

Upcoming Events of the Seventy-Sixth Season of The William Nelson Cromwell and F. Lamot Belin Concerts

Unless otherwise noted, all programs take place in the West Building, West Garden Court.

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Tomorrow's Concert
New York Opera Society
The Three Lives of Rosina Almaziva
Celebrating *Fragonard: The Fantasy Figures*
November 26, 3:30

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Inna Faliks and Daniel Schlosberg
Gustav Mahler, Symphony no. 6,
arranged for piano, four-hands,
by Alexander von Zemlinsky
December 3, 3:30

—
Caroling in the Rotunda
December 9, 10, 16 & 17, 1:30 & 2:30

—
The Swiss-American Musical Society
Igor Stravinsky, *The Soldier's Tale*
Christophe Sturzenegger,
The Snow Queen
Christophe Sturzenegger, conductor
Robert Baker, narrator
December 10, 3:30

—
Turtle Island Quartet
With special guest Liz Carroll
Winter's Eve
December 17, 4:00

Harlem Symphony Orchestra
Amadi Azikiwe, conductor
January 7, 2018, 3:30

—
Juho Pohjonen, piano
January 14, 3:30

—
Piffaro, The Renaissance Band
Celebrating *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*
January 21, 3:30

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Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

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

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Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.

Cover Jean-Honoré Fragonard, *The Singer* (detail), c. 1769, Private Collection

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Program

Living Art Collective Ensemble *Creation without Boundaries*

Jacqueline Saed Wolborsky, violin
Danielle DeSwert Hahn, piano
Bonnie Thron, cello (November 24)
Vonda Darr, harp (November 25)
Jennifer Cho, soprano (November 24)
Michele G. Cober, soprano (November 25)

Presented in celebration of *Fragonard: The Fantasy Figures*

NOVEMBER 24 & 25, 2017 / 3:30
WEST BUILDING, WEST GARDEN COURT

Music by Luigi Boccherini, Anne-Louise Brillon de Jouy,
and Wolfgang Amadeus Mozart

The Musicians

The Living Art Collective Ensemble (LACE) is a fluid group of musicians, committed to bridging the gap between the visual and performing arts. Issues of cultural relevance are brought to light within the context of vivid and engaging performances of classical music. Curated by Jacqueline Saed Wolborsky and Danielle DeSwert Hahn, each performance incorporates multiple facets of the arts and culture, including poetry, politics, fashion, and food, and also highlights aspects of society that remain unchanged irrespective of time and place.

JACQUELINE SAED WOLBORSKY

Jacqueline Saed Wolborsky is the associate principal second violinist of the North Carolina Symphony and teaches violin at the University of North Carolina at Chapel Hill. Before coming to North Carolina, Wolborsky was a member of the Charleston Symphony and an adjunct professor of violin at the College of Charleston. She has been a featured soloist with the North Carolina Symphony and the Brussels Chamber Orchestra and received first prize and the audience choice award at the South Carolina Philharmonic Competition. She was also honored with the Russell Award at the Coleman International Chamber Music Competition in Pasadena, California.

In the spring of 2016, Wolborsky was featured at the National Gallery of Art with the North Carolina Symphony Trio, where she performed the complete Beethoven String Trios. She performed for the late Nobel Peace Prize-winner Elie Wiesel in Chicago, the family of the late Itzhak Rabin's in Jaffa, Israel, and in 2001, for Vice President Al Gore and other government officials in Washington, DC. She has spent past summers at the Verbier Festival in Switzerland and was invited by the Verbier Orchestra and Chamber Orchestra to tour several European countries with Joshua Bell, James Levine, and the late Mstislav Rostropovich.

Wolborsky has taught and performed at dozens of international festivals. She received her bachelor's degree in music from the Oberlin Conservatory, under renowned professors Roland and Almita Vamos, and her master's degree in music from the Cleveland Institute of Music. Her Suzuki teacher training was at the Cleveland Institute of Music, and she has taught violin privately for more than twenty years.

DANIELLE DESWERT HAHN

Brussels-born pianist Danielle DeSwert Hahn is currently the head of music programs at the National Gallery of Art in Washington, DC. Formerly principal pianist of the Baltimore Opera Company and the Washington Concert Opera, she has also worked on the music staffs at the Ash Lawn Highland Opera Festival, the New York Opera Society, and the Chautauqua, Indianapolis, Kentucky, North Carolina,

Portland, Sarasota, and Washington National Opera Companies. She performed on two Western Opera Theater tours, formerly part of the San Francisco Opera Center. In the fall of 2003, Hahn did the musical preparation for a world premiere opera by Thea Musgrave, presented by the New Orleans Opera Association. She has worked with world renowned singers, including soprano Elizabeth Futral, baritone Rod Gilfry, and mezzo-soprano Denyce Graves.

Hahn regularly performs in chamber music and voice recitals, partnering with members of the National Symphony Orchestra, the Kennedy Center Opera Orchestra, the North Carolina Symphony, and many singers. In the Washington Metro Area, she has performed at the Arts Club of Washington, the Belgian Ambassador's Residence, the Jewish Community Center of Greater Washington, the Kennedy Center, the Mexican Institute of Culture, the National Gallery of Art, the Russian Embassy, and the White House. Recently she has performed in concert and recording with the contemporary ensemble New Music Raleigh and as an extra keyboard player with the North Carolina Symphony. In March of 2013, Hahn was invited by the Rotary Club Paris Académies to be the accompanist for a concert commemorating the 50th anniversary of the death of Francis Poulenc, held at L'église Notre-Dame d'Auteuil in Paris. She also performs regularly on the concert series at the National Gallery of Art.

BONNIE THRON

Bonnie Thron joined the North Carolina Symphony as principal cellist in 2000. She is an active chamber musician and has played with the chamber ensemble Quercus, the Mallarmé Chamber Players, and the Ciompi Quartet, and in concert with her husband, clarinetist Fred Jacobowitz. In the Washington, DC, area she has recently been a guest with the American Chamber Players, and she performs regularly on the Washington Musica Viva series. For the past two summers, she has been a guest artist and teacher at the East Carolina University Summer Chamber Music Institute. She also plays in the Sebago-Long Lake Music Festival in Maine during the summer.

Previously, Thron was a member of the Peabody Trio, in residence at the Peabody Institute, during which time the group won the Naumberg Chamber Music Competition. Early in her career, Thron was assistant principal cellist of the Denver Symphony for one season and played and recorded with the Orpheus Chamber Ensemble. She has had a long history with the Apple Hill Chamber Players as a guest artist and chamber music coach and was involved in the group's first Playing for Peace tour to the Middle East in 1991. Thron has performed concertos with the North Carolina Symphony, the Orpheus Chamber Ensemble, the Juilliard Orchestra, the Panama National Orchestra, the Vermont Symphony Orchestra, and other orchestras in North Carolina, as well as in her home state of New Hampshire. She received her bachelor's and master's degrees from the Juilliard School.

JENNIFER CHO

Jennifer Cho holds a double bachelor's degree in opera music/performance and English literature/culture from Northwestern University. She also has a certificate in piano performance from the Trinity Music College of London. Since completing her studies, Cho has received numerous awards for her work.

In 2005, in pursuit of her passion for opera, Jennifer founded the New York Opera Society (NYOS) and serves as its executive director. Under her stewardship this small, start-up company has grown into a flourishing concern. The NYOS develops new audiences for opera by commissioning, creating, and funding distinctive and high-quality productions. To that end, NYOS serves as a conduit to the public by disseminating important messages, musical inspiration, and seminal artistic performances through partnerships with major performance venues, corporations, nonprofits, and governments, to present the work of its artists in the United States and abroad. NYOS is led by a dedicated board of directors and philanthropist Lesley Silvester.

MICHELE G. COBER

Michele G. Cober graduated with honors from the University of Maryland, College Park, with a bachelor's degree in vocal music performance and a master's degree in opera performance. A regular performer with the Washington National Opera, Cober made her company debut as a Handmaiden in *Turandot*. As a finalist in Plácido Domingo's international competition of Operalia, Cober was selected for an eighteen-month residency in the Washington National Opera's Young Artist Program of the Americas. She performed the role of Frankie in *Carmen Jones* under the baton of Maestro Domingo with the National Symphony Orchestra and appeared with opera sensation Bryn Terfel on the nationally broadcast Kennedy Center Honors. In 2005, she reprised the roles of Clara and Bess with New York Harlem Theater's production of *Porgy and Bess*, performed in Denmark, Germany, and Italy and previously performed to great acclaim in Germany and the Netherlands. Also in 2005, Cober decided to go to law school. She graduated cum laude from Howard University School of Law, where she was executive publications editor of the *Howard Law Journal*. After graduating from law school, she served as a law clerk to Judge Deborah K. Chasanow in the United States District Court for the District of Maryland. She began her career at Kirkland & Ellis, LLP, and is currently a senior associate at Hogan Lovells US, LLP, in Washington, DC. Her practice focuses on a variety of litigation and arbitration matters, and she has also handled family law, tort, and criminal matters as part of her pro bono practice. Cober has been named one of Super Lawyers Washington, DC, "Rising Stars" in 2014, 2015, 2016, and 2017.

VONDA DARR

Vonda Darr performs as principal harpist for the North Carolina Symphony classical series. She began her musical journey at age four, taking piano lessons from her mother. By age six, she was ready for a second instrument and insisted on the harp. She began her studies with Gladys Hubner in Minneapolis, Minnesota, and soon joined the Greater Twin Cities Youth Symphonies. She studied with Gretchen Van Hoesen in Pittsburgh, while earning her degree in harp performance. As a college student, she had the opportunity to perform with the Pittsburgh Symphony Orchestra alongside her teacher, with Michael Tilson Thomas as guest conductor.

Darr has been the principal harpist for the Symphony Orchestra Augusta in Georgia since 1993 and was principal harpist for the Augusta Opera for twelve years. She has been a soloist with the Symphony Orchestra Augusta, the Wilson Symphony Orchestra, the Lyra Vivace Chamber Orchestra, the Augusta Symphony String Quartet, the University of South Carolina Chamber Orchestra, and the Georgia Southern Symphony. She has previously been acting principal harpist for the South Carolina Philharmonic and the Greenville Symphony Orchestra in South Carolina. An active chamber and solo recitalist, Darr has performed on the North Carolina Symphony's Manning Chamber Series and is a frequent guest artist with Chamber Music Charleston. Darr has presented concerts for the Piccolo Spoleto Festival and for the American Harp Society National Conference. She is a founding member of the Lyra Vivace Chamber Orchestra and performs as Duo Venandi with flutist Wendy Cohen.

Program Notes

During the period in which Jean-Honoré Fragonard dashed off his series of portraits known as the *Fantasy Figures*, a very important social, political, and educational arena was flourishing in the homes of wealthy Parisians. Salons—gatherings of a select group of invited guests—were private places in which poetry, music, and art, as well as philosophy and politics, were discussed and debated. It could be surmised that the ideas brought about in these settings had eventual influence on the public sphere. The salon was one area in the Age of Enlightenment that was dominated by women. *Salonières*, those who hosted these gatherings, had the power not only to choose their guests, but also to determine the subjects and themes of their salons. While it is true that most of these hostesses were already wealthy, educated women who used these forums to better themselves, they were also undoubtedly progressive individuals who felt that women's role in society was more important than generally thought.

Anne-Louise Brillon de Jouy hosted a twice-weekly musical salon in the 1770s and 1780s. Her home was in the Parisian suburb of Passy, where her neighbor also hosted a salon for philosophers, artists, and literary figures. Mme Brillon is one of Fragonard's fantasy figures; her portrait was most likely commissioned by her husband, the financier Jacques Brillon de Jouy. Mme Brillon was well-known throughout Europe as a highly skilled keyboard player who also composed pieces for the keyboard. She probably owned one of the first fortepianos in France. Travelers throughout the world became regulars at her salon. When Benjamin Franklin served as American minister to Paris from 1777 to 1785, he lived in Passy and delighted in not only the musical and social aspects of Mme Brillon's salon, but also made close connections with the French aristocrats who also attended the gatherings. The friendship between Mme Brillon and Benjamin Franklin continued beyond his Paris years, through correspondence that ended only with his death in 1790.

This weekend at the Gallery, LACE performs music of the era, in a salon-style setting. Some of the pieces heard here may have been performed for the first time in the home of Mme Brillon. These modern versions pay homage to the women who fostered culture and ideas, and who paved the way for future generations to create without boundaries.

Program notes by Danielle DeSwert Hahn, Head of Music Programs, National Gallery of Art