

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

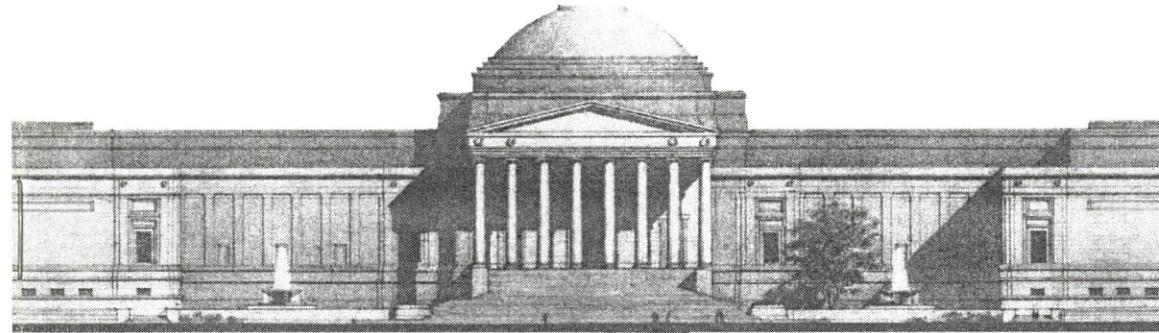
The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

Please note that late entry or reentry after 6:30 pm  
is not permitted.

Music Department  
National Gallery of Art  
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Washington, DC

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

National Gallery of Art  
2,542nd Concert

**National Gallery Orchestra**  
Christopher Kendall, *guest conductor*  
Nicolas Kendall, *violinist*

October 2, 2005  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Giovanni Battista Pergolesi (1710–1736)

(attributed to Domenico Gallo, c. 1730–c.1770)

Selections from *Twelve Sonatas for Two Violins and Basso or Orchestra*

*Moderato* from *Sonata no. 1 in G Major*

*Presto 1* and *Presto 2* from *Sonata no. 2 in B-flat Major*

*Andante* from *Sonata no. 8 in E-flat Major*

*Presto* from *Sonata no. 12 in E Major*

Paul Schoenfield (b. 1947)

*Vaudeville*

Arranged for violin and orchestra by Nicolas Kendall

## INTERMISSION

Gustav Mahler (1860–1911)

*Adagietto* from *Symphony no. 5* (1901–1902)

Igor Stravinsky (1882–1971)

*Pulcinella Suite* (1949)

Sinfonia

Serenata

Scherzino; allegro; andantino

Tarantella

Gavotta con due variazioni

Vivo

Minuetto

## The Musicians

### NATIONAL GALLERY ORCHESTRA

The National Gallery Orchestra was founded in 1943 and initially consisted of approximately twenty-five players who were also members of the National Symphony. Gradually growing in numbers, it eventually reached the size and status of a symphony orchestra. The ensemble undertakes the full range of chamber and symphonic repertoire and has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives's *First Symphony*, under the direction of Richard Bales, and the 1991 premiere of Daniel Pinkham's *Symphony no. 4*, under the direction of George Manos.

### CHRISTOPHER KENDALL

The National Gallery Orchestra welcomes as guest conductor Christopher Kendall, newly appointed dean of the School of Music at the University of Michigan, Ann Arbor. Previously the director of the University of Maryland School of Music, Kendall was also associate conductor of the Seattle Symphony from 1987 to 1992 and director of the music division and Tanglewood Institute of the Boston University College of Fine Arts from 1993 to 1996. He is the conductor and artistic director of the 21st-Century Consort (known until 2002 as the 20th-Century Consort), and founder and lutenist of the Folger Consort, the early music ensemble-in-residence at the Folger Shakespeare Library. Kendall has been guest conductor with numerous American orchestras, among them the Seattle Symphony, the San Francisco Chamber Orchestra, the New York Chamber Symphony, the Annapolis Symphony, and the Chamber Music Society of Lincoln Center.

Widely recognized by his peers for leadership in several areas of classical music, Kendall and the 20th-Century Consort received Emmy and Wammie Awards in 1984, 1987, and 1989, and the Woolson Award in 1989. He and the Folger Consort received the 1992 Smithsonian Award. Kendall's performances can be heard in recordings on the ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

## NICOLAS KENDALL

Praised by the *Washington Post* for his “warmth, energy, and exuberance,” violinist Nicolas Kendall’s 2005–2006 concert schedule includes performances of the Sibelius *Violin Concerto* at the Breckenridge Festival and the Jewish Community Center of Greater Washington, Massenet’s *Meditation* from *Thaïs* and Sarasate’s *Zigeunerweisen* with the Asheville Symphony Orchestra (North Carolina), and the Mendelssohn *Violin Concerto* with the Vallejo Symphony Orchestra (California). He will also appear at the Moab Music Festival in Utah and give recitals and educational residencies at Western Michigan University and the University of Wisconsin. At age fifteen, Kendall made his debut with the National Symphony Orchestra as a winner of its Young Artists Competition. The following year he won the Young Artists Competition of the Saint Louis Symphony and performed with that orchestra. As first prize winner of the 2002 Young Concert Artists International Auditions, Kendall was also awarded the Fergus Orchestra Soloist Prize, the Pennsylvania Concerts Prize with the Janet Weis Award, the Rhoda Walker Teagle Prize, and the Bärenreiter Prize for Violin. He made his New York concert debut at Alice Tully Hall with the Westchester Philharmonic in May 2004, and has appeared as soloist with the symphony orchestras of San Diego, Anchorage, Flagstaff, and Wichita as well as the Maryland Symphony Orchestra and the Cincinnati Chamber Orchestra.

An active chamber musician, Nicolas Kendall is a member of the Dryden String Quartet. He participated in the Isaac Stern Chamber Music Seminar at Carnegie Hall, the Marlboro Music Festival, and the Los Angeles Chamber Music Festival, and he performed with the late Ruth Laredo in her concert series in Naples, Florida. Kendall studied with Victor Danchenko at the Curtis Institute of Music. Following a long tradition set by his grandfather, John Kendall, the first string teacher to pioneer the Suzuki method in America, and his uncle, conductor and educator Christopher Kendall, Nicolas Kendall is an enthusiastic teacher who often performs in schools, incorporating his love of various musical genres in his workshops.

## Program Notes

As is often the case with early music, the precise origin of the baroque sonatas on this program is subject to question. The first person to publish them, Robert Bremner (1713–1789), attributed them to Giovanni Battista Pergolesi. But manuscripts of the same sonatas, also dating from the eighteenth century, credit an obscure composer, a younger Italian contemporary of Pergolesi by the name of Domenico Gallo. The title of the collection, *Twelve Sonatas for Two Violins and Basso or Orchestra*, reflects the flexibility of performance practice of the time and the intent of the publisher to sell the music to amateur practitioners of chamber music as well as professional musicians in larger ensembles. For this presentation, Christopher Kendall has selected only movements from the sonatas that were chosen by Igor Stravinsky for transformation in his *Pulcinella Suite*, performed later in the program.

About *Vaudeville*, composer Paul Schoenfield writes:

*Vaudeville*, a concerto for piccolo trumpet, written for Wolfgang Basch, represents a desire I had for several years to compose a work patterned after Robert Schumann’s piano masterpiece, *Carnaval*. [As Schumann did] 150 years ago, I have employed simple formal schemes throughout, preferring unaffected thematic transformation to lengthy and ornate development as a unifying procedure.

Stylistically and in matters of scoring, this concerto attempts to capture the effervescent sounds and moods of vaudeville theater, while simultaneously providing a rarely heard solo instrument (the piccolo trumpet) an opportunity to demonstrate its prowess. . . . A typical [vaudeville] show opened with an orchestra overture, which might be followed by an animal act and then a dance troupe from abroad. In between the eight or nine acts, there was usually a master of ceremonies (represented here by the piano), who would introduce the various performers and perhaps tell a few jokes about oysters or mothers-in-law.

In this work I adhered quite closely to the vaudeville format. For example, after an overture, the second section, *Bear Dance*, depicts a barnyard ballet, while the third section, *Klezmers*, portrays a party of vulpine village minstrels from Eastern Europe. The fourth section, *Sketches*, consists of a clown routine, a song and dance, and a masque, which leads directly to the finale, *Carmen Rivera*, a set of variations loosely based on the Brazilian folk song *Tico-Tico*.

Paul Schoenfield's works combine exuberance and seriousness, familiarity and originality, lightness and depth. He takes inspiration from the full range of musical experience: popular styles, both American and foreign; vernacular and folk traditions; and the "normal" historical traditions of cultivated music making, often treated with sly twists. He looks for his inspiration in the national spirit, which in his case he describes specifically as that of the Jewish American. Like Charles Ives, however, Schoenfield enjoys mixing ideas that developed in entirely different worlds, creating a conversation among them and delighting in the surprises that their interaction engenders.

Born in Detroit in 1947, Schoenfield began musical training at age six and culminated his piano studies under Rudolf Serkin. He holds degrees from Carnegie-Mellon University and the University of Arizona, where he earned a doctorate in musical arts. An avid student of mathematics and the Talmud, Schoenfield has lived on a kibbutz in Israel as well as in Cleveland and the Minneapolis–Saint Paul area. He and his family currently have homes in both Israel and the United States. His compositions can be heard on the Angel, Decca, Innova, Vanguard, EMI, Koch, BMG, and New World labels.

The *Adagietto* from Mahler's *Fifth Symphony* is one of a number of movements from the symphonic repertoire that have taken their place in concert programs as works to be performed on their own. The sublime orchestration that characterizes the *Adagietto* is the result of painstaking work on the part of the composer, who reorchestrated the work for almost every performance of it that he conducted. It was not until the year of his death that he was able to confide in a friend, Georg Göhler, that the *Fifth* was finished.

By his own admission, Igor Stravinsky became thoroughly acquainted with the works of Italian baroque composer Giovanni Battista Pergolesi only after being urged to do so by his compatriot, the celebrated Russian impresario Sergey Diaghilev (1872–1929). After reading through several Pergolesi scores, both instrumental and vocal, Stravinsky became enamored with the quality of the music and agreed to Diaghilev's request that he write the musical score for a ballet, *Pulcinella*. Selecting some twenty of Pergolesi's works for his inspiration, Stravinsky included excerpts from the former composer's sonatas for two violins and continuo as well as arias from his serious and comic operas. The original ballet score contains eighteen scenes, from which Stravinsky arranged eleven for a suite for chamber orchestra. In the suite format, *Pulcinella* was first performed on December 22, 1922, by the Boston Symphony Orchestra, conducted on that occasion by the French-American conductor Pierre Monteux (1875–1964).