

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

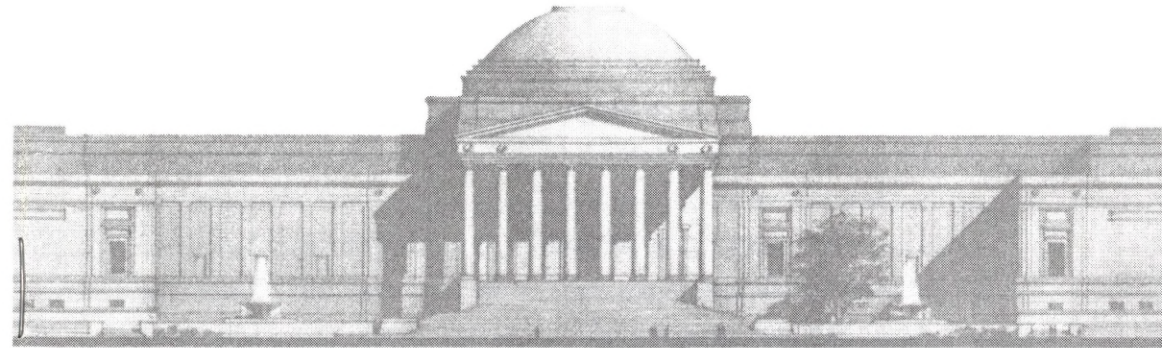
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

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The Seventy-second Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,980th Concert

Aron Zelkowitz, cello
Ryo Yanagitani, piano

February 16, 2014
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Felix Mendelssohn (1809–1847)

Variations concertantes, op. 17 (1829)

Thema: Andante con moto

Variation 1: (no tempo marking)

Variation 2: (no tempo marking)

Variation 3: Più vivace

Variation 4: Allegro con fuoco

Variation 5: L'istesso tempo

Variation 6: L'istesso tempo

Variation 7: Presto ed agitato

Variation 8: Tempo I

Sergei Rachmaninoff (1873–1943)

Sonata for Cello and Piano in G Minor, op. 19 (1901)

Lento; Allegro moderato

Allegro scherzando

Andante

Allegro mosso

INTERMISSION

Kevin Puts (b. 1972)

“Air for Cello and Piano” from *Four Airs* (2004)

Frédéric Chopin (1810–1849)

Introduction et polonaise brillante, op. 3 (1829)

Arranged by Leonard Rose

Introduction: Lento

Alla polacca: Allegro con spirito

Gigue

The Performers

ARON ZELKOWICZ

Cellist, performer, teacher, and administrator Aron Zelkowitz has cultivated a repertoire that ranges from classical to ethnic to contemporary and from the familiar to the obscure. Having recently completed his tenth season as the founder and director of the Pittsburgh Jewish Music Festival, he has generated commissions for works from major composers including Nizan Leibovich, Judith Shatin, and David Stock. Critics noted Zelkowitz’s “impressive” directorial debut of the chamber opera *The Dybbuk* by Ofer Ben-Amots and dubbed the Pittsburgh Jewish Music Festival “one of the highest quality concert series in town” (*Pittsburgh Tribune-Review*) and a local “best-kept secret” (*Pittsburgh Post-Gazette*).

Active as a chamber and orchestral musician, Zelkowitz is principal cellist of the Miami Symphony Orchestra. A familiar figure at the Aspen, Banff, Chautauqua, Colorado, Sarasota, Sunflower, and Tanglewood music festivals as well as seminars sponsored by the Juilliard Quartet and the New York String Orchestra, he has collaborated with members of the Cleveland and Emerson quartets and the Pittsburgh Symphony Orchestra. An innovative programmer, he includes outreach for adults and children in settings as various as the Charleston Symphony Orchestra, Piccolo Spoleto’s Spotlight chamber music series, the Proteus Ensemble, and his own Pittsburgh Jewish Music Festival. He has served on the faculties of the Brevard Music Center, the North Carolina Governor’s School, and Point Counterpoint Chamber Music Camp.

A native of Ottawa, Canada, Aron Zelkowitz grew up in Pittsburgh and received degrees from the Eastman School of Music, Indiana University, and the State University of New York at Stony Brook, studying with Colin Carr, Steven Doane, Paul Katz, János Starker, and Anne Martindale Williams. He maintains web sites at www.aronzelkowitz.com and www.pjmf.net.

RYO YANAGITANI

Winner of the gold medal at the Tenth San Antonio International Piano Competition where he received special recognition for a performance of the complete Chopin *Ballades*, Ryo Yanagitani has distinguished himself through other recent successes, including winning the grand prize at the Hugo Kauder International Piano Competition. He is also a laureate of the Minnesota International Piano-e-Competition; the Dr. Luis Sigall International Competition in Viña del Mar, Chile; and the Hilton Head International Piano Competition.

Among the orchestras that have featured Yanagitani as a soloist are the Edmonton, Hartford, Moroccan, San Antonio, and Vancouver symphony orchestras as well as the Minnesota and Montreal Metropolitan orchestras. In addition to many solo recitals, he has been active as a chamber musician, performing in a wide range of settings from the duo sonata repertoire to large ensembles. Yanagitani's collaboration with cellist Dai Miyata has resulted in a number of concert tours of Japan, and he is the pianist of Duo Chrysalis with cellist Jacques Lee Wood, with whom he has toured Korea and the United States.

A recipient of numerous scholarships and awards, Yanagitani has twice been named an "Emerging Artist" by the Canadian Arts Council and has received the Arthur Foote Scholarship from the Harvard Musical Association. He is an artist-in-residence for the Maxwell Shepherd Fund of Connecticut and the S&R Foundation of Washington, DC, from which he recently received the Washington Award, given to young artists and performers whose careers foster international collaboration. His recordings include two solo CDs of works by Chopin and Debussy as well as a CD in collaboration with Dai Miyata.

Recipient of a doctor of musical arts degree from the Yale School of Music under Boris Berman, a bachelor's degree in piano performance from the University of British Columbia under Henri-Paul Sicsic, and an artist diploma from the Cleveland Institute of Music under Sergei Babayan, Ryo Yanagitani is the artistic advisor of the Overture Concert Series at the Evermay Estate in Georgetown. He maintains a web site at www.ryoyanagitani.com.

Program Notes

Although Felix Mendelssohn's relationship with his sister Fanny has been well documented, his relationship with his brother Paul has received considerably less attention. The third of four children, Paul pursued a career in banking, unlike his two more musically inclined older siblings. Paul cared deeply for Felix, helping his family and promoting his music after Felix's untimely death at age thirty-eight. Paul played the cello at an amateur level, and Felix dedicated two of his cello works to his brother: *Variations concertantes* and the *Sonata in B-flat Major*, op. 45.

If Felix intended for the dedicatee to play *Variations concertantes*, one could assume that Paul was an above-average amateur player, with good technical skill and a wide expressive range. The opening theme allows the cello and piano to share the spotlight, and in the ensuing variations the lead voice again alternates between the two instruments. The variations generally increase in tempo (even the minor-mode seventh variation is marked *presto ed agitato*) until the concluding variation, which returns to the opening *andante* before launching into a spirited coda.

Completed in November 1901 and premiered the following month with the composer accompanying cellist Anatoliy Brandukov (1858–1930), Sergei Rachmaninoff's *Sonata for Cello and Piano in G Minor* received little acclaim in the wake of his titanic *Piano Concerto no. 2*, which had had its premiere the previous month. Both works carried special importance for Rachmaninoff, however, because they helped to break a creative dry spell that marked the lowest point of his career. From 1901 onward, with the help of psychologist Nikolai Dahl, Rachmaninoff discovered a new creative voice and a plentiful stream of gorgeous melodic writing that would carry him through a successful livelihood of composing and performing.

Rachmaninoff hesitated to call his new work a cello sonata, opting instead for the more detailed title *Sonata for Cello and Piano*. He wanted it clear just from reading the title that the cello and piano participate as equals—if anything the piano is the dominant voice, presenting much of the thematic

material throughout. The first movement lasts the longest, filling out the traditional sonata form completely and ending with an almost frantic coda. The second, a scherzo, is marked by alternating fast figurations and lyrical interludes. The third movement, considered by many as the strongest expressive statement of the work, begins with an intimate, surging theme for the piano. The cello expands on the piano's melodic ideas, guiding the movement to a powerful climax and a gentle ending. The finale begins with a fresh, vigorous cello theme and continues with a passionate, expansive second subject. These two themes interact cleverly throughout the movement, and the work concludes brilliantly with a restatement of the opening theme from the first movement.

Known for his distinctive and richly colored musical voice, composer Kevin Puts has had works commissioned and performed by leading orchestras, ensembles, and soloists throughout Europe, the Far East, and North America. Most recent among the many honors and awards he has received is the 2012 Pulitzer Prize for Music for his opera *Silent Night*. Commissioned by the New Mexico chamber music festival Music from Angel Fire, Puts' *Four Airs* was composed in 2004 and premiered in September of that year. Each movement features only one instrument with piano accompaniment, and the second, "Air for Cello and Piano," is the most developed of the four. Romantic in tone, the *Air* allows the cello's inherent singing quality and richness of tone to shine forth.

A brilliant and dazzling piano virtuoso, Frédéric Chopin composed almost exclusively for piano solo throughout his career. One interesting exception came in 1829, when the nineteen-year-old pianist's father had brought him to the estate of Prince Antony Henryk Radziwill (1775–1833), hoping to help Frédéric recover from a severe case of heartbreak. Among the distractions on the estate were Prince Radziwill's two beautiful young daughters, one of whom, Wanda, was a pianist. She persuaded the young composer to write a polonaise for her and her father to play together. Chopin included numerous piano flourishes to show off Wanda's quickly moving

fingers, but declined to submit the work for publication, considering it merely a salon piece with cello obbligato. The following year, however, he included the *Polonaise* in the repertoire for a tour with Austrian cellist, Joseph Merk (1795–1852). In 1831 Chopin added a slow introduction and published the work as *Introduction et polonaise brillante*.

Program notes by Chopin, Mendelssohn, and Rachmaninoff by Michael Jacko, music program assistant, National Gallery of Art. Program notes on Kevin Puts by the composer.

Next week at the National Gallery of Art

Louise Toppin, soprano

Leon Bates, pianist

Spirituals and other music by
African American composers

In honor of African American History Month and
the seventy-fifth anniversary of Marian Anderson's
historic concert at the Lincoln Memorial

February 23, 2014
Sunday, 6:30 pm
East Building Auditorium