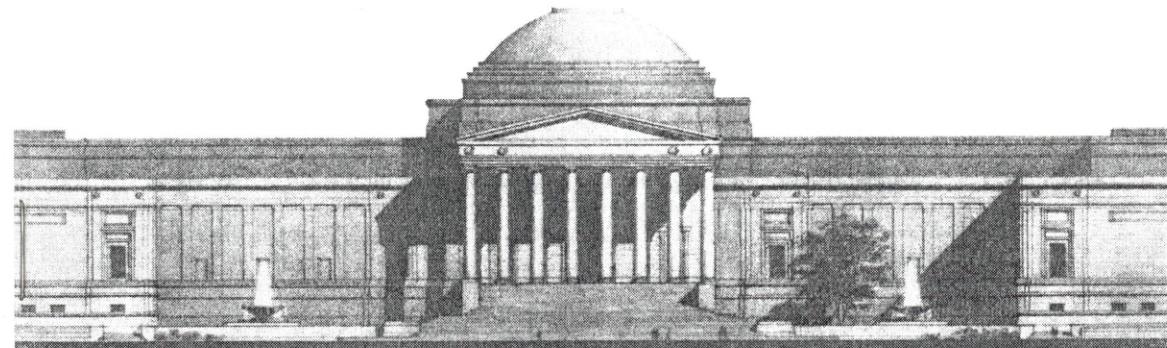


For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

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.



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

National Gallery of Art
2,615th Concert

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

David Hardy, *cellist*
Lisa Emenheiser, *pianist*

April 22, 2007
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Igor Stravinsky (1882–1971)

Suite Italienne (1932)

Introduzione

Serenata

Aria

Tarantella

Minuetto e finale

Ludwig van Beethoven (1770–1827)

Sonata in F Major, op. 5, no. 1 (1796)

Adagio sostenuto: Allegro

Rondo: Allegro vivace

INTERMISSION

Beethoven

Seven variations on *Bei Männern, welche Liebe fühlen* (1802)

from *Die Zauberflöte* by Wolfgang Amadeus Mozart (1756–1791)

Edvard Grieg (1843–1907)

Sonata in A Minor, op. 36 (1883)

Allegro agitato

Andante molto tranquillo

Allegro

The Musicians

DAVID HARDY

David Hardy, principal cellist of the National Symphony Orchestra, achieved international recognition in 1982 as the top American prizewinner at the Seventh International Tchaikovsky Competition in Moscow. He was awarded a special prize for his performance of Victoria Yagling's *Suite for Solo Cello*, which was commissioned for the competition. ITAR-TASS News Agency praised Hardy's performance of the Dvorák *Cello Concerto*, calling it "beautifully spontaneous and unpretentious. His performance gave the feeling of improvisation through the varied use of his colorful and powerful sound."

A native of Baltimore, Maryland, Hardy began his cello studies at age eight. He was sixteen when he made his debut as soloist, with the Baltimore Symphony Orchestra. In 1979, when he was twenty-one, Hardy won the certificate in the prestigious Geneva International Cello Competition. In the following year, he graduated from the Peabody Institute of the Johns Hopkins University, where he studied with Stephen Kates, Laurence Lesser, and Berl Senofsky. In 1981 the National Symphony Orchestra's music director, Mstislav Rostropovich, appointed Hardy associate principal cellist, and in 1994 he was named principal cellist by music director Leonard Slatkin. Hardy made his solo debut with the National Symphony Orchestra in 1986, under Rostropovich, and has since been a regular soloist, premiering the Stephen Jaffe *Concerto for Cello and Orchestra* under Slatkin in 2004, a piece commissioned by the Hechinger Foundation. The National Symphony Orchestra's recording of John Corigliano's *Symphony no. 1* featuring Hardy's solo cello performance won the 1997 Grammy Award for best classical recording.

Hardy is a founding member of Opus 3 Trio, with violinist Charles Wetherbee and pianist Lisa Emenheiser. The ensemble has performed to critical acclaim across the country and has commissioned, premiered, and recorded dozens of new works for piano trio. Hardy is a member of the 20th Century Consort, which has premiered works by Stephen Albert, Nicholas Maw, and

Joseph Schwantner. Hardy is also the cellist of the Kennedy Center Chamber Players, which since 2003 has been the resident chamber ensemble for the Kennedy Center.

David Hardy has recorded on the Centaur, Delos Educo, London, Melodiya, and RCA labels. The *Washington Post* has praised his “resplendent playing and virtuoso technique” and “deep musical sensitivity.” In addition to his performance schedule, he is professor of cello at the Peabody Institute. His instruments were made by Carlo Giuseppe Testore in 1694 and Raymond Hardy in 2000.

LISA EMENHEISER

Lisa Emenheiser is widely recognized as a leading keyboard artist. A graduate of The Juilliard School, where she earned both bachelor and master of music degrees, Emenheiser is a winner of The Young Artist in Recital and The National Arts Club competitions. Additionally, she is a Helena Rubinstein Foundation grant winner, a Lilly Folles Fund winner, and a William Petschek Award winner.

Emenheiser has performed in New York City at Alice Tully Hall, Avery Fisher Hall, and Weill Recital Hall; and in Washington at the Kennedy Center, the National Gallery of Art, The Phillips Collection, the Smithsonian Institute, and the embassies of Austria, Britain, France, Germany, and Spain. She has appeared as soloist with the Baltimore Symphony Orchestra, the Fairfax Symphony Orchestra, the Kennedy Center Opera House Orchestra, the National Symphony Orchestra, the Richmond Symphony Orchestra, and the Virginia Chamber Orchestra. She was also one of the featured soloists at the National Symphony Orchestra’s Piano 2000 Festival and the Kennedy Center’s Journey to America Festival held in 2002. Recently, Emenheiser was a featured soloist and commentator for the National Symphony Orchestra’s Composer Portraits concert featuring Mozart.

An established chamber musician, Emenheiser has performed across the globe, with Julius Baker, Jean-Pierre Rampal, Nadja Salerno-Sonnenberg, Ransom Wilson, and Eugenia Zukerman, as well as with principal members of The Cleveland Orchestra, the National Symphony Orchestra, and the New

York Philharmonic. Emenheiser has appeared in solo and chamber performances in virtually every major U.S. city as well as in Berne, Haifa, London, Manchester, Mexico City, and Nice. She has performed in numerous summer music festivals, including the Aspen Music Festival, MasterWorks, Penn Alps Music Festival, Snake River Chamber Music Festival, and Strings in the Mountains. Her orchestral performances are equally extensive, including tours of Europe and American residencies in Alabama, Alaska, Maine, Montana, Nebraska, North Dakota, Oklahoma, Texas, Vermont, and Wyoming.

Currently, Emenheiser is adjunct pianist of the National Symphony Orchestra, under Leonard Slatkin, as well as pianist of the 21st Century Consort and Opus 3 Trio. She was featured on national television as an expert artist commentator and performer in the PBS documentary titled *Exploring Your Brain*, in which she performed Alberto Ginastera’s *Piano Sonata no. 1* and discussed the topic of memory. She recently returned from Slovenia and Croatia, having performed in recital with cellist David Hardy. Emenheiser has recorded on the Arabesque, AUR, Cascades, Centaur, Delos, Pro-Arte, and VAI Audio labels.

Program Notes

Before Igor Stravinsky’s *Suite Italienne* was arranged for cello and piano, the music was first heard at the Paris Opera in the Ballet Russes’s performance of *Pulcinella*, under ballet impresario Serge Diaghilev (1872–1929), with set and costume design by Pablo Picasso (1881–1973). *Suite Italienne*, which belongs to Stravinsky’s neoclassical period, developed out of the composer’s introduction to the music of Italian master Giovanni Battista Pergolesi (1710–1736) by Diaghilev. In Stravinsky’s own words, “*Pulcinella* was my discovery of the past.... It was a backward look, of course—the first of many love affairs in that direction.” Stravinsky later arranged the suite for cello and piano at the request of cellist Gregor Piatigorsky (1903–1976).

Ludwig van Beethoven's output for the cello consists of five sonatas and three sets of variations—two on themes from Mozart's *Die Zauberflöte*, and one on music from Handel's oratorio *Judas Maccabaeus*. Beethoven's interest in the cello can be linked to the brothers Jean-Pierre (1741–1818) and Jean-Louis (1749–1819) Duport and Josef Linke (1783–1837), cellists with whom he became acquainted early in his life. The five cello sonatas were written over a span of almost twenty years—1796–1815; the two op. 5 works belong to the early years. Op. 5, no. 1, was composed in 1796 and performed by Beethoven and one of the Duport brothers, probably Jean-Louis, in the palace in Berlin. King Frederick Wilhelm II was so pleased with the music that before the composer's departure from Berlin, he was given a gold snuffbox with a louis d'or, which was the most valuable coin in circulation at the time (worth about twenty francs, or two months' rent for Beethoven's apartment). In this sonata, like its companion, op. 5, no. 2, Beethoven dispensed with the customary slow middle movement and the usual scherzo or minuet. A fairly long adagio opens the work with the two instruments playing in unison. This leads with a cadenzalike passage into the allegro, in which the instruments reach a warm partnership. The thematic material in the concluding allegro is stated by the piano.

Beethoven considered *Die Zauberflöte* to be Mozart's greatest opera. Of *Don Giovanni* and *Le Nozze di Figaro*, Beethoven is reported to have said, "I hold them both in aversion. I could not have chosen such subjects...." The seven variations on *Bei Männern, welche Liebe fühlen*, the act 1 duet between Papageno and Parmina, were written at the suggestion of Emanuel Schikaneder (1751–1812), who played Papageno in the 1791 premiere of the opera at the Theater auf der Wieden, where he was the manager. The variations develop in musical intensity as the work progresses, and the fifth variation, a scherzo, is particularly interesting. A contemporary reviewer wrote, "Anybody wanting to perform these cello parts must be a consummate master of the instrument." The work is dedicated to Count von Browne.

While Edvard Grieg wrote three sonatas for the violin, his op. 36 is the only one to include the cello, having been written for the composer's cellist brother. Grieg, like Béla Bartók, Frederick Delius, Antonín Dvorák, Bedrich Smetana, and Ralph Vaughan Williams, belongs to a group of composers who sought inspiration in the music of their homelands. Grieg blended the colors of Norwegian music in a very personal, poetic way, marked by a sensitivity to romantic harmony and an air of freshness. He wrote, "My aim in my music is exactly what Ibsen says about his plays: I want to build homes for the people in which they can be happy and contented." The stormy beginning of the opening *Allegro agitato* seems to blow over as the mood changes and the cello sings the theme over a richly textured harmonic pattern. The stormy element reappears in its full fury in the closing bars of the movement. In the second movement, Grieg displays his endless harmonic resources. An excellent pianist himself, he makes great demands on the pianist. A delicate and sentimental coda ends the movement. The composer's love of the music of his homeland comes to the fore in the concluding *Allegro*, whose opening is dominated by a folksy, dancelike theme that plays a major part in the development of the movement. The recapitulation is topped off by a brilliant coda that ends the work.

Program notes by Sorab Modi

Next Week at the National Gallery of Art

Academy of Ancient Music

Richard Egarr, harpsichordist and music director

Pavlo Beznosiuk, leader

Music by Handel, Telemann, and J.S. Bach

April 29, 2007

Sunday Evening, 6:30 pm

West Building, West Garden Court