

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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[www.nga.gov](http://www.nga.gov)

COVER: Paul Cézanne, *The Artist's Son, Paul*, 1885–1890,  
National Gallery of Art, Washington, Chester Dale Collection



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

National Gallery of Art  
2,783rd Concert

**Virginia Virtuosi**

Nancy Jin, *violin*  
Tiffany Richardson, *viola*  
Mark Bergman, *double bass*  
with

Annette Chang-Barger, *violin*  
Danielle Cho, *cello*, and Sophia Kim-Cook, *piano*

Presented in honor of *From Impressionism to Modernism:*  
*The Chester Dale Collection*

April 18, 2010  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Louis Moreau Gottschalk (1829–1869)

*The Banjo*

George Gershwin (1898–1937)

*Lullaby*

Maurice Ravel (1875–1937)

*Mother Goose Suite*

1. Pavane de Belle au bois dormant
2. Petit Poucet
3. Laideronnette, Impératrice des Pagodes
4. Les Entretiens de la Belle at la Bête
5. Le Jardin fèerique

## INTERMISSION

Walter Piston (1894–1976)

*Three Counterpoints*

1. Espressivo con moto
2. Adagio sereno
3. Allego spiccato

Darius Milhaud (1892–1974)

Concert suite from *The Creation of the World*

1. Prelude
2. Fugue
3. Romance
4. Scherzo
5. Final

## The Musicians

### VIRGINIA VIRTUOSI

Winner of the first annual Alumni Ventures award from Yale University in 2008, the string trio Virginia Virtuosi performs chamber music in innovative ways that listeners have described as “turning classical music cool” (*The Fairfax Connection*). In addition to performances at the Corcoran Gallery of Art and the Kennedy Center, Virginia Virtuosi partners with the Arlington Public Schools and the Virginia Commission for the Arts to provide interactive musical programs for youth and adults in Virginia, Maryland, and Washington, DC.

### NANCY JIN

Violinist Nancy Jin enjoys an active career as an orchestral player, chamber musician, and teacher in the metropolitan DC area. A native of Fairfax, Virginia, Jin currently plays in the Amadeus Orchestra, the Fairfax Symphony, the National Philharmonic Orchestra, and the Virginia Chamber Orchestra. In previous years she has played in the National Symphony Orchestra and the Richmond Symphony Orchestra. She is a former member of the Hartford Symphony Orchestra. In 2009 Jin was a soloist with the Winchester Orchestra of Virginia, performing two movements from *The Four Seasons* by Vivaldi. Jin is a founding member of Virginia Virtuosi and a member of the Sage Chamber Players. A dedicated pedagogue, she is a certified Suzuki teacher with a thriving studio of violin students in Ashburn, Virginia. A recipient of undergraduate and graduate degrees from The Cleveland Institute of Music and the Yale University School of Music, Jin has studied under Syoko Aki, Linda Cerone, and Vernon Summers and coached with members of the Tokyo and Miami String Quartets.

### TIFFANY RICHARDSON

An avid chamber musician and founding member of Virginia Virtuosi, violist Tiffany Richardson holds degrees from the University of Maryland School of Music at College Park and the New England Conservatory of Music



in Boston. As an orchestral musician, she has performed with the New World Symphony, the Saint Louis Symphony, and the Richmond Symphony, and has participated in the Aspen Music Festival, Festival Mozaic, and Spoleto Festival USA. Her most recent engagements include the Left Bank Chamber Society and the Washington National Opera at the Kennedy Center. A strong supporter of contemporary music, Richardson performed the United States premiere of Arvo Pärt's *L'Abbe Agathon* at the Aspen Music Festival, and she can be heard on several world premiere recordings as a member of the Boston Modern Orchestra Project. She has studied with Ralph Fielding, Daniel Foster, Carol Rodland, and Michael Tree. A devoted teacher, Richardson enjoys teaching and coaching students from local youth orchestras and high schools.

#### **MARK BERGMAN**

Double bassist, educator, and composer Mark Bergman currently serves on the faculty of George Mason University in Fairfax, Virginia. He is a founding member of the Virginia Virtuosi, solo bassist with the Assisi Music Festival in Italy, and a member of the Peter Britt Festival Orchestra (Jacksonville, Oregon). Bergman formerly served as the principal double bassist with the New Haven Symphony Orchestra and the Mato Grosso Chamber Orchestra in Cuiaba, Brazil, and was a member of the Hartford Symphony Orchestra's double bass section. A graduate of the Yale School of Music, Bergman is completing a doctoral degree in the scholarship of teaching and learning. An author as well as a performer, he is an educational developer for Oxford University Press and has written a book about American popular music that is scheduled for publication in this fall by Cognella Academic Publishers. Bergman's compositions have been performed in North America, South America, and Europe by Assisi Performing Arts, the Connecticut Chamber Players, the Mato Grosso Chamber Orchestra, the Philharmonic Orchestra of the Americas, the Roanoke Symphony Orchestra, and other ensembles. He was a winner of composition contests sponsored by the British International Bass Forum and Kappa Gamma Psi and was featured twice on the blog *Bowed Radio*.

#### **ANNETTE CHANG-BARGER**

Violinist Annette Chang-Barger holds a bachelor's degree from Brown University and graduate degrees from Yale University and the New England Conservatory of Music. She has been a member of the symphony orchestras of Hartford and New Haven, as well as the New World Symphony Orchestra and the Rhode Island Philharmonic Orchestra. She has attended the Tanglewood Music Center and has participated in numerous music festivals, including the Kneisel Hall Chamber Music Festival, the Norfolk Music Festival, and the Pacific Music Festival. She resides in Springfield, Virginia, with her two sons, Noah and Lewis.

#### **DANIELLE CHO**

A native of Los Angeles, Danielle Cho has performed throughout Asia, Europe, and the United States. Awarded a Fulbright Scholarship, she studied with cellist Lluís Claret, who is the godson of Pablo Casals, in Barcelona, Spain. In 2008–2009 she was a member of the Palau de Les Arts Orchestra in Valencia, Spain, under the direction of Lorin Maazel and Zubin Mehta. A dedicated contemporary music advocate, she has performed new music at the Lucerne Festival Academy, where she worked with Pierre Boulez and the Ensemble Intercontemporain; Santa Fe New Music; and the Spoleto USA Festival "Music in Time" series. Additional festival appearances include the Holland Music Sessions; the International Musicians' Seminar at Prussia Cove in Cornwall, England; and the music festivals of Charleston, South Carolina (Spoleto USA), Sarasota, Florida, and Taos, New Mexico, as well as the Schleswig-Holstein Festival in Germany. An avid chamber musician, Cho has worked with members of the Takács, Guarneri, Juilliard, and Brentano String Quartets and played in the New York String Seminar at Carnegie Hall. She holds degrees from the University of Southern California and the New England Conservatory of Music.



## SOPHIA KIM-COOK

Born in Montréal, Québec, pianist Sophia Kim-Cook began her music studies at age six at Montréal's École de musique Vincent d'Indy and quickly defined her talent, winning the Canadian Music Competition just one year later. She continued to pursue piano studies at the Conservatoire de musique de Québec, and McGill University. Kim-Cook has won competitions as a soloist (the McGill Symphony Orchestra Competition) and as an accompanist (the Eckhardt-Gramatté Competition). Having relocated to the United States with her husband, she is now active in this country, serving as a collaborative pianist for the Eastern Trombone Workshop, the Mid-Atlantic Flute Competition, the National Gallery of Art Orchestra, and the Washington Concert Opera, and performing with members of the National Symphony Orchestra and the United States Army Band. Kim-Cook also teaches classes in early childhood music at the Levine School of Music.

## Program Notes

Chester Dale (1883–1962) was an astute businessman who made his fortune on Wall Street in the bond market. He thrived on forging deals and translated much of this energy and talent into collecting art. His magnificent collection, which he bequeathed to the National Gallery of Art, is a monument of French painting from the late nineteenth and early twentieth centuries. It is the subject of an exhibition currently on view at the Gallery that includes such masterpieces as Jean-Baptiste-Camille Corot's *Forest of Fontainebleau* (1834), Auguste Renoir's *A Girl with a Watering Can* (1876), Mary Cassatt's *Boating Party* (1893/1894), Edouard Manet's *Old Musician* (1862), Pablo Picasso's *Family of Saltimbanques* (1905), and George Bellows' *Blue Morning* (1909). Other artists represented include Paul Cézanne, Edgar Degas, Vincent van Gogh, Henri Matisse, Amedeo Modigliani, and Claude Monet. Portraits of Dale by Salvador Dalí and Diego Rivera are included in the show, along with portraits of Dale's wife Maud (who was an artist in her own right and greatly influenced her husband's interest in art) painted by George Bellows and Fernand Léger.

In honor of the exhibition, the members of Virginia Virtuosi have selected works by composers whose impact on the development of music can be compared with the impact on the world of art of the painters represented in the exhibition. Corot, Gottschalk, and Manet represent the late stages of romanticism in the middle of the nineteenth century; Ravel, who is sometimes described as an impressionist composer but more accurately identified as a symbolist, was deeply influenced by the work of Degas, Monet, and Renoir; and the paintings of Bellows, Léger, Matisse, Modigliani, and Picasso find echoes in the music of the iconoclast Milhaud and the modernist Piston. George Gershwin was personally acquainted with Chester Dale and was inspired by Dale's collection to collect art himself. Although Gershwin did not have much time to do so (he died at age 39), he did collect significant works by Thomas Hart Benton and other American painters who were breaking new ground in the 1930s.

*Program notes by Stephen Ackert, head, music department, National Gallery of Art*

*Virginia Virtuosi*

Upcoming Performances

**Children's Concert:**

***The Further Adventures of Peter and the Wolf***

Sunday, June 6, 2010

2:30 pm

The Historic George Washington Hotel

Grand Ballroom

Winchester, Virginia

~ ~ ~

Thursday, June 24, 2010

6:00 pm

John F. Kennedy Center for the Performing Arts

Millennium Stage

~ ~ ~

[www.virginiavirtuosi.com](http://www.virginiavirtuosi.com)

*Virginia Virtuosi*

presents

*The French Connection*

Franco-American Classical Music in the Jazz Age

Music by Gershwin, Gottschalk, Milhaud, and Ravel

Sunday, April 18, 2010

6:30 pm

National Gallery of Art

West Garden Court

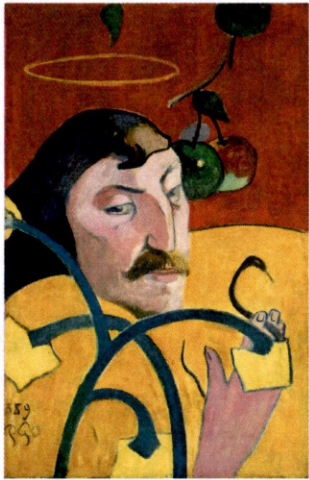
Washington, DC

Presented in honor of

*From Impressionism to Modernism:*

*The Chester Dale Collection*





"Self Portrait" Paul Gauguin

Often called the first truly "Pan American" artist, **Louis Moreau Gottschalk** (1829 – 1869) grew up in Louisiana and traveled extensively, throughout the Caribbean and South America. He was noted as a piano virtuoso and his compositions include works for solo piano, symphony orchestra, and opera. Gottschalk effortlessly blended European forms with American musical language making his musical voice distinctive, unique, and instantly recognizable.

The banjo inspired two Gottschalk compositions for solo piano in the 1850s. An instrument with African roots, the banjo was first played in North America by enslaved Africans. It achieved international popularity in the nineteenth century through its association with minstrelsy, the first musical and theatrical form recognized by European audiences as distinctively American. Gottschalk displayed such an intimate understanding of the mechanics of the banjo that modern banjo players play his works with very little alteration to the original score. Musicologist Paul Ely Smith has argued that Gottschalk's *The Banjo* is "the most detailed and complete surviving contemporaneous record of mid-nineteenth century African-American banjo music." The earlier and less well-known version of *The Banjo* is presented this evening arranged for string trio.

Like Gottschalk, French artist Paul Gauguin (1848 – 1903) traveled extensively, including stays in the Caribbean, Panama, and Tahiti. Gauguin's style successfully blended traditional European artistic forms like the self-portrait and the female nude with exaggerated body proportions, geometric designs and stark color contrasts more commonly associated with non-Western forms. In this sense, both Gottschalk and Gauguin were pioneers among late nineteenth century artists in the integration of non-European artistic influences into traditional European forms.

Gauguin's self-portrait of 1889 was painted during his "synthesis" period. Synthesis artists like Paul Gauguin, Émile Berbard and Louis Anquetin strove for a balance between (i.e. a synthesis of) form and feeling by capturing the outward appearance of the object with attention to aesthetic

considerations like line, balance and emotional expression. Likewise, Gottschalk's *The Banjo* is not simply a transcription of nineteenth century banjo music, but is the composer's attempt to invoke "feeling" of banjo playing within the structure of classical music form.



"Blue Morning" George Bellows

More than any other composer of the early twentieth century, **George Gershwin** (1898 - 1937) bridged the gap between "serious music" and "popular music." He began his professional career in New York at the age of fifteen as a song plugger and had his first major hit as a composer in 1920 with Al Jolson's recording of *Swanne*. Along with his contemporaries Irving Berlin, Cole Porter, and Richard Rogers, Gershwin's music defined the "Golden Age" of Tin Pan Alley. By the age of thirty, Gershwin was America's most famous and widely accepted composer of concert music.

Gershwin's populist approach to composing melded popular song styles and jazz elements with classical forms. His wildly successful piano concerto *Rhapsody in Blue* (billed as "An Experiment in Modern Music") was premiered by the Paul Whiteman band in 1924 and earned Gershwin both critical and popular acclaim. Gershwin went on to compose other influential concert music, including two operas (*Porgy and Bess* and *Blue Monday*), a tone poem (*An American in Paris*) and another piano concerto (*Piano Concerto in F*). *Lullaby*, composed in 1919 for string quartet, was Gershwin's first foray into a traditional classical music genre. The work blends well-crafted melodies, Latin-tinged rhythms, and a charming approach to string timbres.

Gershwin represented a new generation of American composers trained in America and focused on developing a new American style. Like Gershwin,



American artist George Bellows (1882 – 1925) also developed his craft in the United States during this same period while living in Manhattan. Associated with the Ashcan school, Bellows and members of a group called “The Eight” also incorporated a populist approach in their choice of subjects. Art historian M. Sue Kendall observed that “shortly after 1900 (these artists) began to portray ordinary aspects of city life in their paintings.”

Bellows’ *Blue Morning* (1909) bears a strong titular resemblance to Gershwin’s first opera, *Blue Monday*, and was painted the same year as his most famous work, *Stag at Sharkey’s*. Both paintings utilize swift brushstrokes and a gritty, unromanticized perspective on their subjects. *Blue Morning’s* view of working class New Yorkers at a construction site framed by the support columns of an elevated train convey Bellows’ interest in the rhythms of daily life in a modern, urban environment.



"The Boating Party" Mary Cassatt

Both Maurice Ravel’s (1875 – 1937) *Mother Goose Suite* and Mary Cassatt’s (1844 – 1926) *The Boating Party* explore the innocence of childhood. Ravel based his musical exploration on a collection of tales first collected in the late seventeenth century by Charles Perrault and published as *Stories and Tales of Olden Times, with Morals*. Originally written for piano and later orchestrated, Ravel himself noted "the idea of evoking in these pieces the poetry of childhood naturally led me to simplify my style and to refine my means of expression."

Mary Cassatt grew up in Pittsburgh and spent much of her later life working in France where she exhibited alongside the French Impressionists at the invitation of Degas. Representations of mothers and children dominated much of her work during the late nineteenth century, including *The Boating*

*Party* where an infant lies supine in her mother’s arms. The focal point of the painting is the shaded infant’s face, protected by her mother’s bonnet.

Both Ravel’s treatment of instrumental timbre and Cassatt’s use of paint features color as an expressive tool. In Cassatt’s painting, the strong, cool greens and blues of *The Boating Party* are balanced by the warmer pink tones in the infant’s clothing. In *Mother Goose Suite*, Ravel utilizes ephemeral harmonics in his string writing and non-functional sonorities colored by the addition and subtraction of different instruments.



"Maud Dale" Fernand Léger

French artist, filmmaker, and ceramicist Fernand Léger (1881 – 1955) experimented with many artistic styles throughout his career, including surrealism and cubism. His ideas about form and art objects were influential among many prominent twentieth century artists. Léger’s portrait of Maud Dale (1935) emerged from a period in Leger’s life described by author and historian Judi Freeman as centered on the “cult of the object.” Freeman observes

“Léger’s fascination with the isolated object increased in the late 1920s, when he embarked on a series of drawings and paintings in which single objects, ranging from a hand to leaves or a bunch of keys, were either seen at close range or were juxtaposed with other seemingly unrelated objects... In paintings, objects were rendered flatly, with strong contours and filled-in colour set against simple decorative planes.”

Léger expressed this idea in 1945 stating "the *object* in modern painting must become the *main character* and overthrow the subject. If, in turn, the human form becomes an object, it can considerably liberate possibilities for the modern artist." Léger's concept was to represent the art subject (in this case, Maud Dale) as an object only and removed from sentimental symbolism. This



explains and contextualizes the flat rendering, lack of facial expression, and strong contrasting lines and colors in the composition.

Although he occasionally composed programmatic works, composer Walter Piston (1894 – 1976) is best known for eschewing the neo-romantic strain in American classical music and composing “absolute music” based upon traditional forms. His deft handling of fugues, canons, and other aspects of counterpoint are especially noteworthy. Musicologist Howard Pollack observed, “One can readily discern in his music an engineer’s concern for formal precision, a painter’s care for coloristic detail and a violist’s attention to inner voices.”

Written in 1974, a mere two years before his death, *Three Counterpoints* showcases musical beauty in its melodic lines, blend of timbres, and rich counterpoint. “Meaning” cannot be found by following a superimposed “script” or musical program. Instead, the composer revels in the pure joy of sound and form. Therefore, both Piston’s *Three Counterpoints* and Léger’s *Maud Dale* celebrate the primacy of pure art (sound or object). Their subjects (art object and musical themes) do not derive meaning as personal or cultural symbols but are beautiful in the use of line, form, shape, contrast, and other characteristics intrinsic to the objects themselves.

#### *About The Chester Dale Collection*

New York investment broker Chester Dale’s 1962 bequest made the National Gallery of Art one of the leading repositories in North America of French art of the late-19th and early 20th centuries. From Impressionism to Modernism: The Chester Dale Collection, on view in the Gallery’s West Building from January 31, 2010 through July 31, 2011, will bring together 81 of the finest French and American paintings that Dale and his wife Maud, an artist and critic, assembled from the 1920s through the 1950s. The exhibition and its accompanying book will explore the Dales’ passion and talent for acquiring great art. Many of the works in the show are among the most renowned masterpieces in the history of art, but due to a stipulation in the bequest, may only be seen at the National Gallery of Art in Washington, DC.

French-Jewish composer **Darius Milhaud** (1892 – 1974) was one of a group of six modernist French composers (Auric, Durey, Honegger, Poulenc and Tailleferre were the others) known collectively as *Les Six* (the six). Striving to integrate the sounds of everyday life with popular music forms like circus music and jazz, *Les Six* was also a reaction to the influence of German composers, especially Wagner. In 1923, Milhaud penned *The Creation of the World* after hearing live jazz music performed in Harlem. This historic and influential work was among the first to synthesize stylistic elements from the jazz and classical traditions. Listeners may hear similarities with George Gershwin’s piano concerto *Rhapsody in Blue*, but Milhaud’s six-movement ballet suite actually pre-dates Gershwin’s composition by a year. Originally composed for orchestra, Milhaud wrote this unusual arrangement for strings and piano in 1926.

*The Creation of the World* was conceived as a ballet based upon Blaise Cendrars’ 1920 collection of African mythology, *Anthologie Nègre*. Milhaud worked closely with artist Fernand Léger (1881 – 1955), who designed elaborate sets and costumes for the 1923 production. In 1939, Milhaud was forced to flee France due to the rise of Nazi Germany and he secured a teaching post at Mills College in Oakland, California in 1940. A year later, Léger joined him on the faculty of the all-women’s college.



“Still Life: Le Jour” Georges Braque

The Chester Dale Collection includes artists central to the development of Cubism including Fernand Léger, Pablo Picasso and Georges Braque (1882 – 1963). In Braque’s *Still Life: Le Jour* (1929), the artist melds multiple perspectives of various recognizable, common objects. For example, the newspaper occupying the focal point of the painting faces both the viewer and angles back along the table. Likewise, Milhaud pioneered the use of multiple, simultaneous keys into his compositions, a technique called “polytonality.” The audience perceives the pull of a tonal center, but that pull (i.e. perspective) is often in more than one direction at any given time. The effect is as if Milhaud’s European perspective of jazz is skewed as if seen through a kaleidoscope.