



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

National Gallery of Art

2,527th Concert

The National Gallery Chamber Players Wind Quintet

Sara Nichols, *flute*, Ronald L. Sipes, *oboe*

James Bryla, *clarinet*, Philip C. Munds, *French horn*

Danny K. Phipps, *bassoon*, with Gábor Csalog, *pianist*

Presented in honor of *André Kertész* in cooperation with
the Embassy of the Republic of Hungary

March 13, 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

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

Ferenc Farkas (1905–2000)

Antiche danze ungheresi del 17. secolo (1959)

Julius Fučík (1872–1916)

Der alte Brummbär op. 210

György Ligeti (b. 1923)

Six Bagatelles for Wind Quintet from *Musica ricercata* (1953)

INTERMISSION

Ludwig Thuille (1861–1907)

Sextet in B-flat Major for Piano and Wind Quintet op. 6 (1891)

Allegro moderato

Larghetto

Gavotte: Andante, quasi allegretto

Finale: Vivace

The Musicians

NATIONAL GALLERY CHAMBER PLAYERS WIND QUINTET

Since the enthusiastic public reception of its first concert in 1995, the National Gallery Chamber Players Wind Quintet has become a regular feature of the Gallery's popular Sunday evening concerts. Founded by former National Gallery music director George Manos, the ensemble explores and presents masterpieces of chamber music that are not often heard as well as the standard classics for wind quintet.

SARA NICHOLS

Sara Nichols is the principal flutist of the Baltimore Opera and was acting assistant principal flutist of the Baltimore Symphony for two years. She also appears with the Opera Theater of Saint Louis. In addition to frequent appearances with the National Gallery Orchestra, she performs at Wolf Trap. Nichols is a member of Quintigre, the award-winning resident wind quintet at Towson University in Towson, Maryland, and plays flauto traverse with Pro Musica Rara. She is a member of the music faculty at Towson University and the Baltimore School of the Arts.

RONALD L. SIPES

Oboist Ronald Sipes studied with Marc Lifschey and received the Bachelor and Master of Music degrees from the San Francisco Conservatory of Music. He has played principal oboe in the Orquesta Sinfonica de Castille y León (Valladolid, Spain), the New World Symphony, and the Orquesta del Estado de Mexico. Since moving to the Northern Virginia area in 1994, Sipes has played with numerous orchestras and ensembles, including the National Gallery Orchestra, the Washington Opera, and the Theater Chamber Players.

JAMES BRYLA

Clarinetist James Bryla, a former pupil of Sidney Forrest, received the Bachelor and Master of Music degrees from the Catholic University of America, where he also served on the faculty. He made his solo debut with the National Symphony Orchestra at age twenty-one as the winner of the 1987 Young Soloist Competition. In addition, he has won numerous other awards, including the Milton W. King Memorial Certificate, the Presser Scholar Award, and the International Clarinetist Competition (1986 and 1987). Bryla is currently the principal clarinetist of the National Gallery Orchestra, the Alexandria Symphony, and the East Wind Consort.

PHILIP C. MUNDS

Philip C. Munds occupies the chair of assistant principal French horn in the Baltimore Symphony. A native of Napa, California, and a graduate of the San Francisco Conservatory of Music, he has performed with the San Francisco Symphony and as principal hornist of the Santa Cruz, Modesto, and Berkeley, California, symphony orchestras. From 1989 to 1997, he was associate principal horn of the United States Air Force Band. He has also played with the National Gallery Orchestra, the Richmond Symphony, and the Alexandria Symphony.

DANNY K. PHIPPS

Retired Senior Master Sergeant Danny K. Phipps was the principal bassoonist with the United States Air Force Concert Band at Bolling Air Force Base for twenty years. A graduate of the Curtis Institute of Music in Philadelphia, Phipps received the Master of Music and Doctor of Musical Arts degrees from the Catholic University of America. Currently an active performer and teacher in the Baltimore/Washington area, he is the principal bassoonist with the National Gallery Orchestra and the National Gallery Chamber Players as well as the Annapolis Chamber Orchestra. He is the associate dean of the music conservatory and professor of bassoon and bassoon literature at Shenandoah University in Winchester, Virginia, where he has been a faculty member since 1987.

GÁBOR CSALOG

The National Gallery Chamber Players Wind Quintet welcomes as a collaborating musician for this concert the celebrated Hungarian pianist Gábor Csalog, who teaches chamber music at the Béla Bartók Conservatory in Budapest. He has appeared in the United States under several auspices, including the University of Iowa School of Music's Piano Festival in 2000–2001. Csalog was born in 1960 in Budapest. He began playing the piano at age six and was accepted at the Ferenc Liszt Academy of Music at age eleven. He studied with Hungary's most renowned piano teachers, including György Kurtag, Zoltan Kocsis, and Andras Schiff. As a postgraduate student at Indiana University in Bloomington, he was the teaching assistant to the renowned Hungarian pianist/teacher György Sebok for two years. Csalog is a noteworthy performer of contemporary music, having worked closely with composers Kurtag and Laszlo Sary. Csalog's first solo recording, released in 1990, includes works by Robert Schumann and Alexander Scriabin. Csalog has recorded mazurkas and nocturnes for the Hungaroton label as well as a selection of Schubert's works for the Fono Records label. One of his most recent projects is a CD that pairs the *Transcendental Etudes* of Liszt and Ligeti, recorded for Budapest Music Center Records.

André Kertész

In a seventy-year career that spanned much of the twentieth century, André Kertész (1894–1985) made some of the most deceptively simple yet compelling and poetic photographs ever created. The exhibition of his works on view February 6 through May 15, 2005, at the National Gallery of Art is the first major retrospective of vintage Kertész photographs held in the United States; the show also presents works never before exhibited or reproduced. Following its premiere in Washington, the exhibition will travel to the Los Angeles County Museum of Art, where it will be on view June 12 through September 5, 2005.

Including some of the most celebrated works in twentieth-century photography, such as *Chez Mondrian* and *Satiric Dancer*, both from 1926, the exhibition features photographs from all periods of Kertész's exceptionally rich and diverse body of work, known for its mysterious blend of exuberance and sensitivity. Beginning with early photographs of his native Budapest made in the 1910s and early 1920s, the exhibition moves on to his studies of Paris in the 1920s and 1930s, and culminates in the final series of photographs he took of New York in the 1970s and 1980s, shortly before his death.

It was during his time in Paris that Kertész became acquainted with a wide circle of fellow artists and musicians. Most of these were painters and graphic artists who sought to find the roots of a new Hungarian identity through a celebration of Hungary's rural past and its peasant life. Some, however, were composer/performers who explored the same creative path, two of whom were the subject of two of his most famous photographs: the pianist and composer Imre Weisshaus (known in France as Paul Arma); and Feri Roth, a violinist who founded the Feri Roth Quartet in Budapest in 1926. The influence of their art and ideas can be seen in such Kertész photographs as *Blind Musician*, *Abony* (1921).

Program Notes

Even as André Kertész expanded and deepened the parameters of photography in his work of the 1920s and 1930s, Hungarian composers were playing an important part in the expansion of musical horizons during the same two decades. Ferenc Farkas finished his studies at the Budapest Academy of Music in 1927. In 1929, he left Hungary in order to study composition in Rome with Ottorino Respighi. The Italian title of Farkas' work on this program, *Antiche danze ungheresi del 17. secolo (Ancient Hungarian Dances of the Seventeenth Century)*, pays homage to Respighi, among whose more famous works are three sets of *Antiche arie e danze* based on seventeenth-century Italian melodies. Farkas' long career as a teacher and composer included directorship of several music schools and a twenty-five year tenure as professor of music at the Budapest Academy of Music, where his pupils included György Ligeti and György Kurtág.

Julius Fučík was a Czech bandmaster and composer who studied with Antonin Dvořák. His career took him to various military outposts in the Austro-Hungarian empire, one of which was Budapest. In addition to the comic polka included in this program, the title of which translates *The Grumpy Old Bear*, Fučík composed a requiem and nearly three hundred waltzes, marches, and overtures.

György Ligeti was one of the first composers to make famous a style of composition that emerged in the 1960s in which distinct pitches and rhythms are abandoned in favor of chromatic sound clusters. The style necessitates a new approach to musical notation, using graphic illustrations of the character of the sounds rather than notes and rests. The *Six Bagatelles* date from the period before the Hungarian Revolution of 1956, when Ligeti was still living in Hungary and was allowed to publish only the most conservative of his works.

Ludwig Thuille was born to a Savoyard family in Bolzano, Italy. He received his first musical training from his father, an amateur musician who died when Ludwig was eleven years old. He was sent to the Benedictine Abbey at Kremsmünster, Austria, for further instruction. Recognized as a prodigy, he was transferred to the Royal Music School in Munich, where his teacher was the prominent German organist Joseph Rheinberger. Thuille was appointed to the faculty of his alma mater in 1883 and established a considerable reputation throughout Germany and Austria as a chamber pianist, accompanist, and composer. He also wrote an instruction book on harmony that remained a standard pedagogical work throughout Europe until long after his death. His *Sextet* is an early work, exhibiting a fortuitous mixture of romantic gaiety and German fervor. In the second movement (*Larghetto*), the French horn is beautifully utilized as it presents the theme. The *Gavotte* shows Thuille playing with some of the expectations of his listeners, most of whom knew what to expect from a dance movement of this type. It has the customary binary form with a return of the first section at the end of the movement. Normally these sections have a major key/minor key/major key sequence, but Thuille reverses this. As a further innovation, he doubles the speed when he changes the key. The finale has the feverishly active character of the Italian dance known as the *saltarello*.

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

Under the direction of Stephen Ackert

March–April 2005

West Building, West Garden Court*

Admission free

Programs subject to change

Detailed information at www.nga.gov or (202) 842-6941

MARCH

March 20, 27, and April 3, 2005

Concerts in honor of the exhibition

Toulouse-Lautrec and Montmartre

20 **L'Orchestre de Chambre Français**

Brian Suits, conductor

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*

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