16 Dang Thai Son, pianist
Debussy: *Five Preludes*
Chopin: *Nocturne in E Minor, Four Waltzes, Scherzo No. 2*
Liszt: *Deux legends*
Mompou: *Canciones y danzas*
Ravel: *La valse*

23 Los Angeles Piano Quartet
Beethoven: *Piano Quartet, Op. 16*
Stephen Hartke: *King of the Sun*
Brahms: *Piano Quartet, Op. 25*

30 Ralph Votapek, pianist
Debussy: *Twenty-four Preludes*

April
6 Louis Lortie, pianist
Presented in honor of the exhibition *Frederic Remington: The Color of Night*
Schumann: *Frühlingsnacht, Phantasiestücke, Op. 111*
Liszt: *Transcendental Etudes Nos. 5 and 6*
*Hungarian Rhapsody No. 9, Carnaval de Pest*
Elliott Carter: *Night Fantasies*
Ravel: *Gaspard de la nuit*

13 Valerie Tryon, pianist
Presented in honor of the exhibition *Frederic Remington: The Color of Night*
Chopin: *Two Nocturnes*
Liszt: *Harmonies du soir, Granados: The Lover and the Nightingale*
Poulenc: *Three Nocturnes*

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.

For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.
George Frideric Handel
(1685–1759)

Frondi tenere….Ombra mai fu
from “Serse” (1738)
Dopo notte, atra e funesta
from “Ariodante” (1735)

Gaetano Donizetti
(1797–1848)

Il barcaiolo
La conocchia
Amore e morte
Me voglio fa’ na casa

Four Arias

Joseph Haydn
(1732–1809)

O Tuneful Voice
Pastoral Song
The Wanderer
The Mermaid’s Song

English Canzonettas

Intermission

Vincenzo Bellini
(1801–1835)

Lieto del dolce incarco….“La Tremenda”
from “I Capuleti e i Montecchi”

(1830)

Arnold Schoenberg
(1874–1951)

Erwartung
Schenk mir deinen goldenen Kamm
Erhebung
Waldsonne

Four Songs, Op. 2

(1899)

Camille Saint-Saëns
(1835–1921)

Serenade
Guitare
La feuille de peuplier
Plainte
Le someil des fleurs
Danse macabre

Amour, viens aider, from “Samson et Dalila”

Musicians

“Mezzo-soprano Julia Anne Wolf was captivating. Her ornamentation was exemplary, and the orchestra gave her a wonderful tapestry on which to weave her beautiful solos” [in Bach’s B Minor Mass] (Baltimore Sun).

“Rosina was sung by Julia Anne Wolf….Her Una voce poco fa, with the right amount of vocal decoration, was one of the two or three high points of the night” [in Rossini’s Il barbiere di Siviglia] (Roanoke Times and World News). This talented mezzo-soprano has garnered numerous accolades equal in fervor to the ones above, singing with the New York City Opera and the opera companies of Santa Fe, Baltimore, Glimmerglass, Lake George, Nashville, Indianapolis, and Saint Louis. She is also frequently heard with the Washington Opera, where she made her professional debut in 1984, creating the role of Natasha Rambova in the world premiere of Dominick Argento’s The Dream of Valentino. Other roles in Washington have included Siebel in Faust, Mercedes in Carmen, Sofie in Krása’s Betrothal in a Dream, the Third Lady in Die Zauberflöte, and, most recently, the Secretary in The Consul.

She has performed a number of roles with the New York City Opera, including Zerlina in Don Giovanni, Mallika in Lakmé, the Second Lady in Die Zauberflöte, Mercedes in Carmen, Annina in Der Rosenkavalier, and Rosina in Il barbiere di Siviglia with the company’s national tour in 1995. She made her debut in Saint Louis as Annio in La clemenza di Tito, and returned to sing La Messageria in Monteverdi’s La Favola d’Orfeo in a new production conducted by Anthony Rolfe Johnson and directed by Colin Graham. In the summer of 1999 Wolf
created the role of the Pauper’s wife in the world premiere of Paul Schoenfeld’s *The Merchant and the Pauper* with the Opera Theatre of Saint Louis.

Julia Anne Wolf studied at the Juilliard Opera Center, where she was awarded a Richard F. Gold Career Grant. A native of Baltimore, Wolf earned her bachelor’s degree in fine arts at Towson State University and her master of music degree in opera performance at the State University of New York. She appears at the National Gallery by arrangement with Trawick Artists of New York City.

French-Canadian pianist Marie-France Lefebvre teaches at the Curtis Institute of Music in Philadelphia. She has been a diction coach and rehearsal pianist at the Washington Opera since 1992 and has worked professionally with the Santa Fe Opera, the Michigan Opera Theater, the Wolf Trap Opera, and the Aspen Music Festival. She has served as director of the song integration program at the Banff Centre for the Arts in Canada and has taught at the University of Maryland. She has performed throughout Canada and the United States as a soloist, chamber musician, and accompanist, and has given several recitals that were broadcast on Radio Canada. She was recently heard live on Chicago’s WFMT Radio, performing on the Dame Myra Hess concert series with her husband, cellist Nathaniel Chaitkin. Marie-France Lefebvre is often asked to collaborate with nationally known singers, among them soprano Harolyn Blackwell, mezzo-soprano Denyce Graves, and bass Samuel Ramey. She earned a doctorate in music from the University of Michigan, where she studied with Martin Katz and Arthur Greene, and a master of music degree from the Manhattan School of Music. At the Conservatoire du Québec she won prizes in both solo piano and chamber music. Among her other teachers were Donal Nold, Joseph Seiger, Monique Collet, and Marek Jablonski.

Program Notes

The first half of this program was chosen to reflect the concerts that took place in London between 1765 and 1781 under the direction of composer/performers Johann Christian Bach and Karl Friedrich Abel. The final eight years of those concerts took place in rooms built especially for them in Hanover Square. One of the most loyal patrons of those concerts was Thomas Gainsborough, whose passion for music rivaled his passion for art. Gainsborough painted portraits of both Abel and Bach and contributed several paintings to the rooms at Hanover Square. His close friendship with Abel was lamented by some of his friends, who wrote of their concern that both men might drink themselves to death in each other’s company. In fact, both survived past sixty, a ripe old age for their time, but Abel’s death was attributed to illness brought on by over-indulgence in food and drink.

Concerts at the National Gallery of Art
Under the direction of George Manos

Concerts in March and April 2003

March

2  Garrick Ohlsson, pianist
   Bach/Busoni: Prelude and Fugue in E-flat Major (“Saint Anne”)
   Busoni: Two Sonatas and excerpts from Elegies
   Liszt/Busoni: *La campanella*

9  Alexander Fiterstein, clarinetist
    Chausson: *Andante and Allegro*
    Schumann: *Romances, Op. 94*
    Poulenc: *Sonata for Clarinet and Piano*
    Weber: *Grand duo concertante*

Ken Noda, pianist