

November 2002 (continued)

- 17 **Rosa Lamoreaux, soprano, and Betty Bullock, pianist** To be announced  
(Replacing contralto Beverly Benso, whose program will be presented at a later date)
- 24 **New Zealand String Quartet** Borodin: *Quartet No. 2*  
Székely: *Quartet (1937)*  
Beethoven: *Quartet, Op. 59/2*

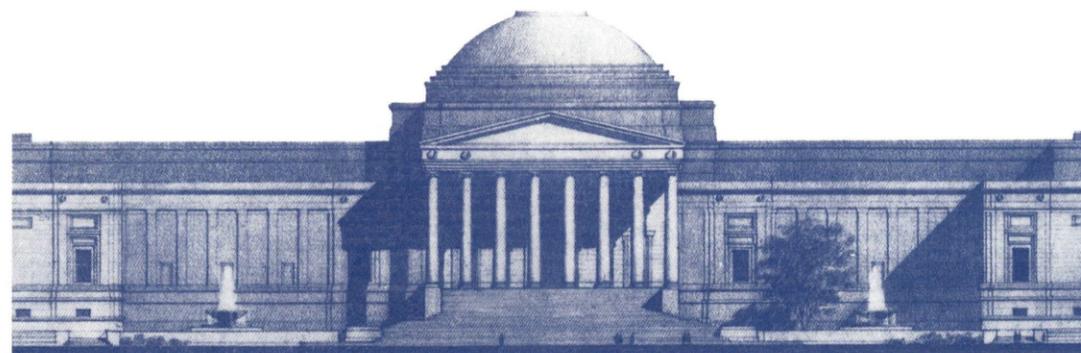
December 1, 8, and 15: The 60th American Music Festival

- 1 **Philip Quint, violinist** Foss: *Three American Pieces*  
**David Riley, pianist** Gershwin/Heifetz: Excerpts from  
*Porgy and Bess*  
Corigliano: *Sonata (1963)*
- 8 **Washington Men's Camerata** Songs for the Holiday Season by  
**Frank Albinder, music director** Conrad Susa and other American  
Composers
- 15 **The American Chamber Ensemble** Muczynski: *Fantasy Trio*  
Moore: *Quintet for Clarinet and Strings*  
Schickele: *Serenade for Three*
- 22 **Cantate Chamber Singers** Christmas music by Benjamin  
**Gisele Becker, music director** Britten
- 29 **Luigi Piovano, cellist** Sonatas by Brahms, Schumann,  
**Luisa Prayer, pianist** and Saint-Saëns

*The Sixty-first Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

**National Gallery of Art**



*2432d Concert*

**CAROL WINCENC, flutist**

**STEPHEN GOSLING, pianist**

Sunday Evening, 3 November 2002  
Seven O'clock  
West Building, West Garden Court

*Admission free*

## PROGRAM

Lukas Foss  
(b. 1922)

Three American Pieces  
(1944)

Early Song  
Dedication  
Composer's Holiday

Carl Philipp Emanuel Bach  
(1714–1788)

Sonata in G Minor for Flute and Piano  
S. 1020/Anh. III, 184

Allegro moderato  
Adagio  
Allegro

Claude Debussy  
(1862–1918)

Syrinx  
(1912)

Edgar Varèse  
(1883–1965)

Density 21.5  
(1936)

*The audience is requested not to applaud between these  
two selections*

Paul Schoenfield  
(b.1947)

Slovakian Children's Songs  
(1997)

Intro  
Hopfrog  
Romanza  
Furiant

## INTERMISSION

Georges Enesco  
(1881–1955)

Cantabile and Presto  
(1904)

## Valentines for Carol

Roberto Sierra, b. 1953  
Lukas Foss  
Joan Tower, b.1938  
Paul Schoenfield

Eros (1999)  
Valentine (1995)  
Valentine Trills (1996)  
Achat Sha'alti (2001)  
Ufaratsta (2001)

Daniel Paget  
Romania!  
(1978)

*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 Artists*

One of the current generation's most respected and acclaimed flutists, **Carol Wincenc** has appeared as a soloist with major orchestras worldwide and has premiered works written for her by numerous prominent composers. In 1994 she performed the world premiere, with the Detroit Symphony, of Pulitzer Prize-winner Christopher Rouse's *Flute Concerto*. In addition, she played the world premiere of Henryk Gorecki's *Concerto-Cantata* at Amsterdam's Concertgebouw in 1992 and its United States premiere with the Chicago Symphony in 1995. A recipient of the first prize in the Walter W. Naumburg Solo Flute Competition, Wincenc was a solo recitalist at the National Flute Convention in 2000. In great demand as a chamber musician, she has collaborated with the Guarneri, Emerson, Tokyo, and Cleveland String Quartets and has performed with sopranos Jessye Norman and Elly Ameling, pianist Emanuel Ax, and cellist Yo-Yo Ma. Wincenc also plays regularly as the flutist of the New York Woodwind Quintet. She is a professor of flute at both the Juilliard School of Music in New York and the State University of New York in Stony Brook.

Carol Wincenc's many recordings include an all-American disc with pianist Samuel Sanders and composers/pianists David Del Tredici and Lukas Foss (Nonesuch) and the complete Mozart flute quartets with the Emerson String Quartet (Deutsche Grammophon). She appears at the National Gallery by arrangement with Trawick Artists Management of New York City.

Pianist **Stephen Gosling** is currently completing his doctorate at the Juilliard School of Music, where he also received the bachelor and master of music degrees. Among his academic honors are the Mennin Prize for Outstanding Excellence and Leadership in Music and the Sony Elevated Standards Fellowship. He has given numerous concerto performances, including the Corigliano *Piano Concerto* with the Juilliard Orchestra under Leonard Slatkin, Gershwin's *Rhapsody in Blue* with the Hudson Valley Philharmonic, and the European premiere of Paul Schoenfield's *Four Parables* with the Dutch Radio Philharmonic under Lukas Foss. Gosling has also collaborated with the Orpheus Chamber Orchestra, the Chamber Music Society of Lincoln Center, the Orchestra of St. Luke's, Continuum, the Aspen Contemporary Ensemble, Da Camera of Houston, and the New Juilliard Ensemble. He has been featured in four seasons of the Summergarden Series at MOMA, the Friedheim Composition Award at the Kennedy Center, the Grant Park Festival of Chicago, and New York's Bang on a Can festival. He has been heard on radio stations WQXR and WNYC, and has recorded for Decca and New World Records. In addition to performing regularly with Carol Wincenc, Stephen Gosling is a member of the New York New Music Ensemble.

### *The Musical Selections*

Composed when Lukas Foss was twenty-two years old, *Three American Pieces* was intended to represent quintessential musical Americana. The original work was scored for violin and piano. In 1984, forty years later, Foss re-scored the work for flute and piano at the suggestion of Carol Wincenc. The first piece, *Early Song*, features mood swings that wander between pensive songlike poems and accelerated rhythmic passages spiced with unexpected meter shifts. *Dedication* is in an ABA format,

using a slow, fast, slow pattern. Foss has the flutist playing glissandos between half steps by sliding off the keys of an open-hole flute. Marked *Allegro*, *Composer's Holiday* requires the flutist to sing rhythmically on the note A while at the same time playing above it a melody that extends the range of the flute to an E that is three octaves above middle C.

The *Sonata in G Minor for Flute and Piano* was assigned the number 1020 in the *Bach-Werke-Verzeichnis (BWV)* of the works of J. S. Bach; however, the famous lexicographer Wolfgang Schmieder did so with the proviso that the work's authorship was doubtful. Subsequent scholarship has revealed that it was actually written by Carl Philipp Emanuel Bach. The sonata is in three movements, beginning with the opening *Allegro moderato* that has an elongated introductory solo for piano. The second movement (*Adagio*) contrasts expressively held long notes for the flute with a continuous flow of scale passages in the accompanying piano part. The finale (*Allegro*) sparkles with joviality, which prevails throughout the movement.

Debussy's *Syrinx* was originally entitled *La flûte de Pan* and was a piece of incidental music that was to accompany the death scene of Pan in the play *Psyché* by the French dramatist Gabriel Mourey (1865–1943). Like the Varèse piece that follows it, *Syrinx* is an exercise in musical brevity for unaccompanied flute. As described by the writer Carlo Marinelli (translated by Helen Baker), it is a "short work of a smoky languor, reminiscent of the more celebrated *Prélude à l'après midi d'un faune*."

*Density 21.5*, by Edgar Varèse, is an extraordinarily difficult work for solo flute that is, at the same time, more accessible than any of his other works. The piece was composed at the request of flutist Georges Barrère (1876–1944), who owned a platinum instrument. The density of platinum is measured at 21.5, hence the title.

Composer Paul Schoenfield writes about the *Slovakian Children's Songs*: "[These songs] were jointly commissioned by Carol Wincenc and the Hoeschler family of Minnesota. Several years ago, Linda Hoeschler (née Lovas) who, like Carol, is also of Slovak descent, had asked that I compose something in honor of the Lovas family. The birth of Carol's daughter, Nicola, nourished the decision to base the work

on children's music, and in the end the suite, *Slovakian Children's Songs*, resulted. In technical terms, these pieces fall in between arrangements and original compositions. Certain folk tunes are quoted verbatim, but more often than not they are paraphrased or embedded into an overall texture [that] masks their presence."

In his *Cantabile and Presto*, Georges Enesco provides the listener an intimate glimpse of his passionate nature as a composer. The pianist begins the work with an ostinato figure in E-flat major. A flute melody of striking beauty and charisma ensues. As the ostinato continues, it takes on an increasing degree of intricacy, while the beguilingly simple melody is transformed by the introduction of leaps and circulated arpeggios. The piano continues with a series of chords followed by a *Presto* segment of sardonic and capricious ambience. Enesco enhances the passage by the contiguous crashing juxtaposition of three against four rhythmic patterns. After an ascending chromatic scale that is marked *pianississimo*, the work ends abruptly on a *fortissimo* high G.

Carol Wincenc selected the five *Valentines for Carol* for this program. She describes the first one as follows: "Roberto [Sierra] told me that almost immediately after I asked him to write a valentine the image of *Eros*, the god of love, came into mind. Ever searching for victims, *Eros* is accompanied by hundreds of cupids with wings flapping and fluttering and arrows darting about, thus the rapid-fire trills and runs in both flute and piano parts. The *habanera* in the second half of the piece is a kind of love dance that is seductive and sensuous. I love playing this piece since the imagery is so clearly expressed in the music." In the case of Lukas Foss' *Valentine*, she says: "After leaving [his] first [failed] attempt completely, [Lukas Foss] recalled an earlier piece, coincidentally, that he wrote in the year of my birth for solo piano, [and] of which he was extremely fond. Out of this came [*Valentine*,] a hauntingly beautiful and highly expressive duo for flute and piano." In the case of *Valentine Trills*, by Joan Tower, and the pieces by Paul Schoenfield, Wincenc explains: "[*Valentine Trills*] is somewhat reminiscent of certain movements that appear in *Snow Dreams*, a duo for flute and guitar that was commissioned by Sharon Isbin [and Carol Wincenc] in 1983. Paul Schoenfield's two valentines (the fourth and fifth in the series), *Achat Sha'alti and Ufaratsta*, are based on Jewish folk songs. The text of *Achat Sha'alti* is taken from the fourth verse of *Psalm*

27 of David. [Schoenfield's] deeply religious beliefs and love of all forms of jazz and improvisation are everywhere evidenced in these two short works, which we recorded on the New World Recording label."

Carol Wincenc commissioned *Romania!* by Daniel Paget when she won the prestigious Naumburg Competition in 1978. Wincenc had heard folk melodies of irresistible charm and appeal while touring Romania and requested Paget to create a work based on them. The character and variety of the melodies, ranging from sensuous lyricism to utterly breathtaking energy, delighted and inspired the composer. Built on modal scales and unusual rhythms, the twelve-minute work begins with the haunting sound of a lone shepherd's pipe and ends in the whirlwind of a swirling peasant dance. After its first performance, the *New York Times* critic said the work and the performance by Carol Wincenc "raised the audience to heaven."

Program notes by Elmer Booze

*For the convenience of concertgoers  
the Garden Café remains open until 6:30 p.m.*

### **Concerts at the National Gallery of Art**

*Under the direction of George Manos*

**November and December 2002**

#### **November**

**10 Jeffrey Kahane, pianist**

Fauré: *Nocturne in D-flat Major*  
Albéniz: *Iberia, Book I*  
Hersch: *24 Variations on a Bach Choral*