

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

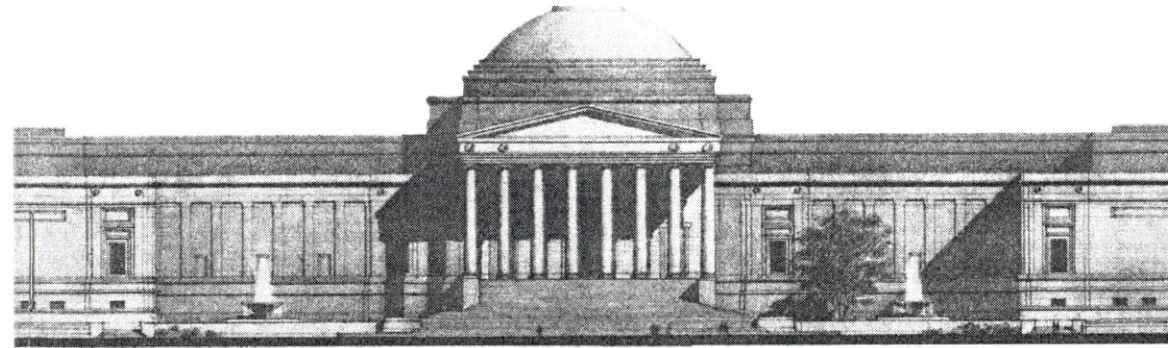
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

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

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

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The Sixty-fifth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,622nd Concert

Inscape Chamber Music Project

Sarah D'Angelo, *violin*
Evan R. Solomon, *clarinet*
Kacy Clopton, *cello*
Danielle DeSwert, *piano*

May 20, 2007
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Performed without intermission

Aram Khachaturian (1903–1978)

Trio for Piano, Violin, and Clarinet (1932)

Andante con dolore, con molto espressione

Allegro

Moderato

Ludwig van Beethoven (1770–1827)

Clarinet Trio in B-flat, op. 11 (1798)

Allegro con brio

Adagio

Allegretto

Paul Hindemith (1895–1963)

Quartet for Clarinet, Violin, Cello, and Piano (1938)

Mässig bewegt

Sehr langsam

Mässig bewegt—Lebhaft

The Musicians

Founded in 2004, the Inscape Chamber Music Project quickly captivated DC area audiences with unique and exciting programs. The ensemble's members regularly perform with the National, Philadelphia, Virginia, and Richmond symphonies and the Washington Opera Orchestra, and they belong to premiere Washington service bands. Inscape is currently the ensemble-in-residence at The Episcopal Church of the Redeemer in Bethesda. Information on upcoming performances by the group may be obtained by visiting www.inscapechambermusicproject.org.

Violinist Sarah D'Angelo received her bachelor of music degree in violin performance from the Peabody Institute of the Johns Hopkins University, where she studied with Yon Ku Ahn and Herbert Greenberg. She then earned her master of music degree in violin performance and Suzuki pedagogy from the University of Maryland, studying with Ronda Cole. D'Angelo teaches violin at the Norwood School in Bethesda and is a principal player with the Inscape Chamber Music Project.

Clarinetist Evan R. Solomon has premiered over twenty original works, many of which were composed for him. He attended the Peabody Institute and the University of Maryland, studying with the late Anthony Gigliotti and Loren Kitt, respectively. Solomon is principal clarinetist and bass clarinetist with the Inscape Chamber Music Project, and he performs chamber music with many of today's noted young performers.

Kacy Clopton is a senior at the University of Maryland School of Music. She began studying cello at age five and is currently under the tutelage of Evelyn Elsing, as a recipient of the Dean's Scholarship as well as the Agnus Bailey Cello Scholarship. Clopton recently won second prize in the 2007 University of Maryland Concerto Competition, and this past summer she won the Concerto Competition at the Brevard Music Center. She will be pursuing a master of music degree at the New England Conservatory in the fall. She is an active chamber musician and performs frequently in Maryland, DC, and Virginia.

Pianist Danielle DeSwert was born in Brussels, Belgium, and is currently a music program specialist for the National Gallery of Art. As an opera coach and *repetiteur* she has worked with the Ash Lawn Opera Festival, Baltimore Opera Company, New Orleans Opera Association, and the Chautauqua, Indianapolis, Kentucky, Portland, San Francisco, Sarasota, Washington Concert, and Washington National operas. She has performed locally at the Arts Club of Washington, the Jewish Community Center of Greater Washington, the Kennedy Center, the Mexican Institute of Culture, and the Russian embassy. DeSwert holds a master of music degree in accompanying and chamber music from the University of Michigan, Ann Arbor.

Program Notes

Born in 1903 in Tbilisi, Armenia, Aram Khachaturian is considered by many to be the most prominent figure in twentieth-century Armenian culture. An active member of the Union of Soviet Composers, his colleagues included Prokofiev and Shostakovich. As the first composer to internationalize Armenian music, Khachaturian drew heavily upon native material such as peasant songs and used urban folk instruments, integrating these traditional components with contemporary musical language and compositional techniques. His *Trio for Piano, Violin, and Clarinet*, written in 1932—the year in which he was accepted into the Union of Soviet Composers—was noticed by Prokofiev, who recommended that it be premiered in Paris. A standard three-movement trio, it is improvisatory in nature, with complex melodic and rhythmic interplay. The piece is characteristic of Khachaturian's work, and the sounds of Armenian music can be heard throughout.

Written during Beethoven's early years in Vienna, the op. 11 trio has an unusual combination of instruments, with the clarinet replacing the violin as the soprano voice. This decision was probably made with Joseph Beer, an Austrian clarinet virtuoso, in mind. Beethoven later prepared an alternative, in which a violin is substituted for the clarinet. The opening of the first movement presents all three instruments in unison octaves, broadly stating the first theme. Even this early in his career, Beethoven was experimenting with new harmonic relations, evident in the unexpected beginning of the development section. The middle movement, *Adagio*, is the lyrical gem of this work; a simple melody is played first by the cello, then embellished and elaborated by each instrument, and finally brought to a quiet, calm conclusion. For the third and final movement, Beethoven chose one of his favorite forms, the theme and variations, and used a tune from a contemporary opera that was popular in Vienna. He gave one variation to the piano alone and one to the other two instruments without the piano; however, he did not stray far from the theme.

One of the most prolific composers of instrumental music in the twentieth century, Paul Hindemith practiced what he preached: to be a consummate musician, one must be able to wear all hats—to teach, conduct, perform on all types of instruments, and write for all types of audiences. His expert writing for a wide range of instruments was derived from his experience of playing them. Though he is often labeled an atonal composer, this is, in fact, not the case. Deeply invested in the classical and romantic traditions, Hindemith used them as a basis for the natural evolution of tonality, never entirely entering the realm of pure atonality. In this quartet, the clarinet lends a mellow quality, and Hindemith's romantic education is evident harmonically as well as formally. The first two movements are clearly written in ternary (ABA) form, the first incorporating three themes, and the second adding variations to the first theme upon its return. The last movement is less structured and flows (sometimes abruptly) from one section to the next.

Program notes by Danielle DeSwert

Next Week at the National Gallery of Art

Brian Ganz, *pianist*

Chopin, *Three Mazurkas*, op. 59
Liszt, Selections from *Consolations*
Debussy, *Estampes*

May 23, 2007
Wednesday Afternoon, 12:10 pm
East Building Auditorium



No concert on Sunday, May 27