

The use of cameras or recording equipment during the performance is not allowed. Please be sure that all portable electronic devices are turned off.

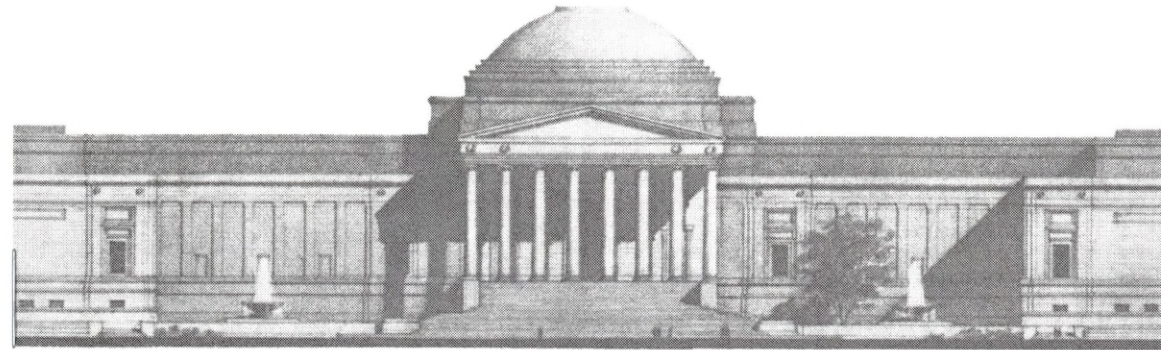
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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-Third Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
3,049th Concert

**David Kaplan and Timo Andres, duo pianists
with the National Gallery of Art Vocal Ensemble**

April 26, 2015
Sunday, 6:30 pm
West Building, West Garden Court

Program

New Dances of the League of David

All movements by Robert Schumann (1810–1856), unless otherwise indicated

Lebhaft

Innig

Morse Code Fantasy—Homage to Robert Schumann

(Augusta Read Thomas, b. 1964)

Mit Humor

Mit gutem Humor, un poco lol ma con serioo vibes

(Caroline Shaw, b. 1982)

Bundists (Robert, György, and me) Etwas ungeduldig

(Martin Bresnick, b. 1946)

Ungeduldig (Schumann/Michael Brown, b. 1987)

*** (Marcos Balter, b. 1974)

No. 6 Sehr rasch und in sich hinein

(Schumann/Gabriel Kahane, b. 1981)

Untitled (Schumann/Timo Andres, b. 1985)

Frisch

Vorspiel-Lebhaft (Schumann/Andrew Norman, b. 1979)

Sehr rasch: for David Kaplan (Schumann/Mark Carlson, b. 1952)

Mirrors and Sidesteps (Michael James Gandolfi, b. 1956)

Tänze—with a sense of urgency (Ted Hearne, b. 1982)

Quietly (Samuel Carl Adams, b. 1985)

Leid mit Mut: Molto rubato (Caleb Burhans, b. 1980)

Mit Humor

Wild und lustig

Zart und singend

Frisch

Mit gutem Humor

Quietly, from Afar (Schumann/Adams)

Nicht schnell

INTERMISSION

Timo Andres

Retro Music

How can I live in your world of ideas?

Johannes Brahms (1833–1897)

Liebeslieder Walzer, op. 52 (1869)

I. Rede, Mädchen

v. Die grüne Hopfenranke

vi. Ein kleiner, hübscher Vogel

ix. Am Donaustrande

Neue Liebeslieder, op. 65 (1869–1874)

I. Verzicht, o Herz, auf Rettung

II. Finstere Schatten der Nacht

XII. Schwarzer Wald, dein Schatten

XIII. Nein, Geliebter, setze dich

xv. Zum Schluss (“Nun, ihr Musen, genug”)

The Musicians

DAVID KAPLAN

David Kaplan has been called “excellent and adventurous” by *The New York Times*, and praised by the *Boston Globe* for “grace and fire” at the keyboard. He has appeared at London’s Barbican Centre, worked with the Orpheus Chamber Orchestra, and performed at Miami’s Arsht Center with Itzhak Perlman.

Kaplan’s activities have always balanced solo performances with meaningful collaborations. This season includes programs with the Enso String Quartet and actor Sherman Howard, and a new violin sonata by Christopher Cerrone. As a core member of Decoda, the affiliate ensemble of Carnegie Hall, Kaplan performs frequently throughout New York, from the Metropolitan Museum of Art to SubCulture, and appears internationally as part of the group’s groundbreaking residency work, which has taken him this season to Abu Dhabi and Mexico. He appears widely as a guest of the New York Chamber Soloists.

Kaplan has appeared at Barge Music, Chamber Music Northwest, the Chamber Music Society of Lincoln Center, the Seattle Chamber Music Festival, Seattle Town Hall, and the Canadian festivals of Banff and Orford. In addition, he has been a guest at Bard, Mostly Mozart, Ravinia (RSMI), and Tanglewood Music festivals.

The recipient of a DMA from Yale University, Kaplan’s distinguished mentors over the years include the late Claude Frank, Alfred Brendel, Richard Goode, Emanuel Ax, and Lutz Köhler. David is proud to be a Yamaha Artist.

TIMO ANDRES

Timo Andres is a composer and pianist from rural Connecticut living in Brooklyn, New York. His debut album, *Shy and Mighty*, featuring ten interrelated pieces for two pianos, was released by Nonesuch Records in May 2010.

Andres’s new works include a piano quintet for Jonathan Biss and the Elias String Quartet, a solo piano work for Kirill Gerstein commissioned by the Gilmore Foundation, a new string quartet for the Library of Congress premiered by the Attacca Quartet, and a new piece for yMusic. Upcoming commissions include a major work for Third Coast Percussion, as well as an ensemble song cycle to be premiered at the Ecstatic Music Festival and presented by the St. Paul Chamber Orchestra’s Liquid Music series.

Recent performance highlights include solo recitals at Lincoln Center, (le) Poisson Rouge, San Francisco Performances, Wigmore Hall; a weekend of performances in Los Angeles featuring a new work for the Los Angeles Chamber Orchestra; and performances of *Crashing Through Fences* by eighth blackbird. Collaborative projects of the past season include a duo program with Gabriel Kahane at the Library of Congress and a world premiere performance of selected Philip Glass *Études*, alongside the composer.

Andres has received awards from the American Academy of Arts and Letters, ASCAP, and BMI, as well as grants from the Copland Fund and New Music USA. Timo earned both his bachelor’s and master’s degrees from Yale University.

NATIONAL GALLERY OF ART VOCAL ENSEMBLE

Now in its eleventh season under the leadership of its artistic director, Rosa Lamoreaux, the National Gallery of Art Vocal Ensemble has presented numerous special programs in conjunction with Gallery exhibitions, including a concert of music by nineteenth-century French composers in honor of the gala reopening of the Nineteenth-century French Galleries (2011) and *Degas/Cassatt* (2014); and music by Arthur Sullivan and other nineteenth-century British composers in honor of *Pre-Raphaelites: Victorian Art and Design, 1848–1900* (2013). Most recently, members of the ensemble appeared in a concert celebrating the 100th birth anniversary of Richard Bales, the Gallery’s first music director. Members of the National Gallery of Art Vocal Ensemble singing in tonight’s concert are Rebecca Kellerman Petretta and Rachel Barham, sopranos, Barbara Hollinshead, mezzo-soprano, Roger Isaacs, countertenor, Matthew Heil, tenor, and Brandon Straub and James Rogers, baritone.

Program Notes

New Dances of the League of David is a piano suite that weaves newly commissioned miniatures by leading American composers into Schumann's *Dauidsbündlertänze*, a set of short interconnected works dedicated to his fiancée, Clara Wieck. The result is a whirlwind celebration of contemporary style that reveals new facets of a familiar masterwork. Each of the sixteen composers' pieces offers a unique statement of style, beauty, and wit—yet they are unified by their engagement with the spirit of Schumann. The composers indulge in rapid shifts of character, multilayered rhythmic texture, and poignant eloquence.

The original *Dauidsbündlertänze* pays tribute to a half-imaginary band of characters that stood in opposition to musical philistinism—championing humility and poetry in the face of empty virtuosic display and grandeur. The principal characters were the introverted Eusebius and the impetuous Florestan, whose initials alternate in marking the ends of each dance in the set. The composers of the New Dances were asked to identify with either of these two imaginary characters in assembling their own ideals, with the original Schumann always present as the moderator. The variety is wondrous, all the more because each composer focused on a different movement.

About *Retro Music*, the composer writes:

I've loved playing piano four-hands music since I was a child—the charming awkwardness of the physical fact of it adding to the joy and camaraderie of spur-of-the-moment music making. Much of the four-hand literature consists of “popular” style nineteenth-century dance pieces, with a particular fondness for the waltz. *Retro Music* is an alternately valiant and pathetic attempt at waltzing à la Brahms, Schubert, or Ravel—except that horrible, dissonant roadblocks continually rout it. My friend Rod McDaniel commissioned *Retro Music* for David Kaplan and me to play at a Metropolis Ensemble house concert.

About *How can I live in your world of ideas?* the composer writes:

This work takes its unwieldy name from the caption of a cartoon I drew in college, which depicts a young penguin and his parents in a museum, looking at a painting of a naked woman. This piece starts out as a passacaglia, or theme and variations, but is then gradually overtaken by extraneous material from somewhere else entirely. Originally written for two pianos as part of *Shy and Mighty*, I transcribed it for a solo pianist (myself) because I needed something to play at short notice. In its solo version, however, the pianist must work much more strenuously to denote the mercurial transitions (“needle-drops”) which characterize the piece.

Johannes Brahms's *Liebeslieder Waltzes* are a collection of love songs for voices and piano four-hands. Brahms set these short works in Ländler style, a popular German country-dance resembling the waltz. He extracted the lyrics of his waltzes from *Polydora*, a collection of folk songs and love poems by German poet and philosopher, Georg Friedrich Daumer (1800–1875). In this collection, Daumer had compiled and translated songs from all over Europe, including folk tunes from Latvia, Poland, Sicily, and Turkey. The final movement of op. 65, however, comes from a text by Johann Wolfgang von Goethe (1749–1832). Brahms gave no exact source for his inspiration in composing these two sets of waltzes, but it is widely speculated that they grew out of his frustrated love for pianist Clara Schumann (1819–1896), Brahms's close friend and Robert Schumann's (1810–1856) widow.

Program Notes on New Dances of the League of David provided by Timo Andres. Program notes on Brahms are by Michael Jacko, Music Program Assistant, National Gallery of Art.

Johannes Brahms (1833-1897)
Liebeslieder Walzer, op. 52 (1869)

I. Rede, Mädchen

Rede, Mädchen, allzu liebes,
das mir in die Brust, die kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen,
willst du, eine Überfromme,
rasten ohne traute Wonne,
oder willst du, daß ich komme?

Rasten ohne traute Wonne,
nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge.
Komme, wenn die Sterne grüßen.

V. Die grüne Hopfenranke

Die grüne Hopfenranke,
sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
so traurig ist ihr Sinn!

Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?

Du höre, schöne Dirne!
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
wenn ihr das Liebste weit?

I. Speak, Maiden

Speak, maiden, whom I love all too much,
who hurled into my once aloof heart,
with only a glance,
these wild, ardent feelings!

Will you not soften your heart?
Do you wish to be chaste
and remain without sweet bliss,
or do you want me to come to you?

To remain without sweet bliss -
I would never make such a bitter penance.
So come, dark-eyes,
come when the stars greet you.

V. The Green Hops Vine

The green hops vine,
it winds along the ground.
The young, fair maiden -
so mournful are her thoughts!

You - listen, green vine!
Why do you not raise yourself
heavenwards?
You - listen, fair maiden!
Why is your heart so heavy?

How can the vine raise itself
when no support lends it strength?
How can the maiden be merry
when her sweetheart is far away?

VI. Ein kleiner, hübscher Vogel

Ein kleiner, hübscher Vogel
nahm den Flug
zum Garten hin,
da gab es Obst genug.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte nicht,
ich täte so wie der.

Leimruten-Arglist
lauert an dem Ort;
der arme Vogel
konnte nicht mehr fort.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte doch,
ich täte nicht wie der.

Der Vogel kam
in eine schöne Hand,
da tat es ihm,
dem Glücklichen, nicht and.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte nicht,
ich täte doch wie der.

IX. Am Donaustrande

Am Donaustrande,
da steht ein Haus,
da schaut ein rosiges
Mädchen aus.

Das Mädchen,
es ist wohl gut gehegt,
zehn eiserne Riegel
sind vor die Türe gelegt.

Zehn eiserne Riegel
das ist ein Spaß;
die spreng ich
als wären sie nur von Glas.

VI. A Small, Pretty Bird

A small, pretty bird
took flight
into the garden -
there was fruit enough there.
If I were a pretty,
small bird,
I would not hesitate -
I would do just as he did.

Malicious lime-twigs
lurked in that place;
the poor bird
could not escape.
If I were a pretty,
small bird,
I would have hesitated,
I would not have done that.

The bird came
into a pretty girl's hand,
and it caused him no pain,
the lucky thing.
If I were a pretty,
small bird,
I would not hesitate --
I would do just as he did.

IX. On the Banks of the Danube

On the banks of the Danube,
there stands a house,
and looking out of it
is a pink-cheeked maiden.

The maiden
is very well-protected:
ten iron bolts
have been placed on the door.

But ten iron bolts
are but a joke;
I will snap them
as if they were only glass.

Neue Liebeslieder, op. 65 (1869-1874)

I. Verzicht, o Herz, auf Rettung

Verzicht, o Herz, auf Rettung,
dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

II. Finstere Schatten der Nacht

Finstere Schatten der Nacht,
Wogen- und Wirbelgefahr!
Sind wohl, die da gelind
rasten auf sicherem Lande,
euch zu begreifen im Stande?
Das ist der nur allein,
welcher auf wilder See
stürmischer Öde treibt,
Meilen entfernt vom Strande.

**XII. Schwarzer Wald, dein Schatten ist so
Düster**

Schwarzer Wald, dein Schatten ist so düster!
Armes Herz, dein Leiden ist so drückend!
Was dir einzig wert, es steht vor Augen;

ewig untersagt ist Huldvereinung.

XIII. Nein, Geliebter, setze dich

Nein, Geliebter, setze dich
mir so nahe nicht!
Starre nicht so brünstiglich
mir ins Angesicht!

Wie es auch im Busen brennt,
dämpfe deinen Trieb,
daß es nicht die Welt erkennt,
wie wir uns so lieb.

**I. Relinquish, O Heart, the Hope of
Rescue**

Relinquish, o heart, the hope of rescue
as you venture out into the sea of love!
For a thousand boats float
wrecked about its shores!

II. Dark Shades of Night

Dark shades of night,
dangers of waves and whirlpools!
Are those who rest there so mildly
on firm ground
capable of comprehending you?
No: only one who
is tossed about on the wild sea's
stormy desolation,
miles from the shore.

**XII. Dark Forest, Your Shade is So
Gloomy**

Dark forest, your shade is so gloomy!
Poor heart, your sorrow presses so heavily!
The only thing valuable to you is standing
before your eyes;
eternally forbidden is that union with love.

XIII. No, My Love, Don't Sit

No, my love, don't sit
so near to me!
Do not stare so ardently
at my face!

However much your heart may burn,
suppress your urges,
so that the world will not see
how much we love each other.

**XV. Zum Schluss ("Nun, ihr Musen,
genug")**

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
Wie sich Jammer und Glück wechseln in
liebender Brust.
Heilen könnet die Wunden ihr nicht,
die Amor geschlagen;
Aber Linderung kommt einzig,
ihr Guten, von euch.

**XV. The End ("Now, You Muses,
Enough")**

Now, you Muses, enough!
In vain you strive to describe
how misery and happiness alternate in a
loving breast.
You cannot heal the wound
that Amor has caused,
but solace, Kindly Ones,
can come only from you.