

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

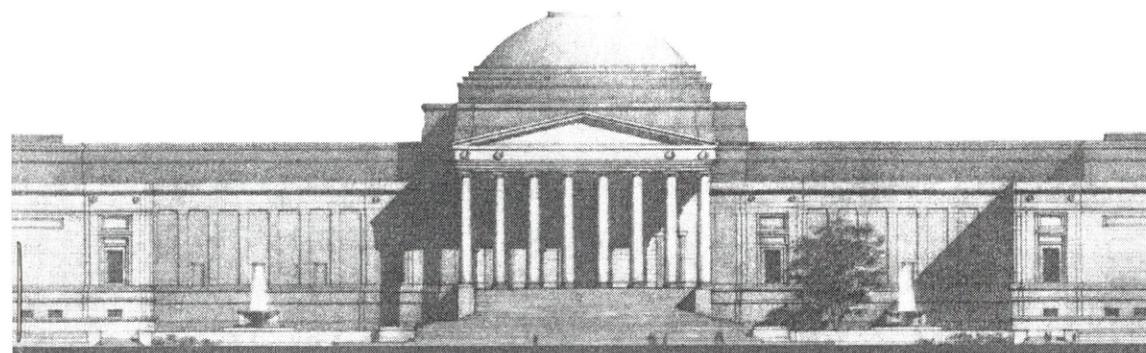
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

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

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

“Sixty-five, but not retiring”

National Gallery of Art
2,589th Concert

National Gallery Orchestra
Robert Trory, *guest conductor*
Ann Schein, *pianist*

October 22, 2006
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Jacques Ibert (1890–1962)

Hommage à Mozart (1956)

Ludwig van Beethoven (1770–1827)

Piano Concerto no. 4 in G Major, op. 58 (1805–1806)

Allegro moderato

Andante con moto

Rondo (Vivace)

INTERMISSION

Richard Wagner (1813–1883)

Siegfried Idyll (1870)

Wolfgang Amadeus Mozart (1756–1791)

Symphony no. 29 in A Major, K. 201 (1774)

Adagio-Allegro

Andante con moto

Menuetto; trio

Allegro

NATIONAL GALLERY ORCHESTRA

The National Gallery Orchestra was founded in 1943 and initially consisted of approximately twenty-five players drawn from the National Symphony Orchestra. Gradually growing in number, the Gallery orchestra eventually reached the size and status of a symphony orchestra. The ensemble has undertaken 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 1990 premiere of Daniel Pinkham's *Fourth Symphony* under George Manos.

ROBERT TRORY

The National Gallery Orchestra welcomes as guest conductor Robert Trory, who has been described in *Musical Opinion* magazine as "a born conductor." Following a successful career as a violinist, Trory studied conducting in Saint Petersburg with Ilya Musin. He made his conducting debut with the Saint Petersburg State Symphony Orchestra and went on to lead performances of the London Mozart Players; the London Philharmonic Orchestra; the Orchestra of the Royal Opera House, Covent Garden; the Philharmonia Orchestra; and the Royal Philharmonic Orchestra. Outside the United Kingdom, he has led the Hamilton (Ontario) Philharmonic Orchestra, the Novosibirsk (Russia) Chamber Orchestra, the Omsk (Russia) Philharmonic Orchestra, the Saint Petersburg Philharmonic Orchestra, and the Trondheim (Norway) Symphony Orchestra. His recordings of Dmitry Shostakovich's *Chamber Symphony* and Leoš Janáček's *Suite for Strings* with the Bayerischer Rundfunk Orchestra are scheduled for release on the Guild label. Trory has been the music director of the Orchestra of Saint Bartholomew in London since its inception in 1998 and is director of the London Orchestras Series in Sydenham and Catford, England.

ANN SCHEIN

This concert marks the fiftieth anniversary of pianist Ann Schein's first performance at the National Gallery. On October 21, 1956, in the context of a music festival that celebrated the bicentennial of Mozart's birth, she performed his *Piano Concerto no. 20* with the National Gallery Orchestra under Richard Bales. This performance, along with her first recordings (for Kapp Records) and her highly acclaimed Carnegie Hall debut, launched a career that has included performances in the major American and European music centers and more than fifty countries around the world, as well as five return engagements at the Gallery. Among the many illustrious conductors with whom she has worked are Sir Colin Davis, James DePriest, James Levine, Seiji Ozawa, Stanisław Skrowaczewski, George Szell, and David Zinman. The equally impressive list of orchestras with which she has performed includes the Baltimore Symphony Orchestra, the BBC Symphony Orchestra, the Cleveland Orchestra, the London Philharmonic Orchestra, the Los Angeles Philharmonic, the National Symphony Orchestra, the New York Philharmonic, and the Philadelphia Orchestra. In addition to her many performances, Schein gives master classes and lectures, and serves as an adjudicator in major music competitions. She has recorded for the Ivory Classics and MSR Classics labels.

Program Notes

Jacques Ibert's *Hommage à Mozart* was commissioned in 1956 by the music department of Radiodiffusion, the French governmental radio station, in honor of the bicentennial of Mozart's birth. It was Ibert's last orchestral work and the culmination of the composer's lifelong emulation of the great Viennese genius. Like Mozart, Ibert was known for clarity of form and lean textures in his music. He was also drawn to classical forms, such as the sonata and the rondo, of which this brief work is an extremely diverting (and distinctively French) example. Written in neoclassical style, it is filled with humor, lyrical melodies, and an obvious sense of high regard for the composer it honors.

Despite the distress caused by his increasing deafness, Beethoven produced numerous works during the decade between 1802 and 1811, including seven symphonies, five concertos, several large piano sonatas, and the opera *Fidelio*. The *Piano Concerto no. 4 in G Major* was the last in this genre that Beethoven wrote for himself as soloist. It was completed in 1806 and received its first performance in March 1807 in Vienna, at a private concert at the palace of Prince Lobkowitz. In his earlier concertos, Beethoven had followed the conventional classical concerto form perfected by Mozart, i.e., a grand sonata for soloist and orchestra, introduced by the orchestra alone. The audience assembled by the prince was amazed to hear the gentle tones of the piano at the beginning, a surprising start that sets the tone for the pervading lyricism of the entire concerto. The second movement displays another break with convention, as it is a remarkable dialogue between the strings' stern unison and the piano's serene, choralelike theme. The effect of the piano standing aloof from the orchestra recalls the isolation experienced by the composer as he became aware of his increasing deafness. The march-like *Rondo* is introduced in muted fashion by the strings, as from a distance. The rollicking entrance of the piano confirms the transformation of the mood from despair to gaiety.

Wagner's *Siegfried Idyll* was never intended for the public. In its original form it was called the *Tribschen Idyll*, and it was first performed on Christmas Day 1870 in Wagner's home of Tribschen, Switzerland, as a birthday gift for Cosima von Bülow, who would eventually become his wife. The fifteen-piece orchestra stole quietly into the house while Cosima was still asleep and awakened her with the opening bars. Beginning softly, the music unfolds into a fervent expression of Wagner's love for her. Later the couple decided to rename the piece in honor of their youngest son, Siegfried, whose birth in June 1870 had inspired Wagner to write it.

In 1774 Leopold Mozart took his son to Vienna in the hope of securing an appointment at the royal court. Even though no appointment was forthcoming, Wolfgang Amadeus must have found himself stimulated by Viennese musical life, since a number of fine symphonies resulted from the visit, including *Symphony no. 29 in A Major*. Having previously modeled his symphonies after those of earlier composers, in this work Mozart speaks with a voice of complete individuality. The first movement opens unassertively, with a gentle sequential theme, but this is transformed as the wind instruments enter with music of power and passion. The same theme provides the basis of the hectic finale, giving the work an unusual unity. Taken as a whole, the symphony is among Mozart's tightest structures.