

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

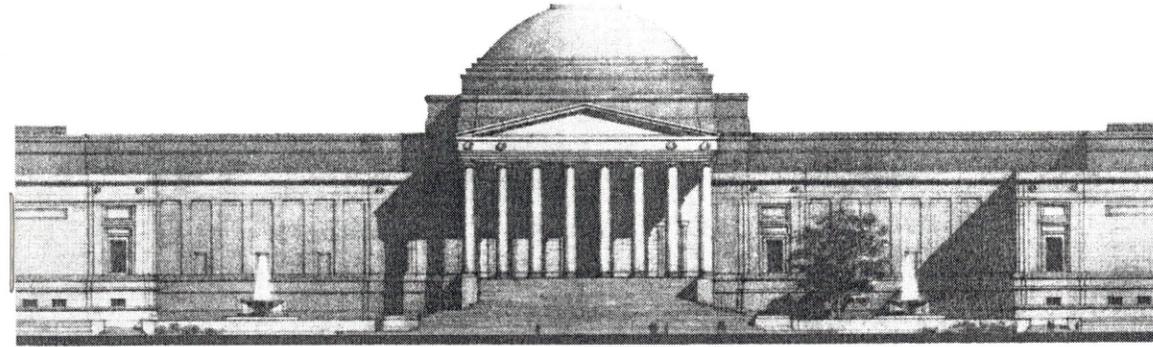
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

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

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

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2000B South Club Drive
Landover, MD 20785

www.nga.gov



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

National Gallery of Art
2,616th Concert

Academy of Ancient Music
Richard Egarr, *music director and harpsichordist*
Pavlo Beznosiuk, *leader*

April 29, 2007
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

George Frideric Handel (1685–1759)

Concerto Grosso in B-flat Major, op. 3, no. 2, HWV 313 (published 1734)

Vivace

Largo

Allegro

Vivace

Georg Philipp Telemann (1681–1767)

Concerto à 7 in F major, TWV 44:41

Grave

Vivace

Adagio

Allegro

Johann Sebastian Bach (1685–1750)

Brandenburg Concerto no. 4 in G Major (c. 1720), BWV 1049

Allegro

Andante

Presto

INTERMISSION

Telemann

Water Music Suite in C Major (Hamburger Ebb und Fluth),

TWV 55:C3 (1723)

Overture

Sarabande: Die schlafende Thetis (Thetis Asleep)

Bourrée: Die erwachende Thetis (Thetis Awakening)

Louré: Der verliebte Neptunus (Neptune in Love)

Gavotte: Spielende Najaden (Naiads at Play)

Harlequinade: Der schertzende Tritonus (Triton Jesting)

Tempête: Der stürmende Aeolus (Aeolus Storming)

Menuet: Der angenehme Zephir (The Pleasant Zephyr)

Gigue: Ebb und Fluth (Low and High Tide)

Canarie: Die lustigen Bots Leute (The Merry Sailors)

Handel

Concerto Grosso in B-flat Major, op. 3, no. 1, HWV 312 (published 1734)

Allegro

Largo

Allegro

The Musicians

ACADEMY OF ANCIENT MUSIC

The Academy of Ancient Music is one of the world's foremost period-instrument orchestras. Since its formation by Christopher Hogwood in 1973, the ensemble has established its preeminence in performing music of the baroque and classical periods with concerts across six continents and more than two hundred fifty recordings. The orchestra's pioneering recordings under Hogwood for Decca's L'Oiseau-Lyre label cover much of the baroque and classical orchestral canon, from concerti and symphonies to operas and oratorios. The ensemble produced the first recordings on period instruments of many works, including Mozart's complete symphonies and operas by Handel, Haydn, and Mozart. In addition to the numerous Decca releases, the orchestra has undertaken projects that have resulted in recordings for Chandos, EMI, Erato, and Harmonia Mundi. The Academy of Ancient Music is the orchestra-in-residence at the University of Cambridge, England, and appears at the National Gallery by arrangement with Colbert Artists Management of New York City. Further information about the ensemble may be found at www.aam.co.uk.

Members of the Academy of Ancient Music participating in the 2007 U. S. tour are:

<i>Music Director and Harpsichordist</i> Richard Egarr	<i>Viola</i> Trevor Jones Rachel Byrt	<i>Flute</i> Rachel Brown Rachel Beckett
<i>Violin 1</i> Pavlo Beznosiuk Pauline Nobes Iona Davies	<i>Cello</i> Joseph Crouch Imogen Seth Smith	<i>Oboe</i> Frank de Bruine Lars Henriksson
<i>Violin 2</i> Rodolfo Richter Pierre Joubert Persephone Gibbs	<i>Double Bass</i> Valerie Botwright	<i>Bassoon</i> Alastair Mitchell <i>Theorbo</i> William Carter

RICHARD EGARR

In September 2006 Richard Egarr took up the post of music director of the Academy of Ancient Music, succeeding Christopher Hogwood, who became the emeritus director. Before taking this position, Egarr had conducted a wide range of repertoire, from Johann Sebastian Bach's *Saint Matthew Passion* to John Taverner's *Ikon of Light*. Egarr is the director of the Amsterdam-based Academy of the Begijnhof, and he has worked with the Chamber Orchestra of Europe, The Netherlands Radio Chamber Orchestra, and Tafelmusik Baroque Orchestra and Chamber Choir of Toronto. In 2007 he will guest-conduct performances of the *Saint Matthew Passion* with The Netherlands Bach Society and in a staged version at the Glyndebourne Opera House. He will also conduct the Flemish Radio Symphony Orchestra and the Scottish Chamber Orchestra in performances of Hector Berlioz's *Symphonie Fantastique*.

A musician of great versatility, Egarr has worked with all types of keyboards and their repertoire, including fifteenth-century organ intabulations, works by Frédéric Chopin (1810–1849) and František Xaver Dušek (1731–1799) on early pianos, and works by Alban Berg (1885–1935) and Peter Maxwell Davies (b. 1934) on modern pianos. Egarr received his early musical training as a choirboy at York Minster, at Chetham's School of Music in Manchester, and as an organ scholar at Clare College, Cambridge. His studies with Gustav Leonhardt further inspired his work in the field of historical performance.

Egarr's 2006 U. S. solo recital tour performing J. S. Bach's *Goldberg Variations* received great critical acclaim. He has performed extensively in the major music festivals of Europe and Japan, and he has appeared many times as a soloist with The Netherlands Radio Chamber Orchestra, The Netherlands Wind Ensemble, and the Orchestra of the Eighteenth Century. Egarr and violinist Andrew Manze form a duo that plays *stylus phantasticus* music and pieces from the late baroque. The pair recently expanded its repertoire to include works by Beethoven, Mozart, Hubert Parry, and Schubert.

Richard Egarr records exclusively for Harmonia Mundi USA. His recent recordings include *Per Cembalo Solo* (a *Gramophone* magazine Editor's Choice) and the *Goldberg Variations*. His upcoming releases include solo keyboard music by Louis Couperin and Mozart; J. S. Bach's *The Well-Tempered Clavier*, Book 1; and, with the Academy of Ancient Music, Handel's *Concerti Grossi*, op. 3, and *Organ Concerti*, opp. 4 and 7.

Program Notes

Although George Frideric Handel's six *Concerti Grossi*, op. 3, were published in 1734 as a set by the English music seller John Walsh (1709–1766), the pieces were probably composed over a period of twenty years for a range of different occasions. The set basically forms a compendium of Handel's favorite instrumental movements, each piece strikingly different. The number of movements in each concerto varies, and Handel was highly flexible in his scoring of these works, singling out several different instruments for solos. In the *Concerto no. 3 in G Major*, there is a solo violin part, while nos. 1 and 6 feature an oboe duet. In the *Concerto no. 1 in B-flat Major*, a duo of recorders is added to the roster of soloists in the slow movement. This piece echoes the musical style of the Hanover court, where Handel was the Kapellmeister from 1710 to 1712. He used the *Concerto no. 4 in F Major* at a performance of the opera *Amadigi di Gaula* in 1716.

The *Concerto à 7 in F major* by Georg Philipp Telemann represents a more traditional form of the genre in its combination of diverse soloists. It is scored for two recorders, two oboes, two violins, and continuo. The related instruments are presented in pairs to create a series of mellifluous duets, culminating in an occasional tutti at a cadence. As is customary in Telemann's concerti, the work is in four movements, drawing on the structure and dance forms of the French orchestral suite. It is not known where or when Telemann wrote this concerto; as is the case with many of his orchestral pieces, the manuscript survives in Darmstadt, Germany, where Telemann's friend Christoph Graupner (1683–1760) directed the court ensemble.

Many scholars presume that Johann Sebastian Bach's *Brandenburg Concerti* were written between 1717 and 1721, during Bach's time at the court of Cöthen. The court maintained a small orchestra of virtuosi, whose skills would have been put to the test by Bach's solo writing. The concerti take their name from the Margrave of Brandenburg, to whom Bach presented copies of the six pieces in 1721, in response to a request from the nobleman.

Ironically, the popular nickname has linked the works with Brandenburg for eternity, despite the fact that he neither thanked nor paid the composer, nor did he ever arrange for the works to be performed by his court orchestra.

In the *Brandenburg Concerto no. 4 in G Major*, BWV 1049, the solo parts are taken by two recorders and a violin. In the outer movements the violin dominates, with lengthy episodes of breathtaking figuration and variegation, known by Bach and his contemporaries as *bariolage*. In the central *Andante* the partnership between the three soloists is more equal. The first movement is one of the longest baroque concerto movements ever written; the opening ritornello alone would suffice as a movement for Telemann, for example. The concluding *Presto* avoids the dance rhythms usually found in a finale, instead offering an exhilarating fugue.

Telemann's *Water Music* is nowhere near as famous as that of his contemporary and sometime rival Handel, but it is intriguing in its own way. It was written to be played on land (Handel's *Water Music* was first performed on a barge on the Thames), but it effectively evokes the movement of the waves and the sea breeze in its dance rhythms. Telemann wrote his *Water Music Suite in C Major* for the centenary of the admiralty in Hamburg, celebrated on April 6, 1723. Hamburg gained its importance and wealth from maritime trade, and the city's admiralty was vital for protecting and insuring the ships and maintaining the navigation lights in the Elbe River. As part of the festivities, ships fired their cannons and flew pennants, and music was performed out of doors. In addition to this suite of instrumental music, Telemann wrote a piece for the occasion based on a serenade composed by a Hamburg school teacher.

Telemann's suite follows the conventions of the French orchestral suite of Jean-Baptiste Lully (1632 – 1687) but puts the various dance forms to pictorial purpose in calling to mind the watery subject. The suite begins with a French overture, which traditionally consists of a grand dotted-rhythm section followed by nimble imitative writing. Here the two sections are given extramusical meaning, as recognized in a contemporary newspaper report: "First the stillness and gentle waves, and then [in the second section] the tumult of

the sea." A sequence of dance movements follows, representing several classical deities associated with the sea. The sea goddess Thetis is portrayed, first asleep in a yawning sarabande, then awake in a lively bourrée. The lovesick Neptune is represented in a minor-key *louré*, with subtle and slurred rhythms; Neptune's son Triton, however, is in a playful mood, represented by energetic rhythmic figures and pizzicato strings in the *Harlequinade*. Two movements portray different deities of the winds: first the stormy Aeolus, then the benign Zephyr (in a gentle minuet). The gigue, *Ebb und Fluth*, evokes in its rising and falling texture the tides that played a crucial role in keeping the harbor channels navigable (and also flushed away Hamburg's sewage). Finally, the sailors themselves appear in their own dance, an unpretentious *canarie*. The whole suite combines local and mythological references with fashionable dance forms. As the newspaper report concluded: "The splendid ideas revealed in this music were not merely charming and significant, but also remarkably effective, and uncommonly well suited to the occasion."

Program notes by Stephen Rose

Next Week at the National Gallery of Art

Thomas Hrynkiw, *pianist*

Music by J. S. Bach, Beethoven, Chopin, Vytvyts'kyi, and Prester

Presented in honor of the Paul Mellon Centenary
on the Ailsa Mellon Bruce Steinway

May 2, 2007

Wednesday Afternoon, 12:10 pm

East Building Auditorium



Anna Maria Pammer, *soprano*

Markus Vorzellner, *pianist*

Music by Berg, Webern, and Schoenberg

May 6, 2007

Sunday Evening, 6:30 pm

West Building Lecture Hall