

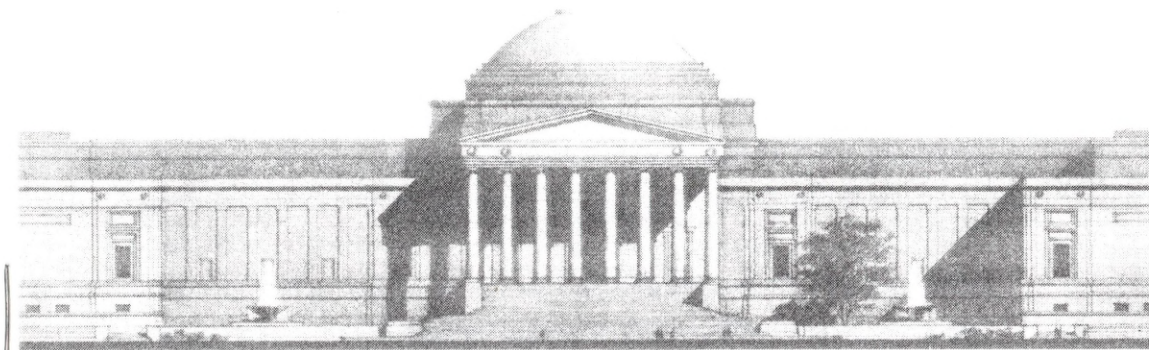
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov



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

National Gallery of Art
2,759th Concert

Astrid Walschot-Stapp, harpist
Karen Johnson, flutist

January 10, 2010
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Performed without intermission

Alfredo Rolando Ortiz (b. 1946)

A Light in the Sea

François-Joseph Naderman (1781–1835)

Sonatina no. 6 in D Minor from Sept sonates progressives

Prelude

Allegro disperato

Rondoletto

Marcel Tournier (1879–1951)

Offrande

Dieudonné-Félix Godefroid (1818–1897)

Etude de concert in E-flat Minor, op. 193

Philip Glass (1937)

Metamorphosis 2

Ortiz

Si quedara sin Ti

Astor Piazzolla (1921–1992)

Café 1930

Piet Kingma (1926–1994)

Tableaux vivants

Arlequin

Trapezistes

Danse de corde

Jeux des jongleurs

The Musicians

ASTRID WALSCHOT-STAPP

Born in Maastricht, Holland, Astrid Walschot-Stapp began studying the harp at age nine. At the Maastricht Conservatory, she earned the Docerend Musicus (teaching degree) and the Uitvoerend Musicus (soloist diploma) summa cum laude. Following her studies in Holland, Walschot-Stapp received the vSB Bank Scholarship and the Prince Bernhard Fund prize. She was invited to study with Susan McDonald at Indiana University where she received the performer diploma. Walschot-Stapp has been active in popularizing pieces by contemporary composers. In 2008 she recorded a CD featuring selected works by composer Meg Robinson, and currently is awaiting the completion of a concerto that is being composed for her by Dutch composer Jean Sevriens.

As a chamber musician, Walschot-Stapp has played numerous recitals in Europe and North America with such groups as Duo Liutaio, the Kennedy Center Chamber Players, The Left Bank Concert Society, the Orlando String Quartet, and Skya. In addition to radio and television performances, she has been active as a soloist and as an orchestral musician. She has performed in the United States with the Baltimore Opera, the National Gallery of Art Orchestra, the National Philharmonic Orchestra, the National Symphony Orchestra, and the Washington Opera. In Europe she has appeared with the Limburg Symphony (The Netherlands) and the Opera Royal de Wallonie (Belgium). She was featured in the Baltimore Symphony's Summerfest chamber music program and in its newly established "concertlab." In March 2003 Walschot-Stapp was selected by maestro Yuri Temirkanov to be the acting principal harpist of the Baltimore Symphony during his tenure.

KAREN JOHNSON

Karen Johnson is a colorful and virtuosic stylist of both solo and chamber repertoire for the flute. She has served as principal flutist of the Washington Bach Consort for twelve years and is the coprincipal flutist of the Chesapeake Orchestra. She has performed throughout the United States and Mexico with the Bach Aria Group, the Takács String Quartet, and Stevie Wonder. She has also performed with the Bethlehem Bach Festival, the Glimmerglass Chamber Music Festival, and the Shelter Island Music Festival. Her recent recital venues include the French, Icelandic, and Romanian embassies in Washington and the National Gallery of Art. She also appears regularly at the John F. Kennedy Center for the Performing Arts and the Washington National Cathedral.

Johnson has commissioned and premiered new works by William Albright and Jeffrey Mumford, on whose CD, *the focus of blue light*, she is featured. She has won numerous competitions and awards, including a solo recitalist grant from the Maryland State Arts Council. She is currently working on a flute and piano CD, *From the Americas*, with pianist Carlos Rodriguez. Highlights of the 2009–2010 season include world premieres of *say i am you* for soprano, flute, and piano by Thomas Benjamin and *Formas del viento* for flute and percussion by Alejandro Vinao.

Johnson is on the faculties of the Levine School of Music, the Northern California Flute Camp in Carmel, and Saint Mary's College of Maryland. She is also an active participant in the "Bach to School" music outreach program in the District of Columbia. A dedicated student of yoga and meditation, Johnson has developed "Performing with Heart," a course that allows students to explore ways of creating more joyful performing experiences.

Program Notes

An internationally acclaimed soloist on the *arpa paraguaya* (Paraguayan harp), Alfredo Rolando Ortiz is a composer, author, educator and recording artist. Born in Cuba, he and his family immigrated to Venezuela when he was eleven years old. At fifteen he began studying the Venezuelan folk harp with his school friend Fernando Guerrero. A year later he became a pupil of Alberto Romero on the Paraguayan harp. Just two years after his first harp lesson, he began medical studies in Medellín, Colombia, while also performing professionally. He supported his medical studies with his performing, and also recorded his first album during this period. Five years later he moved to the United States to continue his studies in music therapy. For eight years—from the time of his graduation from medical school until his wife became pregnant—he balanced his medical work with his musical career. However, in order to have time for his growing family, he decided to dedicate his life to them and to his first love, the harp. He played the harp in the delivery room during the birth of his second daughter, and he considers this his "most important concert." Both *A Light in the Sea* and *Si quedara sin Ti* were written for his wife.

François-Joseph Naderman, the son of a harp maker and music publisher, was the most celebrated harp teacher and player of his day in Paris. His father, Jean-Henri (1735–1799) built many single-action harps together with his friend J.B. Krumpholtz (1742–1790). Following the deaths of Krumpholtz and later his father, François-Joseph and his brother Henri took over the family harp-making business. Naderman managed to achieve favor and position with Napoleon, and after the restoration of the French monarchy in 1815, he was appointed harpist of the Chappelle et Chambre du Roi. In 1825 he was appointed as the first harp professor at the École Royale Conservatoire de Paris, where he worked until his death. The *Seven Sonatas* formed the second part of his *École de la harpe*, published in Paris around 1832. They are cited on the front cover of the earliest available publication as

being adapted for teaching at the conservatory of music. As one plays and listens to these sonatas today, one can envision Naderman sitting alongside his own students, correcting, encouraging, and inspiring them.

Marcel Tournier is among the relatively few important composers who were also virtuoso harpists. Not surprisingly, his output is dominated by the harp, though he did compose choral and stage works, as well as other instrumental compositions, including chamber and piano pieces. Tournier's music is largely impressionistic, although his melodies were often tinged by a romantic spirit. While there are a fair number of concert performances and recordings of his works, Tournier's music has generally remained outside the standard repertoire. However, many recordings of his music have been issued in the past decade, some of which include his *Offrande*. Tournier was born in Paris on January 5, 1879, into a musical family, consisting of four brothers and two sisters. His father was a lutenist and encouraged his sons to play stringed instruments. At age sixteen Marcel exhibited unusual talent and enrolled at the Paris Conservatory to study the harp. His teachers included Alphonse Hasselmans and Raphael Martenot.

Dieudonné-Félix Godefroid was a Belgian harpist who composed for his instrument and for the piano. Godefroid was born at Namur, where his father failed in a theater venture and moved the family to Boulogne-sur-Mer, where he opened a music school. In 1832 Godefroid entered the Conservatoire de Paris to take a harp course. Impressed with the pedal harp perfected by Sébastien Érard, Godefroid elected to pursue a concert career. In 1839 he began a brilliant solo tour through Europe and the Levant. In 1847 Godefroid settled in Paris where he made his debut. Besides his pieces for harp and for piano, on which he was also a virtuoso performer, Godefroid composed masses and two operas, *La Harpe d'or* and *La Fille de Saül*. The *Étude de concert* is one of his most popular concert etudes.

Philip Glass wrote, "Franz Kafka is one of the seminal minds of modernist writing and has proven to be a steadily appealing author for modern audiences." In 1988 Glass found inspiration in Kafka's writings when he composed incidental music for concurrent theatrical adaptations of *Metamorphosis* in Brazil and the Netherlands, and again in 2000, with a chamber

opera based on Kafka's short story "In the Penal Colony." The 1916 short story "Metamorphosis" tells the harrowing tale of Gregor Samsa, who awakens one morning to find that he has been inexplicably transformed into a giant insect. For his *Metamorphosis 2*, Glass drew two movements (III and IV) from an eponymous piano suite, and added to them three movements (I, II and V) from the soundtrack he composed for director Errol Morris' 1988 dramatized documentary *The Thin Blue Line*, which reenacts the crime scene and investigation of a police officer's murder in Dallas.

Argentine composer, bandleader, and bandoneón player Astor Piazzolla and his family immigrated to New York in 1924. He returned to Paris in the 1950s to study with Nadia Boulanger. Piazzolla's distinctive brand of tango, later called *nuevo tango*, includes fugue, extreme chromaticism, dissonance, and elements of jazz. *Nuevo tango* was initially condemned by the old guard of tango composers and bandleaders. *Café 1930* comes from Piazzolla's *Histoire du Tango* (1988).

Piet Kingma was born 1926 in Holland. An oboist, conductor, and composer, and a composition student of Hendrik Andriessen, he wrote a fair amount of chamber music. *Tableaux vivants*, which Kingma composed for his daughter, a professional harpist, is an unpublished work, which the composer made available to Astrid Walschot-Stapp in manuscript.

Program notes by Astrid Walschot-Stapp

Next Week at the National Gallery of Art

ARTEK

With the National Gallery of Art Vocal Ensemble and Piffaro

Claudio Monteverdi's *Vespers of 1610*

January 17, 2010

Sunday Evening, 6:30 pm

West Building, West Garden Court