

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.

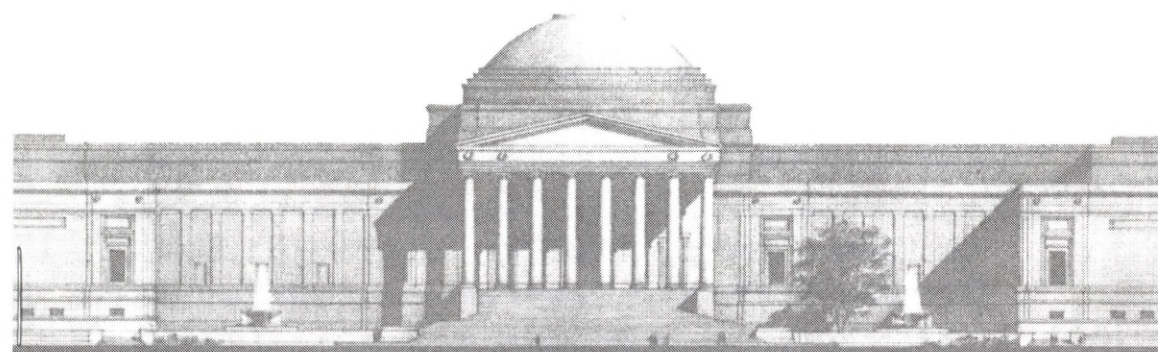
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue nw
Washington, dc

www.nga.gov

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.



The Seventy-first Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,924th Concert

National Gallery of Art Chamber Players
Peter Wilson, guest conductor
with
Miranda Cuckson, violinist
Julia Bruskin, cellist

Second concert with composer-in-residence Jeffrey Mumford

February 10, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Music by Jeffrey Mumford (b. 1955)

linear cycles vii (cambiamenti ii) (1979, revised. 1993)

eight musings . . . revisiting memories (2005)

Washington, DC, Premiere Performance

eight aspects of appreciation II (2012)

World Premiere Performance

INTERMISSION

two rhapsodies for cello & strings (2009–2010)

- I. revisiting *variazioni elegiaci* . . . within the fabric of caressing air
- II. echoing fields . . . spreading light

Washington, DC, Premiere Performance

an expanding distance of multiple voices (2005)

- I. Estatico e molto appassionato
- II. Sparso ed espansivo
- III. Molto delicatissimo ed etereo possibile
- IV. Molto appassionato
- V. Maestoso

The Musicians

NATIONAL GALLERY OF ART CHAMBER PLAYERS

Consisting primarily of small ensembles from within the membership of the National Gallery of Art Orchestra, the National Gallery of Art Chamber Players has provided appropriate chamber music in honor of a number of recent Gallery exhibitions, including music by nineteenth-century French and Belgian composers in honor of *The Darker Side of Light: Arts of Privacy, 1850–1900* (2009); Renaissance Spanish music in honor of *The Art of Power: Royal Armor and Portraits from Imperial Spain* (2009); Music by Gershwin, Joplin, and Milhaud in honor of *From Impressionism to Modernism: The Chester Dale Collection* (2011); and music for silent films from Catalonia in honor of *Joan Miro: The Ladder of Escape* (2012). Chamber Players participating in tonight's concert are:

Laura Knutson and Bruno Nasta, *violinists*

Jennifer Ries and George Ohlson, *violists*

Marcio Botelho, *cellist*

Edgardo Malaga, *bassist*

PETER WILSON

A native of Cleveland, Ohio, violinist and conductor Peter Wilson currently serves as music director of the Waynesboro Symphony Orchestra and has conducted the National Gallery of Art and National Symphony orchestras. A violinist with the United States Marine Band ("The President's Own") for nearly two decades, he has been featured as a soloist with the ensemble in many venues, including the American Embassy in Paris, Chicago's Comiskey Park, the Presidential Retreat at Camp David, and the Vatican. Most recently, Wilson performed with Stevie Wonder at the Library of Congress in the world premiere of Wonder's *Sketches of a Life*. Having begun his professional career as concertmaster of the Walt Disney World Orchestra, Wilson is a graduate of Northwestern University and the Catholic University of America, where he earned a doctor of musical arts degree and was resident conductor of the university symphony orchestra.

MIRANDA CUCKSON

A winner of the Juilliard School of Music's Presser Award and Richard F. French Prize for best doctoral dissertation, violinist Miranda Cuckson is highly acclaimed for her performances of a wide range of repertoire, from classical through contemporary. Her active performing career has taken her to the Berlin Philharmonie, Carnegie Hall, Guggenheim Museum, Library of Congress, Miller Theatre, Museum of Modern Art, and 92nd Street Y, and she has been featured in the Bard, Bodensee, Bridgehampton, Lincoln Center, Marlboro, and Portland music festivals. Her recent projects include performing Walter Piston's *Violin Concerto no. 1* at Carnegie Hall with the American Symphony Orchestra and the world premiere of Jeffrey Mumford's *through a stillness brightening* for violin and chamber ensemble.

A champion of contemporary music, Cuckson has worked with composers John Adams, Elliott Carter, George Crumb, and Helmut Lachenmann, and last year she performed a new work by Harold Meltzer, commissioned for her by the Library of Congress. At Juilliard, she studied violin with Felix Galimir, Dorothy DeLay, Robert Mann, and Shirley Givens, with additional study under Fred Sherry and the Juilliard String Quartet. She currently teaches at Mannes College / The New School for Music in New York City.

JULIA BRUSKIN

Since her concerto debut with the Boston Symphony Orchestra at age seventeen, cellist Julia Bruskin has established herself as one of the premiere cellists of her generation. A frequent guest at summer music festivals, she has performed at La Jolla Summerfest, Mostly Mozart, Caramoor, Saratoga, Bard, and Norfolk, and toured with the Musicians from Ravinia. First-prize winner in the 2004 Schadt String Competition and a prizewinner in the International Johannes Brahms Competition in Austria, she performed Samuel Barber's *Cello Concerto* in 2007 at Avery Fisher Hall. Among the symphony orchestras that have featured Bruskin as a soloist are those of Nashville, Utah, and

Virginia. Her recent CD of music by Beethoven, Brahms, and Dohnányi was praised by *Fanfare* magazine for its "exquisite beauty of sound and expression." Born in Boston, Massachusetts, Bruskin began cello lessons at age four. She completed the five-year double degree program at Juilliard and Columbia University, working with Timothy Eddy and Joel Krosnick. She is currently on the cello faculty of the Aaron Copland School of Music at Queens College in Queens, New York.

JEFFREY MUMFORD

Born in Washington, DC, composer Jeffrey Mumford brings to his three-week residency at the National Gallery of Art a deep love for the Gallery, which he frequented with his family in his formative years. He also brings the fruits of a flourishing career as composer and teacher at the Washington Conservatory of Music, Bowling Green State University, the Oberlin College Conservatory of Music, and Lorain County Community College in Lorain, Ohio, where he is a distinguished professor.

Among the numerous fellowships, grants, awards, and commissions Mumford has received are those awarded by the Aaron Copland School of Music at Queens College, Alice M. Ditson Fund of Columbia University, American Academy of Arts and Letters, American Society of Composers, Authors, and Publishers (ASCAP), Guggenheim Foundation, National Black Arts Festival, National Endowment for the Arts, Oberlin College Conservatory of Music, Ohio Arts Council, and the University of California. His works have been performed in prestigious venues worldwide by the Atlanta, Cincinnati, Cleveland, Detroit and National symphony orchestras as well as the American Composers' Orchestra, Minnesota Orchestra, and Saint Paul Chamber Orchestra. His chamber works have been performed by the Borromeo, Corigliano, and Pacifica string quartets as well as the CORE and Empyrean ensembles, Imani Winds, and Los Angeles Philharmonic New Music Ensemble, among others.

Following this residency at the National Gallery, Mumford will travel to Cincinnati, where some of the works heard this evening will be performed by the Blue Ash Montgomery Symphony Orchestra. Recently selected for a residency with the Milwaukee Youth Symphony Orchestra, Mumford has also completed residencies at the Alba, Italy, Music Festival and the Chamber Music Conference and Composers Forum of the East in Bennington, Vermont, to which he has been invited to return later this year.

Five of Mumford's recent chamber works were issued on the Albany Records label, and Capstone Records has released *Telling Tales*, a recording project sponsored by the Cleveland Composers Guild. Jeffrey Mumford's music is published by Theodore Presser Company and Quicklight Music, and he is represented by Carlson & Carlson Arts Contractors.

Program Notes

Tonight's program is the second of three concerts to be presented during composer Jeffrey Mumford's three-week residency at the National Gallery of Art. Sponsored jointly by the Gallery's music department and its equal employment opportunity department, the residency is both part of the Gallery's observation of African American History Month and a new phase of the institution's long-standing relationship with composers. The Gallery's first head of music programs, Richard Bales, was appointed in 1943, shortly after he had composed and successfully submitted a musical score for the first informational film the Gallery produced, titled *Your National Gallery*. Bales' successor, George Manos, also a composer, continued the practice of organizing and presenting on an annual basis an American Music Festival devoted exclusively to music by American composers. By the time he retired in 2004, Manos had brought the number of such festivals up to sixty-one, making it the longest-running festival of its kind in the world.

The current head of music at the Gallery, Stephen Ackert, has encouraged a number of composers to write new music for world premiere performance in Gallery concerts. Highlights include Allen Fletcher's *Woman with a Balance* for violin and piano (inspired by the eponymous painting by Johannes Vermeer); Jessica Krash's *Be Seeing You* (inspired by paintings by women in the National Gallery and the National Museum for Women in the Arts); and John Musto's *Later the Same Evening* (an opera inspired by five paintings by Edward Hopper).

The third and final concert of Jeffrey Mumford's residency at the Gallery takes place on Sunday, February 17, at 6:30 pm in the West Building, West Garden Court. The Avalon String Quartet will be joined by pianist Winston Choi to play a program that includes the Washington, DC, premiere performances of Mumford's *a celebration of Elliott* (2006) and *toward the deepening stillness beyond visible light* (2004).

Mumford's *linear cycles vii (cambiamenti ii)* was originally written in 1979 for William Fitzpatrick, who at the time was the first violinist of the New York String Quartet. The opening motive initiates various sections of the piece, which can be seen as an ongoing set of variations.

eight musings . . . revisiting memories was written for Ole Bohn in 2005, who premiered it at the Monadnock Festival in New Hampshire. As the title implies, it is a recasting of fragments of earlier chamber works, seen in a new light in the context of a work for solo violin.

eight aspects of appreciation was originally commissioned by Robert Mann, the legendary long-time first violinist of the Juilliard String Quartet, as a duo for violin and viola to play with his son, Nicholas. In 1996 the composer expanded the work and transformed it into a duo for violin and cello (*eight aspects of appreciation II*) at the behest of violinist Miranda Cuckson and cellist Julia Bruskin. Receiving its world premiere as a violin and cello duo in tonight's concert, the work is a set of miniature variations. Although each variation is distinct in its developmental scenario and mood, there are also within each of them a fair number of references to other variations. This is particularly the case in the eighth one, which acts as a kind of summation as it brings the work to a close.

two rhapsodies for cello & strings consists of the first two of an ongoing set of works for cello and string orchestra or ensemble. They are reworkings and enlargements of two earlier works by Mumford, taking as their respective points of departure the solo viola work *revisiting variazioni elegiaci* (later reworked for solo cello) and a movement from his string trio *in soft echoes . . . a world awaits*.

an expanding distance of multiple voices is a set of variations for solo violin that was commissioned by a Washington, DC-based consortium consisting of Philip Berlin, Otho Eskin, Pamela Johnson, and Kathryn Judd. The composer writes: "The work is a musical salute to Lina Bahn for her commitment to the music of our time, both in a solo capacity and as a member of the Corigliano String Quartet. Cast in five movements, it displays many changes of mood, tempo and timbre. As is the case in my work for solo viola

wending, much of the harmonic material is based on the letters of its dedicatee's name (in this case linA BAHn). [B is the equivalent in German musical spelling of the note B-flat, while H is the equivalent of B-natural. The first four movements] are played together without pause. The title suggests a layered space, suspended and vast, in which many sources and gradations of light radiate from the continually shifting pockets of its interior."

Program notes based on materials provided by Jeffrey Mumford

Concerts in February at the National Gallery of Art

National Gallery of Art Chamber Players
With Miranda Cuckson, violinist, and Julia Bruskin, cellist

Music by Jeffrey Mumford, composer-in-residence
Presented in honor of African American History Month

February 17, 2013
Sunday, 6:30 pm
West Building, West Garden Court



Poulenc Trio

Music by Duke Ellington and other composers
Presented in honor of African American History Month

February 24, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Corrections to the program:

In addition to the players listed in the program, the National Gallery of Art New Music Ensemble includes cellist Robert Battey.

At next week's concert, on Sunday, February 17, 2013, at 6:30 pm in the West Garden Court, the performers will be the Avalon String Quartet and pianist Winston Choi. As the third and last concert with composer-in-residence Jeffrey Mumford, it will feature the following program of works by him:

in forests of evaporating dawns (1996)

a celebration of Elliott (2006)

Washington, DC, Premiere Performance

for Elliott (1983-1984)

a landscape of interior resonances (2001)

- I. Molto sonoro e luminoso
- II. Lontano quasi una eco
- III. Esplosivo e quasi eccessivo

toward the deepening stillness beyond visible light (2004)

Washington, DC, Premiere Performance