

77TH SEASON OF

# CONCERTS

NATIONAL GALLERY OF ART | APRIL 14, 2019



# PROGRAM



Photo by Steve Langdon

## East Coast Chamber Orchestra

*An Ancient Walkabout*

April 14, 2019 | 3:30

West Building, West Garden Court

Johann Sebastian Bach (1685–1750)

Arr. Michi Wiancko

Chaconne from Partita no. 2 in D Minor (1717)

Gabriela Lena Frank (b. 1972)

*Leyendas: An Andean Walkabout* (2001)

*From Spain and France to Peru: A Renaissance Suite*

Arr. Maureen Nelson

“Di, Perra Mora,” Pedro Guerrero (b. 1520, Spain)

“Mille Regretz,” attr. Josquin des Prez (1450–1521, France)

“Follia: A Chacua,” Anonymous (Peru)

## Intermission

Henry Purcell (1659–1695)

Arr. Benjamin Britten

Chacony for Strings in G Minor (1680)

Benjamin Britten (1913–1975)

Chacony from String Quartet no. 2 (1945)

# THE ENSEMBLE

“These youthful players are helping form classical music’s future. Long may they ECCO.” — *The Washington Post*

Some of the most enjoyable and revelatory musical experiences happen when musicians get together for fun rather than work. That’s exactly what you can expect at every concert by the East Coast Chamber Orchestra (ECCO)—music played with total involvement and passion from musicians who thrive on the pure joy and camaraderie of classical music-making. The members of this democratically run, self-conducted chamber orchestra are colleagues and friends from leading conservatories and music festivals across the country. They are soloists, chamber musicians, principals of major American orchestras, and Grammy Award winners who play with the symphony orchestras of Philadelphia, Minnesota, San Francisco, Chicago, St. Louis, Seattle, and Boston, among others. The members also play with the Enso, Jasper, Jupiter, and Parker Quartets, as well as the Horszowski Trio, Trio Cavatina, Sejong Soloists, Time for Three, and Chamber Music Society II.

This dynamic collective of some of today’s most vibrant and gifted young string players combines the strength and power of a great orchestral ensemble with the personal involvement and sensitivity of superb chamber music. For a few concentrated periods of time each year, the members of ECCO meet for rehearsal and musical exploration. Cooking, eating, enjoying close friendships, and more recently sharing tips for raising the next generation of ECCO are important aspects of the ensemble’s gatherings. Along with musical exploration, there is always an intense discussion to be had about the joys and challenges of maintaining a truly communal, creative organization.

Violin	Viola	Cello
Rebecca Fischer	Christine Grossman	Efe Baltacigil
J Freivogel	Wenhong Luo	Michael Katz
Karen Kim	Melissa Reardon	Ken Olsen
Salley Koo	Jonathan Vinocour	Alice Yoo
Li-Mei Liang		
Kobi Malkin		<b>Bass</b>
Susie Park		Thomas Van Dyck
Karla Donehew Perez		

# PROGRAM NOTES

*An Ancient Walkabout* takes the listener on an exploration of the depth and virtuosity of early music, while simultaneously drawing harmonious connections between the Western classical music tradition and music inspired by Peru. The pieces on this program have in common a certain brand of emotional expression—a celebration of the richness of humanity that is at once exuberant and sacrosanct.

Today’s program highlights the chaconne, a musical form which originated in Latin America in the late sixteenth century and has inspired composers ever since. Starting off the program is likely the most well-known chaconne in classical music, the last movement from the Second Violin Partita by Johann Sebastian Bach, composed in 1717 for solo violin. Bach’s Chaconne is one of his most demanding works for any instrument and encompasses a broad emotional and expressive landscape. It is the longest single movement of any of Bach’s solo violin works and is the only movement that is frequently broken off from the larger suites and played as a stand-alone work.

Gabriela Lena Frank’s *Leyendas: An Andean Walkabout* for string quartet draws inspiration from the idea of *mestizaje*, as envisioned by the Peruvian writer José María Arguedas, where cultures can coexist without one being subjugated by another. As such, this piece mixes elements from the Western classical and Andean folk music traditions. According to Frank:

The piece has five movements. The first, “Toyos,” depicts one of the most recognizable instruments of the Andes, the panpipe. One of the largest kinds is the breathy toyo, which requires great stamina and lung power to play, and is often played in parallel fourths or fifths. “Tarqueada” is a forceful and fast number featuring the tarka, a heavy wooden duct flute that is blown harshly in order to split the tone. Tarka ensembles typically also play in fourths and fifths. “Himno de Zampoñas” features a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the zampoña panpipe is that of a fundamental tone blown flatly so that overtones ring out on top, hence the unusual scoring of double stops in this movement. “Chasqui” depicts a legendary figure from the Inca period, the chasqui runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The chasqui needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which are featured in this movement. “Canto de Velorio” portrays another well-known Andean personality, a professional crying woman known as the llorona. Hired to

render funeral rituals even sadder, the llorona is accompanied here by a second llorona and an additional chorus of mourning women (*coro de mujeres*). The chant “Dies Irae” is quoted as a reflection of the comfortable mix of Quechua Indian religious rites with those from Catholicism. “Coqueteos” is a flirtatious love song sung by gallant men known as *romanceros*. As such, it is direct in its harmonic expression, bold, and festive. The *romanceros* sing in harmony with one another against a backdrop of guitars, which I think of as a *vendaval de guitarras* (storm of guitars).

Henry Purcell’s Chacony in G Minor, composed in approximately 1680, was originally scored for strings in four parts. Benjamin Britten arranged Purcell’s work in 1948, creating a version for string quartet and string orchestra. A short and straightforward piece, it is the sixth of a set of ten sonatas by Purcell. The grounded bass provides the foundation for the collection of variations that appear in the higher strings.

In the program’s concluding chaconne, we present the final movement of Benjamin Britten’s String Quartet no. 2, composed in 1945. Britten presents the last movement in the same idiosyncratic manner as Purcell, and creates a final movement like Bach’s, thus we have come almost full circle. The piece follows the form of the chaconne in strict manner, delivering us the grounded theme with three sets of six variations following. Each variation explores a different element in music, first harmonically, second rhythmically, the third with melody. At the end of each variation, we are treated to cadenzas—first featuring the cello, then viola, then violin—before the piece reaches a climatic close, affirming the home key of C major.

## Upcoming Events of the Seventy-Seventh Season of The William Nelson Cromwell and F. Lammot Belin Concerts

Unless otherwise noted, concerts are held in the West Building, West Garden Court.

### Living Art Collective Ensemble (LACE)

#### Elisa Monte Dance

#### DJ Twelve45

*The Lunar Effect*

*Celebrating By the Light of the Silvery Moon: A Century of Lunar Photographs from the 1850s to Apollo 11*

Music by Elfrida Andrée, Maurice Ravel, Arnold Schoenberg, Aaron Copland, and Jennifer Higdon

April 21, 3:30

### Duo Sonidos

Sound Sketches

West Building Lecture Hall

April 26, 12:10

### The Brandee Younger Trio

Harpist Brandee Younger performs in the avant-garde tradition of her forebears, Dorothy Ashby and Alice Coltrane.

April 28, 3:30

### Poulenc Trio

*From Nature, Truth: Whitman, Ruskin, and the American Pre-Raphaelites*

*Celebrating The American Pre-Raphaelites: Radical Realists*

May 5, 3:30

## General Information

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

The use of cameras or recording equipment during the performance is not allowed.

Please be sure that all portable electronic devices are turned off.

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