia. The Capella's programs include such masterpieces as Masses of Mozart, Schubert, Bruckner and Liszt; Requiems by Verdi, Cherubini, Brahms, Mozart, Dvořák, Britten, and Schnittke; Rachmaninoff's *The Bells*, Stravinsky's *The Wedding*, operas in concert performances, etc.

Having visited numerous Russian cities, the Capella has toured Spain, Hungary, France, Holland, Germany, Sweden, Canada, England, Italy, and other European countries. Many critics throughout these countries noted the flawless vocal and choral technique, beautiful continuous tone, crystal-clear and precise intonation and unflinching attention to poetic words.

“Capella under Polyansky conquered the heart of exigent audience by its emotionally strained, passionate performing. Never before did our listeners demand an encore with such insistency and admiration.” – said “Merano” newspaper of Italy.



Valery Polyansky

Music Director & Chief Conductor
Peoples' Artist of Russia
Laureate of the State Award

Valery Polyansky was born in 1949 in Moscow, Russia. Upon graduating from the Moscow Conservatory his interests went far beyond his basic specialty—he was attracted first of all by that special powerful music synthesis which appears while merging choir with orchestra.

In 1977, Maestro Polyansky was invited as a conductor to Bolshoi Theatre, where he had a chance to work very closely with Gennady Rozhdestvensky.

In 1992, Maestro Polyansky was appointed as a chief conductor and artistic director of the State Symphony Capella of Russia which consists of a symphony orchestra and a chorus, numbering more than 200 artists.

During the past 20 years, Maestro Polyansky has been a frequent guest conductor with orchestras in Iceland, Finland, Germany, Holland, Turkey, Taiwan, Australia, and the United States.

Polyansky has made a great number of musical recordings with the leading audio recording firms in Russia and abroad. Among them are compositions of Tchaikovsky, Taneyev, Glazunov, Skryabin, Bruckner, Dvořák, Reger, Prokofiev, Shostakovich, and many others. Valery Polyansky is one of the recognized representatives of this “genre.” He is a universal artist in this respect—to which the wide sales of his recordings throughout the world attest.



CREDITS

State Capella of Russia

Valery Polyansky, Artistic Director and Chief Conductor

SOPRANOS I

Elena Belousova
Yuliya Kondritskaya
Natalia Kurbakova
Liliya Nizaeva
Inna Orekhova
Marina Ryabova
Zoya Sokolova

SOPRANOS II

Irina Kameneva
Liudmila Orlova
Yulia Rogova
Natalia Rubleva
Marina Sudarkina

ALTOS I

Ekaterina Bogdanova
Milana Korneeva
Ramilya Sibgatulina
Victoria Smolnikova
Elena Zhidchenko

ALTOS II

Inna Kamenskaya
Elena Korneva
Victoria Sidorenko
Tatiana Zheranzhe
Elena Zolotova

TENOR I

Alexander Khvatov
Grigory Konkov
Vyacheslav
Poliugaev
Vladimir Sytnik

TENOR II

Vladlen Baltinskiy
Andrey Demin
Roman Laptev
Dmitriy Shendalev
Alexey Sukhanov
Andrey Victorov

BARITONE

Danil Cherepukhin
Vladimir Elkin
Ruben Gurdzhiev
Nikolay Oskin
Sergey Shirmanov

BASSES

Evgeny Frolov
Mikhail Makhov
Ivan Parusnikov
Sergey Pershin
Vladimir Sizov
Alexey Tal
Sergey Veprintsev
Aliaksei Krasouski

ADMINISTRATIVE STAFF

Alexander Shanin – General Director
Eilina Tikhomirova – Sovinart Representative

TOUR MANAGER

Nadia Fleishaker



PRODUCTION

World Touring Entertainment
Leonid Fleishaker, Executive Producer
12 Nicola Lane, Nesconset, NY 117767
Tel: 631-838-5658 * Fax: 631-980-7867
www.worldtouringentertainment.com * info@worldtouring.net

UPCOMING PERFORMANCES AND EVENTS

Mother and Child

Saturday, December 14, 2:00 p.m.
Museum galleries, Ames Family Atrium and Gartner Auditorium

This themed choral event focuses on music inspired by holy imagery of the Virgin and Child in the museum's collection of medieval art. The program progresses through the museum and features performances by Quire Cleveland, the Cleveland Orchestra Youth and Children's Choruses, and Trinity Cathedral Choir with organist Todd Wilson. Seating is limited in the galleries. Free.

Pre-concert talk on Virgin and Child imagery by Stephen Fliegel, curator of medieval art, at 1:00 p.m. in the Recital Hall.

Gil Shaham, Solo Violin

Thursday, February 6, 7:30 p.m.

"One of today's preeminent violinists." –*The New Yorker*

His combination of flawless technique with inimitable warmth and a generosity of spirit have solidified his legacy as an American master. Shaham brings his unique approach to J. S. Bach's beloved Sonatas and Partitas for solo violin. Shaham plays the 1699 "Countess Polignac" Stradivari. \$39-\$59

Pre-concert talk by Philip J. Kass "Rare Italian Violins" at 6:00 p.m. One of the most sought-after expert appraisers of fine classic stringed instruments and bows, Kass offers a talk that focuses on what really makes a Strad or an Amati such special instruments compelling people to pay millions for them. Free with ticket to Gil Shaham performance.



Ray Chen and Julio Elizalde

Wednesday, February 12, 7:30 p.m.

“From the first notes there was no doubt of being in the presence of something special.”—*The Strad*

Winner of the Queen Elisabeth Competition (2009) and the Yehudi Menuhin Competition (2008), Ray Chen is among the most compelling young violinists today. Pianist Julio Elizalde joins Chen who plays the 1702 “Lord Newlands” Stradivari. Program includes works by Mozart (Sonata in A major, K. 305), Sarasate, and Beethoven (Violin Sonata No. 9, “Kreutzer”). \$29–\$45

UPCOMING FILMS

Each film \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Visit www.clevelandart.org/film for more information.

Holiday Film Festival: Gene Kelly 101

Thursday, December 26–Tuesday, December 31, 1:30 p.m.

Five essential musicals by the legendary dancer, choreographer, and director who was born in Pittsburgh 101 years ago. (He died in 1996.)

Masters of the Violin on Film

Three films that complement “Masters of the Violin” performances.

Speak the Music: Robert Mann and the Mysteries of Chamber Music

Sunday, February 9, 1:30 p.m.

Humoresque

Sunday, February 16, 1:30 p.m.

God’s Fiddler: Jascha Heifetz

Sunday, February 23, 1:30 p.m.

CMA Performing Arts Series

Visit ClevelandArt.org/PerformingArts for more information about performances, including audio/video samples and program notes.

MASTERS OF THE VIOLIN

L. Subramaniam

Friday, October 4, 7:30

O’Connor String Quartet

Wednesday, October 30, 7:30

Jordi Savall and Hespèrion XXI

Friday, November 1, 7:30

Masters of the Fiddle: Natalie MacMaster and Donnell Leahy

Friday, November 15, 7:30

Kayhan Kalhor

Wednesday, November 20, 7:30

Gil Shaham, Solo Violin

Thursday, February 6, 7:30

Ray Chen and Julio Elizalde

Wednesday, February 12, 7:30

Riccardo Minasi and Musica Antiqua Roma

Wednesday, February 19, 7:30

Midori

Saturday, April 12, 7:30

Roby Lakatos

Friday, May 2, 7:30

FLAMENCO FESTIVAL

Ballet Flamenco

Eva Yerbabuena

Wednesday, March 5, 7:30

Estrella Morente

Wednesday, March 12, 7:30

Tomatito

Friday, March 14, 7:30

ASIAN PERFORMANCES

PART 1: SUBCONTINENT OF INDIA

L. Subramaniam

Friday, October 4, 7:30

Sufi Devotional Music: Asif Ali Khan

Wednesday, March 19, 7:30

Nrityagram Dance Ensemble

Friday, April 11, 7:30

Mother and Child: Sujatha Srinivasan

Sunday, May 11, 2:00

MOTHER AND CHILD

State Symphony Capella of Russia

IN THE ATRIUM

Wednesday, December 4, 9:00

Mother and Child

Saturday, December 14, 2:00

Mother and Child: Sujatha Srinivasan

Sunday, May 11, 2:00