

THE TUESDAY CONCERT SERIES

Since Epiphany was founded in 1842, music has played a vital role in the life of the parish. Today, Epiphany has three fine musical instruments which are frequently used in programs and worship. The Steinway D concert grand piano was a gift to the church in 1984, in memory of parishioner and vestry member Paul Shinkman. The 64-rank, 3,467-pipe Æolian-Skinner pipe organ was installed in 1968 and has recently been restored by the Di Gennaro-Hart Co. It was originally given in memory of Adolf Torovsky, Epiphany's organist and choirmaster for nearly fifty years. The 3-stop chamber organ by *Orglarstvo Škrabl* of Slovenia was commissioned in 2014 in memory of Albert and Frances Manola.

HOW YOU CAN HELP SUPPORT THE SERIES

The **Tuesday Concert Series** reaches out to the entire metropolitan Washington community. Most of today's free-will offering goes directly to our performers but a small portion helps to defray the cost of administration, advertising and instrumental upkeep.

WE ASK YOU TO CONSIDER A MINIMUM OF
\$10

We also invite you to consider becoming a

PARTNER

OF THE **TUESDAY CONCERT SERIES**
at a giving level comfortable for you.

We invite you to consider becoming a **Partner** which you can do at a giving level comfortable for you. For further information on how to support the series in this way, please take a **Partnership** brochure available at the back of the church. For further information on this or if you wish to receive an email giving details of the following week's program, please email **Arrien Davison**, Director of Communications at communications@epiphanydc.org. Any other inquiries regarding the series, please contact **Jeremy Filsell**, Director of Music at 202-347-2635 ext. 18 and jfilsell@epiphanydc.org

PARTNERS OF THE TUESDAY CONCERTS SERIES

Kirkland & Ellis Law Partnership
Hogan Lovells US LLP Legal Solutions
Alan M. King
Christine Windheuser
David Pozorski & Anna Romanski
John Kattler
David Post and Nancy Birdsall
Erna and Michael Kerst
Norman R. Schou & Mary S. Alexander
Joyce Walker and Jon Wakelyn
Anna & Micahel Karavangelos
Charles Berardesco & Jeffrey Thurston

THE CHURCH OF THE EPIPHANY

at Metro Center



1317 G Street NW, Washington, DC 20005

www.epiphanydc.org

info@epiphanydc.org

Tel: 202-347-2635

TUESDAY CONCERT SERIES

2018

16 JANUARY 2018

12:10PM

Please ensure that all cellular phones, pagers, and other electronic devices are turned off before the performance begins.

NATALIA KAZARYAN, *piano*

PROGRAM

Olivier Messiaen (1908-1992)

Vingt Regards sur l'Enfant-Jésus (1944)
(Twenty contemplations on the infant Jesus)

I. Regard du Père (Contemplation of the Father)

X. Regard de l'Esprit de joie (Contemplation of the joyful Spirit)

XI. Première Communion de la Vierge
(The Virgin's first communion)

XIV. Regard des Anges (Contemplation of the Angels)

XV. Le baiser de l'Enfant-Jésus (The kiss of the Infant Jesus)

Natalia Kazaryan has been hailed by The New York Sun for her "prodigious ability," remarking that she "immediately established an atmosphere of strength and confidence." Ms. Kazaryan began studying piano at the age of six, and performed as soloist with the Tbilisi State Chamber Orchestra just one year later. A winner of Astral's 2016 National Auditions, she has also captured top prizes in numerous international competitions, including the Eastman Young Artists International Piano Competition, the Kosciuszko Foundation Chopin Competition, and the Second New York Piano Competition. In 2012, she was the First Prize winner of the Concours FLAME in Paris and the Second Prize winner of Concours international de piano d'Ile de France. Upcoming, Ms. Kazaryan performs in Washington, D.C. on the Smithsonian Steinway Series and in an all-Messiaen concert at The Church of the Epiphany. She also gives a radio performance for "All Classical Portland" (OR), and appears with the Ann Arbor Symphony. She recently appeared in New York's Merkin Concert Hall and Philadelphia's Kimmel Center for the Performing Arts. Ms. Kazaryan enjoys an active performing career across Europe. Recent performances include appearances in such venues as the Schloss Mirabell in Salzburg, Théâtre des Variétés in Monaco, Auditorio Sony in Madrid, and the Musée Carnavalet and Salle Cortot in Paris. She performs regularly at the Palazzo Tornabuoni in Florence, and has participated in the IMS Prussia Cove Master Classes in Cornwall, England. The first Juilliard student to participate in the Carla Bruni-Sarkozy exchange with the Paris Conservatoire, Ms. Kazaryan studied piano in Paris with Michel Béroff and chamber music with Valérie Aimard. An active chamber musician, she took part in the Ryoichi Sasakawa Young Leaders Fellowship, dedicated to collaboration between The Juilliard School, the Paris Conservatoire, and the Universität für Musik und darstellende Kunst Wien. She later won both a Fulbright Grant and a Harriett Hale Woolley Scholarship to Paris to continue her studies, with a focus on Olivier Messiaen's *Vingt Regards sur l'enfant Jésus*. Natalia Kazaryan studied in the preparatory division of the Tbilisi Music Conservatory with Alla Nakashidze. She holds both a Bachelor and a Master's degree from The Juilliard School, where she studied under Jerome Lowenthal and Matti Raekallio. From 2013-2015, she studied at the Escuela Superior de Música Reina Sofía in Madrid, under Dimitri Bashkurov, and in June 2014 received a "Sobresaliente" Award from the hands of Queen Sofía of Spain, for outstanding work and excellence. She recently concluded doctoral studies at the University of Michigan under Logan Skelton and begins an adjunct piano faculty position at Howard University in the fall of 2017.

Messiaen's original inspiration for Vingt Regards (gazes, glances) was the poet Maurice Toesca, who asked Messiaen to provide music to complement his twelve poems on the Nativity story. Messiaen was enthusiastic about providing music for performance alongside the poetry, yet his conception grew beyond the original twelve short pieces, eventually encompassing twenty different aspects of the Nativity. Messiaen focuses in Vingt Regards on the most important story

of his faith, in an expansive and meditative artwork. It is a pianistic tour-de-force of virtuosity and sustained profundity, and draws on a range of musical influences from Gregorian chant through to Balinese gamelan. Messiaen had a passionate interest in birdsong, in which he admired the constant melodic variety and goalless meandering. He avoids conventional tonality in Vingt Regards, regular time signatures and rounded phrasing; instead he experiments with irregular rhythms, and chromatic chords that float without obvious direction. Although his music is often highly complex, it is arranged using blocks and layers rather than conventional melodies or forms. In this work, as in many others, he uses a system of leitmotifs that stand for a particular concept. Messiaen's ultimate intention in this piece, as in others, was to connect his personal Christian beliefs with the universal language of love: as he wrote in the preface to the score, "More than in all my preceding works, I have sought a language of mystic love, at once varied, powerful and tender, sometimes brutal, in a multi-coloured ordering." (Lynette Bowring)

FORTHCOMING IN THE TUESDAY CONCERT SERIES

23 January

Carlos Rodriguez, Ralitza Patcheva, piano

The 4-hand arrangement of Igor Stravinsky's iconic and revolutionary ballet score *Le Sacre du Printemps* (The Rite of Spring)

30 January

Joy-Lelani Garbutt, organ Rebecca Kellerman, soprano

Les femmes françaises et l'orgue: commemorating important women composers of the early 20th century Jeanne Demessieux, Jeanne Boulay and Lili Boulanger.

6 February

Sophia Subbaya Vastek, piano

in a fascinating program fusing Indian table and classical music traditions with Western. Music by Michael Harrison, Asha Srinivasan, and Reena Esmail and John Cage.

13 February

The Coalition for African Americans in the Performing Arts: Wayne Jennings, tenor Pamela Simonson, soprano

Louis Davis, baritone, and Lester Green, piano

In Black History Month, the Coalition presents *Sweet Chariot*, a collection of Spirituals performed by Washington National Opera members

20 February

Lukas Hasler, organ

This celebrated Austrian organist on tour in the US offering music by J. S. Bach, César Franck and Max Reger.

CHORAL & ORGAN MUSIC AT EPIPHANY THIS SUNDAY

January 21st

Epiphany III

11am: Holy Eucharist

Prelude : Gerald Near Christe redemptor omnium

Mass: David Thorne Mass for St. Thomas

Offertory: : Matthew Martin Ut unum sint

Communion: arr. Moses Hogan Hear my Prayer

Postlude: J. S. Bach In dir ist freude BWV 615