

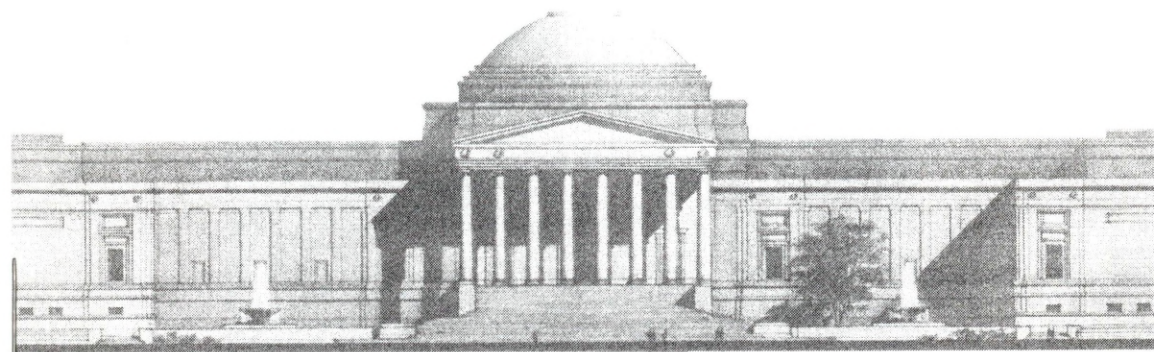
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

Music Department
National Gallery of Art
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Washington, DC

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

National Gallery of Art
2,698th Concert

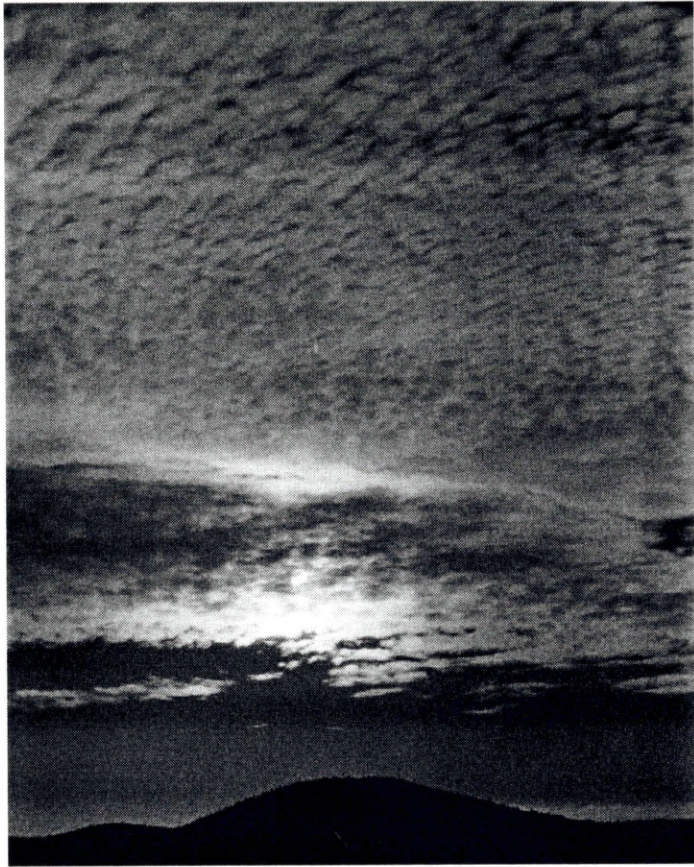
Alessandra Marc, soprano

With the National Gallery Chamber Orchestra
Stephen Ackert and Dingwall Fleary, *guest conductors*
Danielle DeSwert and Lawrence P. Schreiber, *pianists*

Presented in honor of *Oceans, Rivers, and Skies:*
Ansel Adams, Robert Adams, and Alfred Stieglitz

December 21, 2008
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free



Alfred Stieglitz, *Music—A Sequence of Ten Cloud Photographs, No. X*, 1922, gelatin silver print, National Gallery of Art, Washington, Alfred Stieglitz Collection, © National Gallery of Art.

Program

Ernest Bloch (1880–1959)

Concerto Grosso no. 1 for String Orchestra with Piano Obbligato (1925)

Prelude

Dirge

Pastorale and Rustic Dances

Fugue

Felix Mendelssohn (1809–1847)

Höre, Israel (Hear ye, Israel)

From *Elijah* (1846)

INTERMISSION

Johann Sebastian Bach (1685–1750)

Schafe können sicher weiden (Sheep May Safely Graze and Pasture)

From *Was mir behagt, ist nur die muntre Jagd*

(The Lively Hunt Is My Only Pleasure)

BWV 208 (1713)

George Frideric Handel (1685–1759)

He Shall Feed His Flock

How Beautiful Are the Feet of Him

From *Messiah* (1741)

Archangelo Corelli (1653–1713)

Concerto Grosso no. 8 in G Minor, op. 6, no. 8

Vivace; grave

Allegro

Adagio; allegro

Franz Schubert (1797–1828)

Ave Maria (1825)

Adolphe Adam (1803–1856)

O Holy Night (Cantique de Noël) (1851)

Carols for audience, soprano, piano, and orchestra

(The audience remains seated for the carols, the texts of which appear on the next page.)

Arr. Lawrence P. Schreiber

Amazing Grace

O LITTLE TOWN OF BETHLEHEM

(All): O little town of Bethlehem, how still we see thee lie;
Above thy deep and dreamless sleep the silent stars go by.
Yet in thy dark streets shineth the everlasting light;
The hopes and dreams of all the years are met in thee tonight.

(Soprano): How silently, how silently the wondrous gift is giv'n;
So God imparts to human hearts the blessings of his heav'n.
No ear may hear his coming, but in this world of sin,
Where meek souls will receive Him still, the dear Christ enters in.

(All): O holy child of Bethlehem, descend to us, we pray;
Cast out our sin, and enter in, be born in us today.
We hear the Christmas angels the great glad tidings tell:
O come to us, abide with us, our Lord, Emmanuel.

SILENT NIGHT

(All): Silent night, holy night, all is calm, all is bright
Round yon virgin mother and child.
Holy infant, so tender and mild,
Sleep in heavenly peace, sleep in heavenly peace.

(Soprano): Stille Nacht, heilige Nacht, alles schläft; einsam wacht
Nur das traute, hochheilige Paar. Holder Knabe mit lockigem Haar,
Schlaf in himmlischer Ruh', schlaf in himmlischer Ruh'.

(All): Silent night, holy night; Son of God, love's pure light
Radiant beams from thy holy face with the dawn of redeeming grace.
Jesus, Lord at thy birth, Jesus, Lord at thy birth.

JOY TO THE WORLD

(All): Joy to the world, the Lord is come.

Let earth receive her king.

Let ev'ry heart prepare him room

And heav'n and nature sing.

(Soprano): Joy to the world, the Savior reigns!

Let all their songs employ;

While fields and floods, rocks, hills, and plains repeat the sounding joy.

(All): He rules the world with truth and grace

And makes the nations prove

The glories of his righteousness and wonders of his love.

The Musicians

ALESSANDRA MARC

"Une étoile est née (A Star Is Born)," headlined *Le Figaro* on the occasion of Alessandra Marc's Paris debut in 1992. *The New Yorker* praised Marc as having, "an instrument of unsurpassed beauty and impact and perhaps the richest, fullest, most beautiful big soprano voice around." Such accolades have been and continue to be a staple in the career of this outstanding American soprano. A frequent guest of the world's leading opera houses and orchestras, she collaborates with the most eminent conductors of our time, including Daniel Barenboim, Sir Colin Davis, Christoph von Dohnanyi, Christoph Eschenbach, Lorin Maazel, Zubin Mehta, Seiji Ozawa, Gerard Schwarz, and Sir Georg Solti. Marc collaborated most frequently with the late Giuseppe Sinopoli, and she was called upon to sing at his funeral mass in Rome in April 2001. Her Metropolitan Opera debut saw her in the title role of *Aida*, which she has also sung at the Lyric Opera of Chicago, the San Francisco Opera, and the Vienna State Opera. Of Marc's 2004 Metropolitan Opera performance as *Turandot*, the *New York Times* reported that "she displayed burnished tones and enormous volume, especially in climactic phrases that soar above the orchestra and chorus." She repeated the role in 2005 and 2006 in Lisbon, Barcelona, Florence, and Tokyo.

Alessandra Marc's discography is equally impressive. Delos Records issued her first aria recital recording, *American Diva*, and her many releases include four on the Teldec label: Schoenberg's *Erwartung*, Berg's *Altenberg Lieder* and *Lulu Suite*, with Sinopoli and the Dresden Staatskapelle, and the final scene of Richard Strauss' *Salome* with the North German Radio Orchestra. This evening's concert marks Alessandra Marc's fifth appearance at the National Gallery. Her debut recital at the Gallery occurred in January 1991, and her second appearance came just two months later, when she stepped in at the last minute for the ailing Arleen Auger to sing Richard Strauss' *Four Last Songs* with the National Gallery Orchestra under George

Manos. The concert was a critically acclaimed triumph and a fitting observation of the 50th anniversary of the founding of the Gallery and its 2,000th Sunday concert, both of which came together on March 17, 1991.

Maestra Marc recently announced the opening of her teaching studio. More information about the studio and more recent developments in her career is available at www.Alessandramarc.com.

Alessandra Marc's heritage makes it doubly fitting that she sings this program on the eve of Hanukkah, in which notice is made of the relationship between two great Americans of Jewish descent, Ernest Bloch and Alfred Stieglitz. She is the daughter of Marek Borczuk, a Polish Jew from Lodz, who was a young boy when the Nazis invaded Poland in 1939. Fleeing to the east, Marek and his family ended up in a labor camp in Siberia. At the end of the war, he was allowed to immigrate to America, where his family name was changed on Ellis Island to Borden. Within a year, he was drafted into the United States Army and stationed at an outpost in Berlin, where he served as a translator. He married a German woman, Edith Hiller, and returned to the United States at the end of his tour of duty with her and their infant daughter, Alessandra. The family's intense interest in music was passed on to Alessandra, who proved to have an exceptional singing voice and the talent to develop a stellar opera and recital career.

STEPHEN ACKERT

Stephen Ackert has been head of the music department at the National Gallery since 2004. In this capacity, he plans and presents the weekly concerts for the public and presents lectures and lecture-recitals on subjects that bring together the visual arts and music. He is also an adjunct teacher of organ at Northern Virginia Community College in Alexandria, Virginia. A graduate of Oberlin College, Northwestern University, and the University of Wisconsin, Ackert studied organ and harpsichord as a Fulbright scholar in Frankfurt, Germany, where his teachers were Helmut Walcha and Maria Jaeger-Jung. Ackert has performed organ and harpsichord recitals and presented lecture-recitals in many of Washington, DC's premier venues,

including the Austrian and German Embassies, the Kennedy Center, the National Cathedral, and the National Shrine of the Immaculate Conception. In 1999 he was a featured performer in the renowned "Thüringer Orgelsommer" recital series, playing on six historic instruments in Thuringia, and in 2007 he returned to Germany for his eighth recital tour of historic concert halls and churches in that country. Ackert has served three Washington area churches as organist and director of music: St. Margaret's Episcopal Church (Washington, DC), The Falls Church (Falls Church, Virginia), and The United Church (formerly Concordia Church, Washington's first German-language congregation). At the United Church, he founded a series of Bach concerts that continued for thirteen years, included more than forty concerts, and developed a loyal following of Bach enthusiasts.

DINGWALL FLEARY

Dingwall Fleary is the conductor of The McLean Symphony Orchestra, a post he has held since the orchestra's inception in 1972. Highly regarded for his musicianship, he has distinguished himself as a conductor, pianist, harpsichordist, organist, and chamber musician. He has performed extensively throughout the greater Washington, DC, area.

A native of St. Louis, he is a graduate of the University of Kansas, Lawrence, and the School of Music at Northwestern University in Evanston, Illinois. Prior to moving to Northern Virginia in 1969, he taught music at Vassar College in Poughkeepsie, New York. Fleary is respected for the ease and natural ability with which he is able to lead choral ensembles of all sizes. As a pianist, he has had the distinction of serving as accompanist to many performers, including operatic personalities Robert McFerrin and Grace Bumbry and song stylists Beverly Cosham and Nancy Wilson. He created and performs as pianist and narrator in a production titled *The Measure of a Man: The Life of Paul Robeson — History through Words and Music*. First presented at the National Archives in 1987, the program has been heard in schools, universities, and various other venues throughout the country.

He has appeared as a guest conductor with the principal orchestras of Baltimore, Buffalo, Fort Worth, St. Louis, and many regional, collegiate, and community groups. He has participated in the Salzburg and Vienna Mozart Festivals in Austria, and during the summer of 2006 was a guest conductor and organist with the Finger Lakes Choral Festival in upstate New York.

Fleary has received awards from the American Society of Composers, Authors and Publishers (ASCAP), the McLean Citizen's Association, and the Northern Virginia chapter of the National Urban League, and was the first recipient of the McLean Community Center Arts Award. In May 2006 the Virginia General Assembly and the Fairfax County Board of Supervisors recognized him for his musical leadership in Northern Virginia and for his ten years of service as conductor of the Reston Community Orchestra, a position he holds concurrently with that of The McLean Symphony. He is also the director of music and organist at the Emmanuel Lutheran Church, in Bethesda, Maryland.

DANIELLE DESWERT

Brussels-born pianist Danielle DeSwert is a freelance collaborative pianist and coach and the music program specialist at the National Gallery of Art. She has worked as a pianist and coach with the Ash Lawn Highland Opera Festival, Chautauqua Opera, Indianapolis Opera, Kentucky Opera, the New Orleans Opera Association, Portland (Oregon) Opera, Sarasota Opera, and the Washington National Opera. She was the rehearsal and performance pianist on two Western Opera Theater tours, formerly part of the San Francisco Opera Center. In the fall of 2003, DeSwert did all musical preparation for a world premiere opera presented by the New Orleans Opera Association. She worked closely with composer Thea Musgrave, who wrote the opera to commemorate the bi-centennial of the Louisiana Purchase. From 2004 to 2006 she was the principal répétiteur with the Baltimore Opera Company and Washington Concert Opera.

She performs regularly in chamber music and voice recitals, including performances at the Arts Club of Washington, the Jewish Community Center of Greater Washington, the Kennedy Center, the Mexican Institute of Culture, the National Gallery, the Russian Embassy, and the White House. She is principal pianist with the Inscape Chamber Music Project and a member of the National Gallery's resident piano trio. She holds a master of music degree from the University of Michigan, Ann Arbor, where she studied with Martin Katz, and a bachelor of music degree from the University of California, Santa Barbara. She also studied with Warren Jones and Anne Epperson at the Music Academy of the West and was an apprentice coach with the Washington Opera, working with Plácido Domingo.

LAWRENCE P. SCHRIEBER

Organist, choirmaster, composer, recitalist, and teacher Lawrence P. Schreiber is a graduate of the School of Sacred Music of Union Theological Seminary in New York City. He served as minister of music of the National City Christian Church in Washington, DC, from 1960–2000. In his tenure he oversaw the installation of a renowned organ of more than 7,000 pipes—the city's only instrument with a five-manual console—and presented scores of recitalists from around the world.

In 1973 Schreiber's choir and Leontyne Price sang for the televised state funeral of President Lyndon Johnson at the National City Christian Church. In October 2000, Schreiber was invited to serve in "interim" minister of music at First Baptist Church of the City of Washington, DC, where he continues to serve.

Since 2000, Schreiber has performed recitals in numerous venues, including the Kennedy Center Concert Hall, the Mormon Tabernacle in Salt Lake City, the National City Christian Church, where he is the organist emeritus, and Saint Thomas Church in New York City. In "semi-retirement" Schreiber is an active composer, an avid world traveler, and an addicted crossword enthusiast.

Program Notes

An important exhibition of black-and-white landscape photographs, *Oceans, Rivers, and Skies: Ansel Adams, Robert Adams, and Alfred Stieglitz*, is currently on view in the ground floor galleries of the West Building. It includes Stieglitz's *Music: A Sequence of Ten Cloud Photographs*, which was last seen in its entirety in 1923. When Stieglitz mounted the exhibition that year, he arranged the photographs by theme, variation, and recapitulation, as in a symphonic score. A year earlier, he showed the photographs to his friend Ernest Bloch, and reported later that, upon seeing them, the composer exclaimed: "Music! Music! Man, why that is music! How did you ever do that?"

A month after the meeting with Bloch, Stieglitz wrote him a thank-you letter, dated July 1, 1922: "My Dear Mr. Bloch: Have you any idea how much it meant to me to have you feel about those photographs as you did. To have you see in them what you do. And to know that what you express I understand and feel is true."

Bloch and Stieglitz had a strong spiritual kinship. They identified with each other's struggles and sense of artistic isolation in the world of the machine. Bloch was obsessed with photography as a hobby, which helps explain his enthusiasm for and understanding of Stieglitz's *Music: A Sequence of Cloud Photographs*. Bloch made more than 5,000 negatives between 1897 and 1940—self-portraits, pictures of the peasants he loved, the landscapes on his many hikes in his native Switzerland, and his family and friends. His work shows a sensitive "composer's eye." His collection, discovered and printed in the 1970s by Eric Johnson, professor of art and design at Cal Poly State University in San Luis Obispo, California, is now housed at the Center for Creative Photography at the University of Arizona in Tucson.

Ernest Bloch began his musical studies in Geneva, Switzerland, where he was born. In 1918 he was invited to teach in New York at the Mannes School of Music. Two years later, he accepted an appointment as director of the newly established Cleveland Institute of Music. In 1924 he became an American citizen and was appointed head of the San Francisco Conservatory. Bloch was highly honored during his lifetime, but after his death much of his music was

forgotten. Some music historians attribute this in part to the fact that he enthusiastically proclaimed himself as a Jewish composer, and composing in the context of an ethnic heritage fell out of favor in the 1960s and 1970s. An ardent effort toward the rediscovery of his works began as the end of the twentieth century approached, and in 2009 there will be worldwide focus on his music on the occasion of the fiftieth anniversary of his death.

Bloch's *Concerto Grosso no. 1 for String Orchestra with Piano Obligato* was written and premiered in 1925. The work was Bloch's response to a neo-classical movement that sprang up in the 1920s, mostly due to the stimulus provided by Igor Stravinsky's (1882–1971) radical turn to neoclassical style with his *Les Noces* (1923) and *Pulcinella Suite* (1922). Bloch does not, in fact, copy the classical format of the concerto grosso—passing musical material back and forth between a large orchestra (called the *ripieno*) and a smaller ensemble (the *concertino*). Rather, he scores it for an orchestra of strings alone, with an obbligato part for the piano, which, with a stretch of the imagination, could be considered the *concertino*. In fact, the piano mostly doubles the strings, adding some occasional creative embellishments.

Cast in four movements, the piece has an air of late romanticism, while at the same time evoking Jewish folk tunes and harmonies. The first movement, *Prelude*, is the shortest. Its strong rhythms and powerful chords are reminiscent of some of the music composed for epic biblical films. The strings introduce the second movement, *Dirge*, which, in a subtle way, uses thematic material from the first movement. The third movement, *Pastorale and Rustic Dances*, begins with a peaceful strain stated by a solo viola, and continues with a sequence of colorful dances that appear to have an English flavor, but which Bloch insisted were based on Swiss folk tunes. The final section, the spirited *Fugue*, builds on the theme by introducing it in the lower strings and dividing each string section into two or three groups as the theme is reiterated. The fugue is baroque in structure, but, because of the modern approach taken by the composer, it rises to a level of excitement that is more typical of romantic or contemporary music.

Notes on Stieglitz and Bloch by Eric Johnson

Notes on Bloch: Concerto no. 1 by Dingwall Fleary

The Sixty-seventh Season of Concerts
at the National Gallery of Art

December 2008–January 2009

All concerts in the West Building, West Garden Court*

DECEMBER

- 28 **National Gallery Orchestra**
Manfred Knoop, guest conductor
New Year Concert

JANUARY

- 4 **National Gallery String Quartet
with Menahem Pressler, pianist**
Music by Mozart and Schumann
- 11 **Ma'alot Wind Quintet**
Music by Barber, Ligeti,
Mendelssohn, and Piazzolla.
Presented in conjunction with
the *Mendelssohn on the Mall*
anniversary celebration
- * Preceded at 6:00 pm by a
preconcert talk on Mendelssohn
and the visual arts
West Building Lecture Hall
- 18 **National Gallery Orchestra**
Kenneth Slowik, guest conductor
Music by Mendelssohn and Schubert.
Presented in conjunction with
Mendelssohn on the Mall
- 25 **Fine Arts Quartet**
String Quartets by Mendelssohn
Presented in conjunction with
Mendelssohn on the Mall

* unless otherwise indicated