

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.

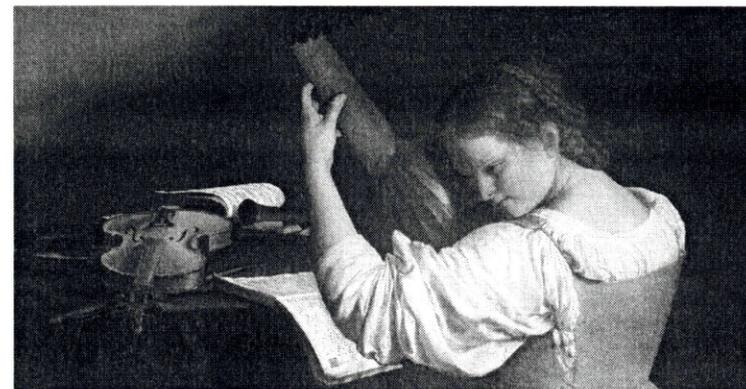
Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

Music Department
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Washington, DC

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www.nga.gov

COVER: Orazio Gentileschi, *The Lute Player* (detail), c. 1612/1620,
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



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

National Gallery of Art
2,607th Concert

National Gallery Orchestra
Dalia Atlas, *guest conductor*
Ingrid Fliter, *pianist*

Presented in conjunction with the
National Museum of Women in the Arts and
in honor of Women's History Month

March 11, 2007
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Fanny Mendelssohn Hensel (1805–1847)

Overture in C Major (1830)

Camille Saint-Saëns (1835–1921)

Piano Concerto no. 2 in G Minor (1869)

Andante sostenuto

Allegro scherzando

Presto

INTERMISSION

Franz Schubert (1797–1828)

Symphony no. 5 in B-flat Major, D. 485 (1816)

Allegro

Andante con moto

Menuetto—Allegro molto

Allegro vivace

The Musicians

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 large chamber 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 *Symphony no. 1* under the direction of Richard Bales and the 1990 premiere of Daniel Pinkham's *Symphony no. 4* under George Manos.

DALIA ATLAS

Dalia Atlas has always been ahead of her time. Prizewinner of the Dimitri Mitropoulos International Music Competition in New York and numerous other international conducting competitions, she is a trailblazer as a female conductor. Born in Haifa, Israel, she graduated from the Jerusalem Academy of Music and Dance and subsequently studied conducting with distinguished maestros in Europe and America. Since then, she has conducted major orchestras in twenty-nine countries, among them the Berliner Symphoniker, the Czech Radio Orchestra, the Helsinki Philharmonic Orchestra, the Israel Philharmonic Orchestra, The Philadelphia Orchestra, the Philharmonia Orchestra of London, and the Royal Philharmonic Orchestra. She is frequently the first woman to conduct the orchestras she visits, which is true in the case of the National Gallery Orchestra.

In addition to the standard classics, Atlas's rich repertoire includes music that she rediscovered as well as her own arrangements. Her research has led to documentary recordings of previously unknown works by Ernest Bloch (1880–1959) and composers who perished in World War II. In her native Israel, she has founded or directed many musical and cultural organizations, orchestras, and choirs.

INGRID FLITER

Argentinean pianist Ingrid Fliter enjoyed the singular distinction of receiving the 2006 Gilmore Artist Award. As defined by the Irving S. Gilmore Foundation's board of directors, the award is "presented to an international pianist of any age and nationality who is deemed worthy of a global career." Fliter is the first woman to receive the award, which has so far been granted to only five pianists. Born in Buenos Aires in 1973, she began her piano studies in Argentina with Elizabeth Westerkamp. At the suggestion of fellow Argentinean pianist Martha Argerich, Fliter continued her studies in Europe, with Carlo Bruno in Rome; Vitalij Margulis in Freiburg, Germany; and Boris Petrushansky and Franco Scala in Imola, Italy.

Fliter began playing public recitals at the age of eleven and made her professional orchestral debut at the Teatro Colón in Buenos Aires at the age of sixteen. After winning several Argentinean competitions, she went on to win first prize at the Città di Cantù International Competition and the International Ferruccio Busoni Piano Competition in Italy. In 2000 she was awarded the silver medal at the International Frederick Chopin Piano Competition in Warsaw. She has appeared as a soloist with orchestras in Germany, Hungary, Italy, The Netherlands, and Russia, as well as with the National Symphony and National Philharmonic orchestras of Argentina. Fliter's recital on March 7 at the National Museum of Women in the Arts, presented in conjunction with this concert, was only one of many she has scheduled in 2006–2007. She will also appear at the Caramoor and Chautauqua music festivals, Carnegie Hall, the Hollywood Bowl, London's Wigmore Hall, and elsewhere.

Women's History Month

This concert is a joint undertaking of the National Gallery and the National Museum of Women in the Arts, intended to celebrate Women's History Month. Begun in 1978 by congressional resolution, this observance was created to increase consciousness and knowledge of women's history and to commemorate the contributions of notable and ordinary women.

As part of its ongoing mission to honor and promote female artists in all disciplines, the National Museum of Women in the Arts presents the Shenson Chamber Music Concerts series, which highlights both established and emerging female musicians. Currently in its ninth season, the series was named in honor of Drs. Ben and A. Jess Shenson, who were longtime supporters of the museum and lovers of music. Since its inception, the series has delighted Washington, DC, audiences with such musical talents as the Ahn Trio, Judy Collins, Sharon Isbin, and Midori. The Shenson concerts are presented free of charge, but reservations are required. Further information is available at www.nmwa.org.

Although the National Gallery Orchestra welcomes its first female guest conductor on this occasion, women have been members of the orchestra since 1951. In fact, since the late 1980s, the majority of musicians in the orchestra have been women. The Gallery's American Music Festival has also been highlighting the contributions of female composers since 1948, when works by Mabel Daniels and Mary Howe were premiered. Subsequent seasons have included first performances of works by a significant number of female composers, among them Esther Ballou, Elene Maria de Hellenbranth, Shulamit Ran, and Ruth Crawford Seeger. The Gallery's concert series has been the scene of multiple performances of works by Amy Marcy Cheney Beach, Cécile Chaminade, Mary Howe, and Maria Theresia von Paradis, among others.

Program Notes

Although Fanny Mendelssohn Hensel was unable to enter the world of professional musicians, her passions and extraordinary talent did not go unnoticed or unappreciated by her family, close friends, and even some outside her inner circle. Fanny and her brother, Felix, were born into a prosperous and exceptionally gifted family (their grandfather was the Jewish philosopher Abraham Mendelssohn). Fanny and Felix were close musical confidants and supported and nurtured each other. Although Felix always acknowledged Fanny's compositions when they were heard by others, he and the rest of the family discouraged her from publishing her works. They believed that Fanny should assume the traditional female role—that of a housewife. In her twenties, Fanny became the center of an intimate group of artists and musicians who called themselves "The Order of the Wheel." After her marriage to Wilhelm Hensel, she founded a salon that met every Sunday morning in their home and was attended by well known musicians and intelligentsia. The majority of Fanny's output consists of songs, solo piano music, and a few chamber works. Her *Overture in C Major*, written in the classical style, is the only orchestral composition she is known to have written.

Another composer whose musical talents were evident from a very young age is Camille Saint-Saëns. He started piano lessons before he was three years old, wrote his first composition shortly after his third birthday, and made his public debut playing piano concertos by Mozart and Beethoven when he was ten. A loyal nationalist, he cofounded the Société Nationale de Musique for the purpose of promoting French music. His popularity, however, was greater in America and England, where he was considered to be the greatest French composer long after his reputation had waned in France. It took Saint-Saëns only seventeen days to write *Piano Concerto no. 2 in G Minor*, but it turned out to be one of his most popular works. The concerto is a brilliant combination of styles, ranging from the baroque-sounding opening piano solo to the romantic scherzo. The third movement culminates the work with a dramatic tarantella.

In his tragically short life, Franz Schubert produced nearly a thousand compositions. However, without noble patronage, Schubert would only have seen them performed casually by friends gathered in a salon to sight-read his songs and chamber music, at what became known as "Schubertiades." One such work is the *Symphony no. 5 in B-flat Major*, number 485 in the catalogue of Schubert's works compiled by Otto E. Deutsch when he was nineteen years old. At the time when Beethoven was already stretching the boundaries of style (his *Symphony no. 8* preceded Schubert's *Symphony no. 5* by four years), Schubert was paying homage to his predecessors Mozart and Haydn in a strictly classical work. Beautiful melodies abound, but they are often accompanied by harmonies infused with melancholy, one of the composer's trademarks.

Program notes by Danielle DeSwert

Next Week at the National Gallery of Art

Davidson Fine Arts Chorale

James Dunaway, *conductor*

Paul Hennessy, *pianist*

Music by Barber, Brahms, Mozart, Whitacre, and other composers

March 18, 2007

Sunday Evening, 6:30 pm

West Building, West Garden Court