

June

- 8 **Ilya Gringolts, violinist** Partitas and sonatas for unaccompanied violin by J. S. Bach
- 15 **National Gallery Chamber Players String Quartet** Griffes: *Indian Sketches*
Janacek: *Quartet No. 1*
Beethoven: *Quartet, Op. 130*
- 22 **Pedja Muzijevic, pianist** Scarlatti: *Four Sonatas*
Granados: *Coloquio en la Reja* from *Goyescas*
Cage: *In a Landscape*
Schumann: *Kreisleriana, Op. 16*
- 29 **National Gallery Chamber Players Wind Quintet** Franz Danzi: *Quintet in E Minor*
Anton Reicha: *Quintet in G Major*
Giulio Briccialdi: *Quintet*

Concerts resume on 5 October 2003

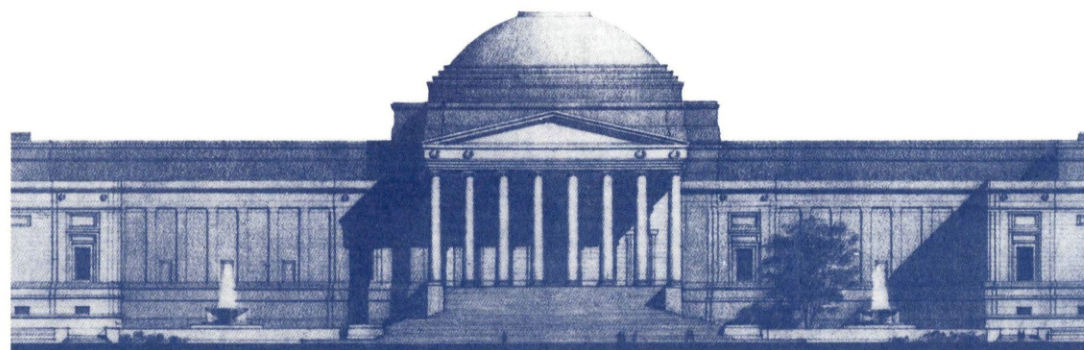
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.

The Sixty-first Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2458th Concert

THE AULOS ENSEMBLE

CHRISTOPHER KRUEGER, flauto traverso
MARC SCHACHMAN, baroque oboe
LINDA QUAN, baroque violin **MYRON LUTZKE, baroque cello**
ARTHUR HAAS, harpsichord

Sunday Evening, 11 May 2003
Seven O'clock
West Building, West Garden Court

Admission free

Program

French Music from the Age of the Enlightenment

Presented in honor of the exhibition
*Jean-Antoine Houdon (1741–1828):
Sculptor of the Enlightenment*

Antonio Vivaldi (1678–1741) Allegro from *Le printemps*
Arr. Jean-Jacques Rousseau (1712–1778)

Jean-Philippe Rameau Suite from *Les fêtes d'Hébé*
(1683–1764)

Menuets
Air gracieux pour Zéphire et les Grâces
Air tendre, Air pour le Génie de Mars, La Victoire

Jacques Duphly La Félix
(1715–1789) La de Drummond

Rameau Suite from *Les fêtes d'Hébé*

Musettes
Rigaudons
L'Hymen, Chaconne
Contredance

Intermission

Rameau

Ouverture
Menuets
Musette
Air vif pour Zéphire et
la rose
Air pour les guerriers
Air tendre pour la rose

Suite from *Les Indes galantes*

Air pour Borée et la rose
Adoration du soleil
Air grave pour les Incas du Pérou
Air pour les esclaves africains
Les sauvages
Chaconne
Tambourins

The Musicians

Founded in 1973 by five graduates of the Juilliard School of Music, **The Aulos Ensemble** was at the forefront of a movement that has captured the imagination of the American listening public. The musicians' artistic intelligence, based on informed scholarly insight and an uncompromising standard of excellence, has resulted in invitations from virtually all of America's major chamber music presenters. The Aulos Ensemble's performances have created a new awareness for the rich rewards of performance on "original" instruments and have generated rave reviews with such phrases as "scintillating," "virtuosic," and "authentic baroque performance at its best."

In addition to its extensive touring schedule, the Aulos Ensemble created its own concert series in New York City featuring collaborations with leading artists in authentic performance practices from the United States and Europe. The Aulos Ensemble has performed with harpsichordists Trevor Pinnock and Albert Fuller, violinists Jaap Schroeder and Stanley Ritchie, cellist Anner Bylsma, oboist Michel Piguet, and vocalists Jan de Gaetani, Bethany Beardslee, Charles Bressler, Julianne Baird, and Dawn Upshaw.

Now an essential part of New York's holiday celebrations, the Aulos Ensemble performs a special Christmas concert annually in the magical setting of the Medieval Sculpture Court at the Metropolitan Museum of Art. As the *New York Times* says: "If it has to be just one Christmas concert, this is it!" The popularity of the ensemble's holiday performances has resulted in seasonal tours throughout the country and in the recording *Baroque Christmas* on the MHS/Musicmasters label, which is now offered globally through the Metropolitan Museum's catalogue. The Aulos Ensemble can also be heard frequently on National Public Radio.

The Aulos Ensemble's first recording, released on the Musical Heritage Society label in 1981, was heralded as one of the most accomplished and significant observances of the Telemann tercentenary, receiving the Critic's Choice award from *High Fidelity/Musical America* magazine. Since then, the ensemble has released more than a dozen CDs on the MHS label, including double CD sets of Bach, Handel, and Vivaldi, as well as the complete *Essercizii musici* of Telemann on five discs. The Aulos Ensemble appears at the National Gallery of Art by arrangement with Melvin Kaplan, Inc., of Burlington, Vermont.

Program Notes

In collaboration with the J. Paul Getty Museum in Los Angeles and the Musée national du château de Versailles/Réunion des musées nationaux in France, the National Gallery has organized an exhibition of the work of the great French sculptor Jean-Antoine Houdon (1741-1828), to be shown in Washington through 7 September 2003. The exhibition, drawn from private and museum collections in the United States and Europe, is the first major international monographic show devoted to Houdon's work. It spans his entire career and brings together nearly seventy of his finest sculptures in terracotta, marble, bronze, and plaster. Houdon portrayed not only the most prominent figures of the Enlightenment in France, such as Diderot, Voltaire, d'Alembert, and Rousseau, but also the composer Christoph Willibald Gluck (1714-1787) and the heroes of

the new American republic, Franklin, Jefferson, Washington, and John Paul Jones. In the first years of the nineteenth century Houdon portrayed both Napoleon and Josephine, as well as military figures and members of the bourgeoisie. As testimony to his continued vigor even in old age, Houdon carved a life-size statue of Voltaire for the Panthéon when he was seventy-one years old.

The representation of nature and the pastoral have always been important elements in music, but they took on special significance during the Enlightenment. Vivaldi's set of four concertos known as *The Seasons*, with its extensive musical representation of natural phenomena, was popular in mid-eighteenth-century Paris. It was performed at the *Concerts spirituels*, used as the basis for other compositions, and published in various arrangements, including one for musette and hurdy-gurdy. In 1775 Jean-Jacques Rousseau, a principal exponent of Enlightenment philosophy, arranged *Le printemps (Spring)* from *The Seasons* for unaccompanied flute. A contributor to the famous *Encyclopédie française* (1751) and author of the first *Dictionnaire de musique* (1768), Rousseau wrote that "no animal, no bird, no being in nature, produces any other concord than the unison, no other music than melody....It is very difficult not to suspect that all our harmony is but a gothic and barbarous invention, which we should never have followed if we had been more sensible of the true beauties of art and of music truly natural." The tradition of the flute as the instrument of shepherds gives this transcription added validity as an expression of the idea that truth and beauty are found in rustic simplicity.

Jacques Duphy, born in Rouen, left a secure post as organist in his home city at the age of twenty-seven to try his luck as a harpsichordist in Paris. Within a few short years he became one of the leading performers, composers, and teachers of harpsichord in the French capital. His playing was noted for its lightness of touch and softness of ornamentation. His teaching was so distinguished that Jean-Jacques Rousseau quoted him extensively in the article on fingering in his famed *Dictionnaire de musique*. Typical of late French baroque harpsichord music, the two pieces played tonight are character pieces named in honor

of acquaintances of the composer. Félix was a theater owner and musician, and De Drummond was a member of the Scottish military who had business dealings with the composer. *La Félix* is a *rondeau*, noble in character and typical of the kind of pieces that were written by French keyboard composers throughout the eighteenth century. The piece is mostly in the sonorous tenor range of the harpsichord and features the texture known as *style brisé* (broken chords in the manner of seventeenth-century French lute music). *La de Drummond*, written twenty years later, reflects the passage of time and taste in France. A two-voice piece, its simple yet gracious melody is accompanied by an Alberti bass, a harbinger of the classical style. Although written originally for solo harpsichord, the piece has been orchestrated by the Aulos ensemble for flute and continuo. In so doing they follow the example of such notables as Bach, Couperin, and Rameau, who often arranged their music for different combinations of instruments.

Jean-Philippe Rameau, one of the musical giants of eighteenth-century France, is today known primarily for his compositions for harpsichord. During his lifetime, however, his enormous reputation was made in the field of opera. Many of his operas remain unknown, but a favored few have been resurrected by adventurous opera companies or brought to the attention of present-day audiences through orchestral performances of the dazzling instrumental dances they contain. Rameau's oeuvre attracted no less a musician than Camille Saint-Saëns, who compiled the first and only complete edition of these great works.

Two original eighteenth-century sources that were not available to Saint-Saëns are manuscripts on "short scores" (reductions on two staves as if written for solo keyboard) of Rameau's *Les fêtes d'Hébé* and *Les Indes galantes*. The sources were found, respectively, in the library at the University of California at Berkeley and the Library of Congress, and provided the inspiration for the two opera suites on this program. *Les fêtes d'Hébé* deals with the triumph of poetry, music, and dance, as its subtitle, *Les talents lyriques*, suggests. The two suites selected for this program from *Les fêtes d'Hébé* comprise some of the most evocative airs and dances from the opera. Throughout the "short score" of *Les Indes*

galantes, Rameau included suggestions for instrumentation. He clearly visualized the possibility of performing these pieces orchestraly, much as Couperin had done earlier in his *Concerts royaux*. The suite performed at the close of this program was chosen for maximum variety of instrumental color, while at the same time providing a taste of the exotic and humorous qualities of the music.

Program notes by The Aulos Ensemble,
edited and adapted by Elmer Booze

Concerts at the National Gallery of Art

Under the direction of George Manos

Concerts in May and June 2003

May

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| 18 | Livia Sohn, violinist | J. S. Bach: <i>Sonata, BWV 1016</i> Grieg: <i>Sonata No. 3</i> Works by Jonathan Berger and Jeno Hubay |
| 25 | Klaus Hellwig, pianist | Beethoven: <i>Sonata, Op. 14/2</i> Schumann: <i>Davidsbündlertänze,</i> <i>Op. 6</i> |

June

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| 1 | National Gallery Orchestra George Manos, conductor | Mendelssohn: <i>Symphony No. 3</i> Ravel: <i>Le tombeau de Couperin</i> Ravel: <i>Bolero</i> |
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