

# NICHOLAS ROERICH MUSEUM

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319 West 107th Street, New York NY 10025-2715 • tel: 212 864 7752 • email: museum.director@roerich.org

**Sunday, December 3, 2017, at 5 p.m.**

**Three Voices:**

**Ann Roggen, *viola***

**Lara Nie, *mezzo-soprano***

**Tim McCullough, *piano***

## PROGRAM

**Sonatina in D major, D. 384 (1816)**

Franz Schubert (1797-1828)

*Allegro molto*

*Andante*

*Allegro vivace*

**Sonata Op. 36 (1863)**

Henri Vieuxtemps (1820-1897)

*Maestoso-Allegro*

*Barcarolla*

*Finale scherzando*

## *Intermission*

**Three Old English Songs**

Rebecca Clarke (1886-1979)

*It was a lover and his lass*

*Down by the Salley Gardens*

*The tailor and his mouse*

**Pantomime from El Amor Brujo**

Manuel de Falla (1876-1946)

*Selections from Siete Canciones Populares*

*El paño moruno*

*Asturiana*

*Jota*

*Nana*

*Polo*

Violist **Ann Roggen** has been awarded grants from Chamber Music America and the National Endowment for the Arts, and as a member of the Orchestra of St. Luke's, has recorded extensively for the Telarc, Sony and Deutsche Gramophone recording labels. At William Paterson University she is professor of viola, violin, and chamber music.

As a member of the Vassar and Bennington College faculties, she has had great success in developing interdisciplinary cultural events designed to combine music with literature, history, dance and language in performance. Ms. Roggen is a tireless advocate for unique and unusual repertoire for the viola in combination with other instruments and voice.

As President of the New York Viola Society, she has created numerous performance opportunities in New York City for dedicated violists to explore this repertoire, both old and new. She has also served two terms on the national board of the American Viola Society. Some of Ms. Roggen's recent creations include "The Forbidden Music - Music by Composers Banned by the Third Reich," as well as an event presented by the Pen and Brush organization devoted to the life and works of composer Rebecca Clarke. Highlights of recent seasons include a solo performance with the Zagreb Chamber Orchestra, as well as recitals and master classes under the auspices of the American Cultural Centres in Zagreb and Vilnius, Lithuania. Ms. Roggen received her musical training at the Peabody Institute of Johns Hopkins University, and the Juilliard School.

Since her Carnegie Hall debut in 2006 at Weill Recital Hall, **Lara Nie** has appeared in nationally and internationally renowned recital, chamber and orchestral venues including the Ravinia Festival, Cleveland Severance Hall Chicago's Orchestra Hall, Munich's Gasteig Hall, the Dame Myra Hess Concert Series, Merkin Concert Hall, the Washington Holocaust Museum Chamber Series, the Windermere Music Festival in Canada, the Edgar M. Bronfman Chamber Music Series, the Society for Ethical Culture, Sun Valley Summer Symphony and the Chicago Civic Orchestra.

Pianist **Tim McCullough** is a resident teaching artist and accompanist for Bloomingdale School of Music. Mr McCullough has performed in chamber and solo concerts at Bargemusic and Bloomingdale School of Music and throughout the tri-state area as well as in Mexico, and England. Mr McCullough studied with Ruth Laredo at Manhattan School of Music and Nancy Garrett at the University of Texas at Austin and also participated in the masterclasses of Pascal Rogé and Michel Beroff at the Académie Internationale d'été de Nice.

## Selections from *Siete canciones populares españolas* (1914)

**Manuel de Falla (1876-1946)**

*translated by Albert Combrink*

### **El Paño Moruno**

Al paño fino, en la tienda,  
una mancha le cayó;  
Por menos precio se vende,  
Porque perdió su valor.  
¡Ay!

*(Gregorio Martínez 1881-1947)*

### **Asturiana**

Por ver si me consolaba,  
Arrime a un pino verde,  
Por ver si me consolaba.  
Por verme llorar, lloraba.  
Y el pino como era verde,  
Por verme llorar, lloraba.

### **Jota**

Dicen que no nos queremos  
Porque no nos ven hablar;  
A tu corazón y al mío  
Se lo pueden preguntar.  
Ya me despido de tí,  
De tu casa y tu ventana,  
Y aunque no quiera tu madre,  
Adiós, niña, hasta mañana.  
Aunque no quiera tu madre...

### **Nana**

Duérmete, niño, duerme,  
Duerme, mi alma,  
Duérmete, lucerito  
De la mañana.  
Naninta, nana,  
Naninta, nana.  
Duérmete, lucerito  
De la mañana.

### **Polo**

¡Ay! Guardo una, ¡Ay!  
Guardo una, ¡Ay!  
¡Guardo una pena en mi pecho,  
¡Guardo una pena en mi pecho, ¡Ay!  
Que a nadie se la diré!  
Malhaya el amor, malhaya,  
Malhaya el amor, malhaya,  
¡Ay!  
¡Y quien me lo dió a entender!  
¡Ay!

### **The Moorish Cloth**

On the fine cloth in the store  
a stain has fallen;  
It sells at a lesser price,  
because it has lost its value.  
Alas

### **Asturian**

To see whether  
it would console me,  
I drew near a green pine,  
To see whether  
it would console me.  
Seeing me weep, it wept;  
And the pine, being green,  
seeing me weep, wept.

### **Jota**

They say we don't love each other  
because they never see us talking  
But they only have to ask  
both your heart and mine.  
Now I bid you farewell  
your house and your window too  
and even ... your mother  
Farewell, my sweetheart  
until tomorrow.

### **Nana**

Go to sleep, Child, sleep,  
Sleep, my soul,  
Go to sleep,  
little star Of the morning.  
Lulla-lullaby,  
Lulla-lullaby,  
Sleep, little star of the morning.

### **Polo**

Ay! I keep a... (Ay!)  
I keep a... (Ay!)  
I keep a sorrow in my breast,  
I keep a sorrow in my breast (Ay!)  
that to no one will I tell.  
Wretched be love, wretched,  
Wretched be love, wretched,  
Ay!  
And he who gave me to understand it!  
Ay!