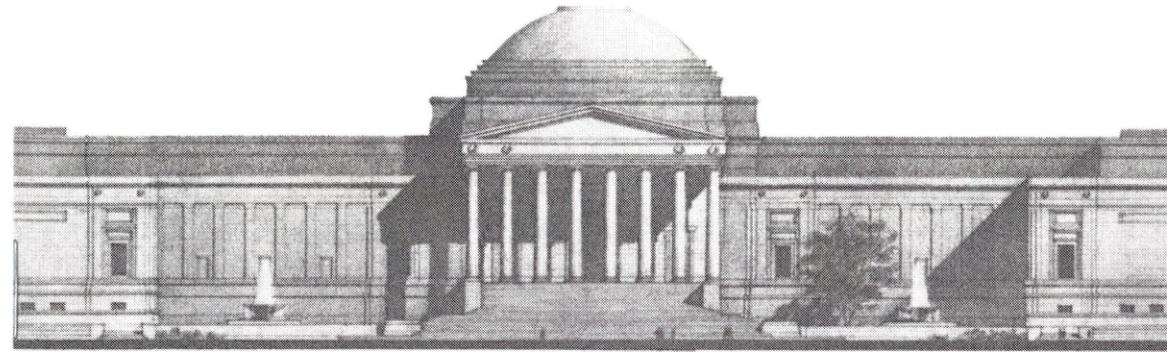


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Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

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The Seventy-Third Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
3,052nd Concert

Ana Vidovic, guitarist
National Gallery of Art Chamber Players

Presented in connection with the
European Month of Culture

May 17, 2015
Sunday, 3:30 pm
West Building, West Garden Court

Program

Antonio Vivaldi (1678–1741)

Concerto for Two Violins and Cello in D Minor, op. 3, no. 11, RV 565 (1711)

Allegro

Allegro

Largo e spiccato

Allegro

Bruno Nasta and Simon Rundlett, soloists

Vivaldi, rev. Alfredo Casella (1883–1947)

Concerto alla rustica for Strings in G Major, RV 151 (1730)

Presto

Adagio

Allegro

Vivaldi

Chamber Concerto in D Major, RV 93 (1731)

[Allegro giusto]

Largo

Allegro

Fernando Sor (1778–1839)

Introduction and Variations on a Theme by Mozart, op. 9 (1821)

Agustín Barrios Mangoré (1885–1944)

Una Limosna por el Amor de Dios (Alms for the Love of God) (1944)

The Musicians

Croatian guitarist Ana Vidovic is known for her beautiful tone, precise technique, well-defined phrasing, and extremely thoughtful artistry and musicianship. Since first taking the stage in 1988, her performance career includes recitals, concerto engagements, and festival appearances in many of Europe's cultural destinations such as Budapest, Copenhagen, London, Oslo, Paris, Rome, Salzburg, Vienna, Warsaw, and Zagreb. Her tours have also taken her to Australia, Brazil, Israel, Japan, Korea, and Mexico. In North America, audiences have seen her on the stages of Austin, Baltimore, Boston, Dallas, Houston, Las Vegas, New York City, Portland (Oregon), San Francisco, St. Louis, Toronto, and Washington, DC. She also has recorded six CDs. Mel Bay Publications has released Ana Vidovic's DVD entitled *Guitar Artistry in Concert*, a journey through the music of Torroba, Piazzolla, Pierre Bensusan, Sergio Assad, Stanley Myers, Villa-Lobos, and Agustín Barrios Mangoré, as well as *Guitar Virtuoso*, a performance of works by Bach, Torroba, Paganini, and Walton.

Vidovic's 2014–2015 season is filled with international engagements, including concerto performances with Maine's Bangor Symphony, and the Zagreb Philharmonic conducted by David Danzmyer. Recitals are scheduled throughout the United States, in Canada, and also in Aachen and Ettlingen, Germany.

Vidovic has won first prizes in the Albert Augustine International Competition in Bath, England, the Fernando Sor competition in Rome, Italy, and the Francisco Tárrega competition in Benicàssim, Spain. Her other top prizes include the Eurovision Young Musicians competition, the Mauro Giuliani competition in Italy, Printemps de la Guitare in Belgium, and the Young Concert Artists International Auditions in New York. In Croatia, the guitarist has performed with the Croatian Radio and Television Symphony Orchestra, and appeared in three television documentaries by the eminent Croatian film director Petar Krelja. Ana Vidovic comes from the small town of Karlovac near Zagreb. She started playing guitar at the age of five and

gave her first public performance by age seven. At the age of eleven, she was performing internationally, and at thirteen became the youngest student to attend the prestigious National Musical Academy in Zagreb, where she studied with István Römer. Vidovic's reputation in Europe led to an invitation to study with Manuel Barrueco at the Peabody Conservatory.

NATIONAL GALLERY OF ART CHAMBER PLAYERS

Consisting primarily of small ensembles from within the National Gallery of Art Orchestra, members of the National Gallery of Art Chamber Players have provided appropriate chamber music in conjunction with 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 Miró: The Ladder of Escape* (2012). Chamber players participating in this afternoon's concert are:

Violin 1

Bruno Nasta
Simon Rundlett
Henry Tyszler
Luke Wedge

Cello

Lori Barnet
David Cho
Robert Battey

Violin 2

Lisa Cridge
Leslie Silverfine
Connie Milner

Bass

Robert Kurz

Harpichord

Steven Silverman

Viola

Matthew Maffett
George Ohlson
Jim Kelly

Program Notes

Venetian composer, Antonio Vivaldi, served in many roles throughout his lifetime, including as a teacher, cleric, and virtuoso violinist. He spent the bulk of his career, about thirty years, working at the Devout Hospital of Mercy in Venice, where he composed prolifically and taught music to the hospital's orphans. Vivaldi wrote over five hundred concertos and forty operas, earning widespread fame across Europe during his lifetime. While opera proved more lucrative, he also wrote concertos for soloists and varied configurations of instruments. Vivaldi often followed the influence of Arcangelo Corelli (1653–1713), a pioneer in the concerto grosso style. The concerto grosso differed from the solo concerto by passing musical material between a small group of soloists, or concertino, and the full orchestra, also known as the ripieno or concerto grosso.

Vivaldi's audiences often lauded his astounding facility on the violin. One contemporary, German architect Johann Friedrich Armand von Uffenbach, commented, "It is hardly possible that anyone has ever played, or ever will play, in such a fashion." Vivaldi's performance acumen gave him the ability to write quite idiomatically for string instruments. Given the customs of the baroque era, it was no surprise that idiomatic string writing superseded formal innovation. One such example, the *Concerto for Two Violins and Cello in D Minor*, presents a wide scope of rhythmic and motivic variety while remaining primarily in the home key of D minor for the entire work.

Concerto alla rustica, composed for orchestra only, is one of Vivaldi's best-known concertos. It is a brief work, opening in the active and unrelenting moto perpetuo style. The second movement is a slow, contrasting adagio characterized by long chords, and the finale is a lively, dancelike movement in Lydian mode. Vivaldi's *Chamber Concerto in D Major* features one soloist, incorporating two violins as a ripieno section in the livelier movements and as chordal accompaniment in the interior largo. Originally written for lute and eventually transcribed for guitar, the concerto remains one of the hallmarks of the repertoire for guitar and orchestra.

Introduction and Variations on a Theme by Mozart is one of Fernando Sor's most famous works for guitar. Dedicated to his brother, Carlos, the work was first performed at a private party among London nobility. The piece requires superb technique and embodies all of Sor's best characteristics as a composer. His biographer, Brian Jeffrey, asserts that "the music devotes itself not to 'guitaristic' effects but only to itself." The theme used in this set of variations comes from Mozart's last opera, *The Magic Flute*. In the finale of Act 1, Papageno plays a tune on his glockenspiel that is so beautiful it distracts the nefarious Monostatos from his evil doings. At the sound of the tune, Papageno's captors begin to dance away singing, "That sounds so splendid, that sounds so beautiful! I've never heard or seen anything like it!"

Agustín Pío Barrios was born in Paraguay and raised with a deep connection to both Spanish American and indigenous Guaraní cultures. He often used the pseudonym "Nitsuga Mangoré" (Nitsuga is "Agustín" spelled backwards, and Mangoré is the name of a past leader of the indigenous Timbú people), and eventually Mangoré became his surname. At age fifteen, Mangoré enrolled at the National University in Asunción, where he studied music and literature. He was especially adept as a guitarist and synthesized his musical talent with his love for poetry by composing more than three hundred songs for voice and guitar. He was best known for his electrifying live performances and became one of the first classical guitarists to make recordings in 1909. His music is stylistically late romantic, often virtuosic, and falls into folkloric, imitative, or religious categories. His best known work, *La Catedral* (1921), certainly drew inspiration from religious themes, as did *Una Limosna por el Amor de Dios*, which the composer completed just months before his death in 1944.

*Program Notes by Michael Jacko, Music Program Assistant,
National Gallery of Art*

Upcoming Concerts at the National Gallery of Art

**Washington Performing Arts
Feder and Misbin Competition Winners**

June 7, 2015
Sunday, 3:30 pm
West Building, West Garden Court