



The Sixty-third Season of  
The William Nelson Cromwell and F. Lammot Belin  
**Concerts**

National Gallery of Art

2,525th Concert

Leila Josefowicz, *violinist*

John Novacek, *pianist*

Presented in honor of

*Cotton Puffs, Q-tips®, Smoke and Mirrors:*

*The Drawings of Ed Ruscha*

27 February 2005

Sunday Evening, 6:30 pm

West Building, West Garden Court

*Admission free*

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

*Mailing address*  
2000B South Club Drive  
Landover, MD 20785

[www.nga.gov](http://www.nga.gov)

For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

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 after 6:30 pm is not permitted.

## Program

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John Adams (b. 1947)

*Road Movies* (1995)

Relaxed Groove

Meditative

“40% Swing”

Esa-Pekka Salonen (b. 1958)

*Lachen verlernt*

For unaccompanied violin

INTERMISSION

Mark Grey (b. 1967)

*San Andreas Suite*

For unaccompanied violin

Wonder Years

Clear Lake

Eruption

John Novacek (b. 1964)

*Four Rags*

Intoxication

4th Street Drag

Cockles

Full Stride Ahead

## The Musicians

Violinist Leila Josefowicz has won the hearts of audiences around the world with her fresh approach to the violin repertoire and her dynamic virtuosity. She first came to national attention in 1994, when she made her Carnegie Hall debut, performing the Tchaikovsky *Violin Concerto* with the Academy of Saint Martin in the Fields, under the direction of Sir Neville Marriner. In that same year she received the Avery Fisher Career Grant. Since then, she has performed with many of the world's most prestigious orchestras, including the Boston and Chicago symphonies, the Cleveland and Philadelphia orchestras, the Los Angeles and London philharmonic orchestras, and the National Radio Symphony Orchestra in Tokyo. Among the illustrious conductors with whom she has worked are Seiji Ozawa, Valery Gergiev, Wolfgang Sawallisch, Charles Dutoit, and Franz Welser-Moest.

Leila Josefowicz has appeared frequently on television on such programs as *The Tonight Show*, *Evening at Pops*, *Live from Lincoln Center*, and *CBS Sunday Morning*, hosted by Eugenia Zukerman. Her recent collaboration with composer John Adams was broadcast throughout Europe by the BBC. Both Josefowicz's debut recording (Tchaikovsky and Sibelius violin concertos with Sir Neville Marriner) and her second CD (works for unaccompanied violin) received the Diapason d'Or prize. Subsequent recordings, released on the BBC, Nonesuch, Universal, and Philips Classics labels, have met with great success.

A graduate of the Curtis Institute of Music and a former pupil of Jaime Laredo and Jascha Brodsky, Leila Josefowicz studied chamber music with Felix Galimir and has collaborated with such renowned musicians as Martha Argerich, Thomas Hampson, Andras Schiff, Mitsuko Uchida, and André Watts. She appears at the National Gallery by arrangement with Cramer/Marder Artists of New York City.

A top prizewinner in the Leschetizky, Etude Music Club, Carmel Music Society, Mannes Concerto, and Joanna Hodges International Piano Competitions, John Novacek studied piano with Peter Serkin, Bruce Sutherland, and Jakob Gimpel and chamber music with Jamie Laredo and Felix Galimir. He regularly tours North and Central America, Europe, Japan, Korea, and China as both recitalist and concerto soloist and has been heard in such important venues as the Kennedy Center, Avery Fisher Hall, the 92d Street Y, Merkin Hall, Weill Hall, the Hollywood Bowl, UCLA's Royce Hall, Tokyo's Suntory Hall, and the Théâtre des Champs-Élysées. A frequent guest at music festivals, he has performed at festivals in Lucerne, Switzerland, Stavanger, Norway, La Jolla, California, and Seattle, Washington, as well as at Lincoln Center's Mostly Mozart Festival, Wolf Trap, and Ravinia.

A much sought-after collaborative artist, Novacek has played with Yo-Yo Ma, Joshua Bell, Leila Josefowicz, Emmanuel Pahud, Truls Mørk, Julius Baker, the Colorado String Quartet, and Lynn Harrell. He has worked closely with composers John Adams, George Rochberg, John Williams, John Harbison, Sebastian Currier, and John Zorn. Novacek's compositions and arrangements have been performed by the Pacific Symphony, the Vienna Chamber Orchestra, the Fresno Ballet, and the Harrington String Quartet as well as Millennium, Diana Ross, Kiri Te Kanawa, Ruggiero Raimondi, and the Three Tenors. Novacek has recorded twenty-five CDs, encompassing solo and chamber music by most major composers from Bach to Bartok, and many contemporary and original scores. Titles include *Great Mozart Piano Works*, *Spanish Rhapsody*, *Novarags* (original ragtime compositions), *Classic Romance*, *Hungarian Sketches*, *Intersection*, and *Romances et Méditations*. With Leila Josefowicz he has recorded *Americana* and *For the End of Time*.

*Cotton Puffs, Q-tips®, Smoke and Mirrors: The Drawings of Ed Ruscha*

Born in 1937, Ed Ruscha is one of America's most important and influential contemporary artists. He is known for his enigmatic paintings, drawings, and photographs of gasoline stations, apartment buildings, palm trees, and vacant lots, all familiar sights in Los Angeles, where the artist lives. The first museum retrospective of Ruscha's drawings highlights his genius for wry and deadpan juxtaposition of words and objects. Featuring some ninety drawings from the past four decades, the exhibition includes examples made with manufactured as well as organic materials, such as gunpowder and vegetable stains, applied with equally imaginative tools. The words and phrases that are often the subject of the drawings seem extracted from billboard advertisements or movie dialogues. Ruscha's straightforward depiction of common objects has earned him a reputation as a pop artist, yet his interest in and use of language have aligned him with conceptualism. In honor of the exhibition, the National Gallery presents two concerts that celebrate the considerable contribution that performers and composers from Los Angeles have made to the nation's musical life. On February 20, the Bobby Rodriguez Latin Jazz Quintet played jazz from Los Angeles. In this concert, Leila Josefowicz, who was raised in Los Angeles, performs works by composers who have strong connections with that city.

Program Notes

Shortly after completing the score for *Road Movies* in 1995 on a commission from the Library of Congress, John Adams wrote:

After years of studiously avoiding the chamber music format, I have suddenly begun to compose for the medium in real earnest. The 1992 *Chamber Symphony* was followed by the string quartet *John's Book of Alleged Dances*, written for Kronos in 1994, and now comes *Road Movies*. My music of the [1970s and 1980s] was principally about massed sonorities and the physical and emotional potency of big walls of triadic harmony. These musical gestures were not really germane to chamber music with its democratic parceling of roles, transparency, and timbral delicacy. Moreover, the challenge of writing melodically, something that chamber music demands above and beyond all else, was yet to be solved. Fortunately, a breakthrough in melodic writing came about during the writing of *The Death of Klinghoffer*, an opera whose subject and mood required a whole new appraisal of my musical language.

The title *Road Movies* is total whimsy, probably suggested by the "groove" in the piano part, all of which is required to be played in a "swing" mode (second and fourth of every group of four notes are played slightly late). [The third movement] is for four-wheel drives only, a big perpetual motion machine called *40% Swing*. On modern MIDI sequencers the desired amount of swing can be adjusted with almost ridiculous accuracy. Forty percent provides a giddy, bouncy ride, somewhere between an Ives ragtime and a long rideout by the Goodman Orchestra, circa 1939. [This ride] is very difficult for violin and piano to maintain over the seven-minute stretch, especially in the tricky cross-hand style of the piano part. Relax, and leave the driving to us.

One of America's most prolific and widely recognized contemporary composers, John Adams was commissioned in 2003 by the Los Angeles Philharmonic to compose a new work to celebrate the opening of the new Walt Disney Hall, designed by Frank Gehry. For this occasion he composed *The Dharma at Big Sur*, a work for electric violin and orchestra inspired by literary impressions of the California landscape by such writers as Jack Kerouac, Gary Snyder, and Henry Miller.

About *Lachen verlernt* (*Laughing Unlearned*), music director of the Los Angeles Philharmonic Orchestra Esa-Pekka Salonen writes:

The title is a quotation from the ninth movement of [Arnold] Schoenberg's *Pierrot Lunaire*. . . . The narrator declares that she has unlearned the skill of laughing and begs Pierrot, the "horse-doctor to the soul," to give it back to her. *Lachen verlernt* is essentially a chaconne, which in this case means that there is a harmonic progression that repeats itself several times. The harmony remains the same throughout the whole piece; only the surface, the top layer of the music, changes. [The piece] starts with a lyrical, expressive melody. . . . Gradually the music becomes faster and more frenzied, until it develops an almost frantic character, as if the imaginary narrator had reached a state of utter despair. A very short coda closes this mini-drama peacefully.

Regarding his San Andreas Suite, Mark Grey notes:

[It] is a work written for solo unaccompanied violin in a three-movement, fast-slow-fast form. The title . . . comes from the famed seismic San Andreas Fault formation [that extends under] southern and northern California. Unlike any other place, the West Coast of the United States has been a melting pot for music and traditions from around the world. The work looks deep into the current West Coast sound of contemporary music, ranging from classical [to] jazz, rock, pop, electronic, and world music. . . . *Wonder Years* is a snapshot of myself growing up in

Palo Alto, a city centered in the San Francisco Bay area's Silicon Valley. It combines minimalist forms with cadenzalike violin acrobatics. . . . *Clear Lake* is the largest natural lake in California, just north of San Francisco. [It] was created by seismic and volcanic activity. The movement reflects on the influence of Asian music in northern California. *Eruption* focuses on the high energy of pop, jazz, and rock music, which has been the staple of southern California music for more than half a century. [Its title alludes to] one of the most influential guitarists of our time, the Dutch-born virtuoso Eddie van Halen, [leader] of the Los Angeles hard rock band Van Halen. [He] flipped the guitar world upside-down by means of fast, innovative passage work with intense grace and beauty. On [the band's] 1978 debut album is a solo unaccompanied guitar work, *Eruption*, which, at the time, had guitar players around the world scratching their heads in wonder and disbelief.

Composer Mark Grey has received commissions from the Kronos Quartet, the Paul Dresher Ensemble, California EARUnit, and former Kronos Quartet cellist Joan Jeanrenaud. He was a featured composer in March 2004 in the tenth annual *OtherMinds* festival, the largest new music festival on the West Coast of the United States.

John Novacek provides the following commentary on his *Four Rags*:

Ragtime is a complex hybrid of African-American dance tunes filtered through the procedures of the polka, the march, and white minstrel song. Classic ragtime flourished from 1895 to 1915, and its greatest exponent was Scott Joplin. Inspired by the Joplin revival of the 1970s (itself spurred by the soundtrack to the film *The Sting*), I found playing and composing rags habit-forming, and the habit persists. My own rags show various influences: classic ragtime, the classical showpiece, and stride, the highly embellished, virtuosic offshoot of ragtime practiced by Harlem pianists James P. Johnson and Fats Waller. *Four Rags* is dedicated to Leila Josefowicz.

The Sixty-third Season of Concerts  
at the National Gallery of Art

*Under the direction of Stephen Ackert*

March–June 2005  
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Programs subject to change

Detailed information at [www.nga.gov](http://www.nga.gov) or (202) 842-6941

MARCH

- 6 **Takács String Quartet**  
Bartók: *Quartets Nos. 3 and 4*  
Beethoven: *Quartet*, op. 59, no. 3  
Presented in honor of *André Kertész*
- 13 **National Gallery Chamber  
Players Wind Quintet**  
Music by Antonin Reicha and  
other Hungarian composers  
Presented in honor of *André Kertész*
- March 20, 27, and April 3, 2005  
Concerts in honor of the exhibition  
*Toulouse-Lautrec and Montmartre*
- 20 **L'Orchestre de Chambre Français  
with Kyung Sun Lee, violinist**  
Ravel: *Pavane*  
Magnard: *Suite* op. 2  
Lekeu: *Adagio for Strings*  
Debussy: *Petite Suite*  
Saint-Saëns: *Romance* op. 48
- 27 **Philippe Entremont, pianist**  
Debussy: Selections from  
*Preludes and Images*  
Ravel: *Sonatine; Gaspard de la nuit*  
Presented in honor of  
*Toulouse-Lautrec and Montmartre*

APRIL

- 3 **Rosa Lamoreaux, soprano**  
Betty Bullock, pianist  
French cabaret concert
- April 10, 17, 24, and May 1, 2005  
Concerts in honor of the exhibition  
*Gilbert Stuart*
- 10 **Christ Church Cathedral Choir,  
Oxford, England**  
Music by Attwood, Crotch, Billings,  
and other British and American  
composers of Stuart's time
- 17 **National Gallery Orchestra**  
**Stephen Simon, guest conductor**  
Music by Haydn, Boyce, and other  
composers of Stuart's time
- 24 **Penelope Crawford, fortepianist**  
**Stephen Ackert, organist**  
Music of Stuart's time for fortepiano,  
harpsichord, and organ

\* unless otherwise indicated

MAY

- 1 **Dean Shostak, glass armonicist**  
Music for glass armonica and other  
instruments from Stuart's time
- 8 **The Baltimore Consort**  
The World of Jacob van Eyck:  
Seventeenth-Century Music and  
Musical Instruments of the  
Netherlands Presented in honor of Jan  
de Bray and the Classical Tradition
- 15 **The St. Petersburg String Quartet**  
Music by Mendelssohn, Shostakovich,  
and Smetana
- 22 **The Monty Alexander Trio**  
Jazz concert  
(East Building Auditorium)
- 29 **No concert**

JUNE

- 5 **National Gallery Orchestra**  
Emil de Cou, guest conductor  
Music by Beethoven, Debussy, and  
Doppler
- 12 **Carlos Cesar Rodriguez, pianist**  
Music by Guastavino, Bartók, Ravel,  
Albéniz, and Debussy
- 19 **The National Gallery Chamber  
Players String Quartet**  
Quartets by Mozart, Kivrak, and Dvořák
- 26 **National Gallery Vocal Arts Ensemble**  
Renaissance a cappella choral music