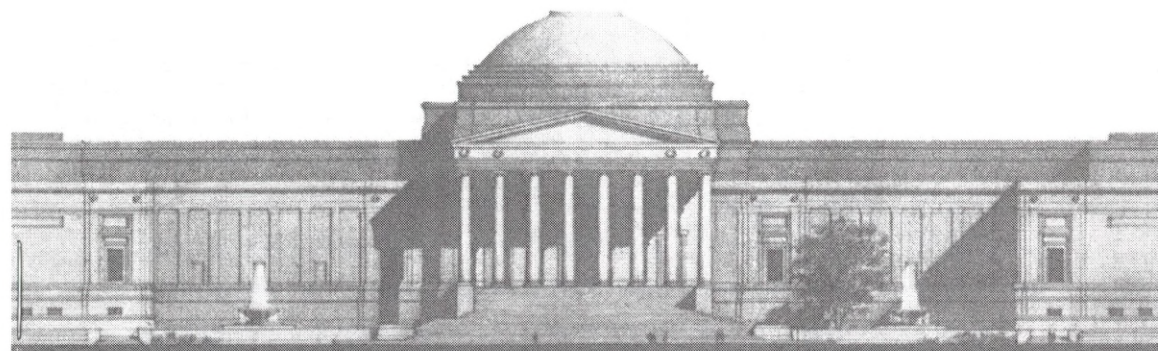


The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.



The Seventieth Season of  
The William Nelson Cromwell and F. Lammot Belin

## Concerts

National Gallery of Art  
2,858th Concert

### **Verdehr Trio**

Walter Verdehr, violin  
Elsa Ludewig-Verdehr, clarinet  
Silvia Roederer, piano

Presented in honor of  
*Warhol: Headlines*

November 23, 2011  
Wednesday, 12:10 pm  
West Building Lecture Hall

*Admission free*

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

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

## Program

Ludwig van Beethoven (1770–1827)  
*Andante and Allegro*, op. 43, no. 14  
From *Creatures of Prometheus* (1801)

Gian Carlo Menotti (1911–2007)  
*Trio* (1996)  
Capriccio  
Romanza  
Envoi

Michael Daugherty (b. 1954)  
*Ladder to the Moon* (2011)  
Night, New York  
Looking Up  
*Washington Premiere Performance*

David Winkler (b. 1948)  
*Warhol Appassionata* (2011)  
Molto espressivo  
Adagio  
Allegro, energico  
*World Premiere Performance*

## The Musicians

A leading ensemble in the field of new music, the Verdehr Trio has commissioned more than two hundred works from some of the world's most eminent composers. When the Verdehr Trio began its work in the 1970s, the repertoire for clarinet trios consisted of a handful of works by Bartok, Berg, Ives, Khachaturian, Krenek, Milhaud, Poulenc, and Stravinsky. Now that the number of works for clarinet trio has grown significantly, it can be recognized as a major musical genre together with the piano trio, woodwind and brass quintets, and the piano quartet. To round out its repertoire with classical and romantic works, the Trio has rediscovered as well as transcribed eighteenth- and nineteenth-century pieces for inclusion in its recitals. The ensemble has also commissioned double concertos for violin and clarinet and orchestra as well as trio concertos for violin, clarinet, piano, and orchestra.

In addition to producing recordings of the new works written for it, the Verdehr Trio has originated a video series, *The Making of a Medium*, hosted by celebrated commentator and author Martin Bookspan, featuring prominent composers and their works written for the ensemble. The subject of an article in the *New Grove Dictionary of Music and Musicians*, the Trio won an Adventurous Programming Award from the American Society of Composers and Publishers and Chamber Music America. Currently in residence at Michigan State University in East Lansing, the Verdehr Trio maintains a website at [www.verdehr.com](http://www.verdehr.com).



## Program Notes

Among the foremost artists of the twentieth century, Andy Warhol's visual vocabulary has become a part of the vernacular from which it originally derived. The exhibition *Warhol: Headlines* brings together works that the artist based largely on headlines from the tabloid news. Warhol had a life-long obsession with the sensational side of contemporary news media, and examples of his source materials for the works of art are presented for comparison, revealing Warhol's role as both editor and author. Because his art traversed high, low, and popular culture and could be experienced in the gallery, museum, or concert setting, Warhol continues to be relevant and inspire presentations in new contexts. In addition to this concert, there will be a special performance in the exhibition space on December 10 at 3:30 pm. The exhibition remains on view until January 2, 2012.

Andy Warhol was deeply involved in music as a listener, interpreter, and presenter, and collaborated throughout the 1960s and 1970s with Lou Reed, John Cale, and the Velvet Underground. In New York City, he followed the avant-garde music of John Cage, and subscribed to the Metropolitan Opera. A loyal opera fan throughout his life, Warhol attended the world premiere of Samuel Barber's *Vanessa* on January 15, 1958, produced by Gian Carlo Menotti. In an exchange of notes after the performance, Warhol congratulated the opera's set and costume designer, Cecil Beaton, and sent him a copy of the catalogue from his most recent exhibition, *Golden Pictures*. Warhol's writings make frequent reference to his near-obsession with the voice of Maria Callas, from his presence in the audience in 1956 at the Metropolitan Opera, as she sang the title role in *Norma*, to her farewell recital in 1974 at Carnegie Hall, which Warhol attended. Warhol also went to great lengths to create his print, *Beethoven*, which he fastidiously reworked before he felt it was complete.

Beethoven's *Andante and Allegretto*, op. 43, no. 14, is taken from the ballet *Creatures of Prometheus*, op. 43. Written between 1800 and 1801, it was Beethoven's introduction to the Viennese stage and its first performance was given in the Burgtheater in Vienna on March 28, 1801. The ballet consists of

an overture, an introduction, and sixteen dance numbers. Dance number fourteen was originally scored for oboe, bass horn, and orchestra. It has been arranged for violin, clarinet, and piano by the Verdehr Trio.

The commission for Gian Carlo Menotti's *Trio* for violin, clarinet, and piano began with a letter that Walter Verdehr wrote to the composer in 1987. Two years later Menotti agreed to the project, but was unable to place it in his schedule until 1995, when he offered to present it for a Verdehr Trio concert at Carnegie Recital Hall in honor of the fiftieth anniversary of the United Nations. Only the second movement was completed for that concert, and, due to injuries from a fall, Menotti requested postponement of the premiere of the full three-movement *Trio* until the celebration of his eighty-fifth birthday the following year. He managed to finish the first movement by that date, and the Verdehr Trio premiered the first two movements at the 1996 Spoleto Festival in Italy. Menotti promised to send the third movement in time for a concert to be held in September 1996 at Michigan State University in honor of his birthday. The final movement did not arrive in East Lansing, however, until that concert, too, had passed. Nevertheless, the Trio felt honored by Menotti's intense effort to complete the work, in spite of his age and physical difficulties, and since then has regularly presented it in concert.

Rich with cultural and political allusions and bearing the stamp of classic modernism, Michael Daugherty's music mixes tonalities and blocks of contrasting sound with eloquent and stirring melodies. Daugherty first received international attention in 1994, when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his *Metropolis Symphony* at Carnegie Hall. Since that time, Daugherty's music has entered the orchestral, band, and chamber music repertory and made him one of the ten most performed living American composers, according to the League of American Orchestras,

About *Ladder to the Moon*, Daugherty writes:

*Ladder to the Moon* is inspired by the urban landscapes of American artist Georgia O'Keeffe (1887–1986), who lived and painted in Manhattan before moving to New Mexico in 1934. From 1925 to 1930, O'Keeffe created more than twenty paintings of newly



constructed New York skyscrapers, such as the Radiator Building and the Shelton Hotel. Like Alfred Stieglitz and other experimental photographers of the era, O’Keeffe discovered a different reality in the form of skyscrapers, simultaneously realistic and abstract. Although Stieglitz (her husband at the time) claimed it was an impossible idea for a woman to paint New York, O’Keeffe went on to create some of her finest work during this time, motivated by her own conviction that “one can’t paint New York as it is, but rather as it is felt.”

*Night, New York* is my musical perspective on skyscrapers as seen by O’Keeffe from an elevated height in New York at night: she often painted from her high-rise apartment on the thirteenth floor of the Shelton Hotel. Like her paintings, which featured only one or two buildings in the calm of the night, the music of this movement is intimate. Soulful woodwind melodies rise in dark soaring spirals to evoke a nocturnal view. A violin plays repeated pizzicato (plucked) and arco (bowed) patterns, providing a counterpoint like the visual rhythm of hundreds of brightly lit windows on a skyscraper seen from afar.

*Looking Up* offers another musical perspective on skyscrapers, as seen from below. In 1927 O’Keeffe painted the Radiator Building, looking from the ground up and leading the eye upward on a ladder of vision. In this movement I have composed a ladder of sound, featuring virtuosic and expressive music for the violin in ascending vertical lines.

Executive and artistic director of the New York-based ensemble Chamber Players International since 1998, David Winkler has been composer-in-residence with the Aspen Music Festival, the Banff Centre, the Chautauqua Opera, the Lincoln Center Institute, and Opera Omaha. He has more than two hundred compositions to his credit, including three symphonies, six operas, two violin concertos, a piano concerto, and numerous chamber music works.

About *Warhol Appassionata*, Winkler writes:

*Warhol Appassionata* is a new work I have composed for the Verdehr Trio and this concert celebration of *Warhol: Headlines* at the National Gallery. When the opportunity arose to create this work, my first thought was to develop a thematic idea or an aesthetic approach for the project. I immediately began perusing the works of Andy Warhol in museums, catalogues, books, and films—works I had already known and works that were new to me—to see as much as I could see. I found myself returning to the *Beethoven* prints for several reasons (and not just the obvious composer reference). In the texture and multi-level activity of these works, I could see the connection between Warhol and Beethoven. The vertical dimension in these portraits is the critical link to classical music and the world of counterpoint and harmony that I believe makes musical development possible. As for the title, I have tried to give equal weight to both the artist and his composer-subject while at the same time implying something about my new work.

*Program notes by Walter Verdehr*

Next week at the National Gallery of Art

**Steven Spooner, pianist**

Music by  
Liszt and Fairouz

November 27, 2011

Sunday, 6:30 pm

West Building, West Garden Court