

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

Mailing address
2000b South Club Drive
Landover, MD 20785

www.nga.gov

Alberto Giacometti, *Walking Man II*, 1960, bronze,
National Gallery of Art, Washington, Gift of Enid A. Haupt

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

Concerts

National Gallery of Art
2,687th Concert

Festival Strings Lucerne

Achim Fiedler, *artistic director*
Daniel Dodds, *violin*

Presented in connection with
“Spotlight Switzerland”

October 19, 2008
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free



Program

Felix Mendelssohn-Bartholdy (1809–1847)

Sinfonia for Strings No. 9 in C Major ("Swiss") (1823)

Grave–Allegro

Andante

Scherzo

Allegro vivace

Pablo de Sarasate (1844–1908)

Concert Fantasy for Violin and Orchestra, op. 25 (1883)

Based on the opera *Carmen* by Georges Bizet

Arranged for String Orchestra by Caspar Diethelm

Introduction: Allegro moderato

Moderato

Lento assai

Allegro moderato

Moderato

INTERMISSION

Dieter Ammann (b. 1962)

„stellen“ for 14 strings (2007–2008)

Washington Premiere Performance

Johannes Brahms (1833–1897)

Quintet for Strings no. 2 in G Major, op. 111 (1890)

Arranged for string orchestra by Achim Fiedler

Allegro non troppo, ma con brio

Adagio

Un poco allegretto

Vivace, ma non troppo presto

This concert is made possible in part by funds provided by the Swiss Arts Council Pro Helvetia; the Ernst von Siemens Musikstiftung of Munich, Germany; Nespresso; and the Embassy of Switzerland.

The Musicians

FESTIVAL STRINGS LUCERNE

Established in 1956 by Wolfgang Schneiderhan and Rudolf Baumgartner, Festival Strings Lucerne is regarded as one of the world's leading chamber orchestras. The ensemble's "golden sound" (*Washington Post*) is enhanced by the enthusiasm of the players and the unique quality of some of their instruments. The orchestra regularly performs in the music centers of Europe and has toured extensively in North America, South Africa, South America, and Asia. Festival Strings Lucerne is a regular guest at the world's most prominent festivals, including those of Eisenstadt, Ludwigsburg, Prague, and Rheingau. At home, the orchestra can be heard annually at the Lucerne Festival as well as in its own concert series.

Festival Strings Lucerne strives for a creative dialogue between early and new music. Its broad repertoire ranges from works for string ensemble to those for full chamber orchestra and from baroque to contemporary music. During its fifty-two-year history, the ensemble has premiered more than 100 works, by both established and newly emerging composers. Among them, Beat Furrer, Milko Kelemen, Frank Martin, Bohuslav Martin, Krzysztof Penderecki, Peter Ruzicka, Sándor Veress, Herbert Willi, and Iannis Xenakis have responded to commissions from Festival Strings Lucerne and its artistic directors.

The orchestra records for Sony Classical and Oehms Classics. The Sony recording of Bach piano concertos with pianist Martin Stadtfeld received the ECHO Klassik 2007 award for the best concert recording of the year. Festival Strings Lucerne appears at the National Gallery by arrangement with California Artists Management of San Francisco.

The members of Festival Strings Lucerne participating in this concert are:

First Violin

Daniel Dodds (concertmaster)
Anne Schoenholtz
Thomas Schrott
Stefan Eperjesi
Veronika Hintermaier

Second Violin

Gianluca Febo
Droujelub Yanakiew
Manuel Oswald
Izabela Iwanowska

Viola

Markus Wieser
Dominik Fischer
Sylvia Zucker

Violoncello

Jonas Iten
Alexander Kionke
Regula Maurer

Double Bass

Massimo Clavenna

ACHIM FIEDLER

Born in Stuttgart, Germany, Achim Fiedler studied violin and chamber music at the Cologne Academy of Music. He continued his training at the Guildhall School of Music in London and pursued independent studies with Franco Gallini in Milan, Thomas Ungar in Stuttgart, and Seiji Ozawa at the Tanglewood Music Center. Fiedler received the Herbert von Karajan grant in 1997, was an award winner in several international conducting competitions, and served as assistant conductor under Carlo Maria Giulini and Bernard Haitink. Fiedler guest-conducts the Berlin Symphony Orchestra, the Dresden Sächsische Staatskapelle, and the Radio Philharmonic of NDR Hanover as well as the orchestras of Barcelona, the Grand Canary Islands, and Seville. He has been a professor in conducting at the Lucerne Academy of Music since 2006 and the artistic director of Festival Strings Lucerne since 1998.

DANIEL DODDS

Born in 1971 in Adelaide, Australia, solo violinist Daniel Dodds studied in Lucerne with Gunars Larsens and participated in master classes with Rudolf Baumgartner, Franco Gulli, and Nathan Milstein. Named professor at the Lucerne Music Academy in 1995, Dodds performs as soloist with the symphony orchestras of Brisbane, Lucerne, and Zagreb, among others, and has been concertmaster of the Festival Strings Lucerne since 2000. He plays the Stradivari "ex Rudolf Baumgartner" (1717), loaned by the Foundation Festival Strings Lucerne.

Program Notes

This concert, along with the piano recital of Gilles Vonsattel that took place on October 12, is the culmination of a series of events that began on October 8, when a new film biography, *Alberto Giacometti, Eyes on the Horizon*, was shown at the Gallery. The series continued with films by Swiss filmmakers and directors Georges Gachot, Thomas Imbach, Peter Liechti, Christoph Schaub, and Michael Schindhelm, about artists and performers who were born in Switzerland or made that country their home. These include architects Jacques Herzog and Pierre DeMeuron, who designed Beijing's Olympic stadium; chamber musicians Hans Koch, Martin Schuetz, and Fredy Studer; conceptual artist Roman Signer; and concert pianist Martha Argerich. This "Spotlight on Switzerland" at the National Gallery is poised between the closing of the internationally renowned film and music festivals in Locarno, Lucerne, Montreux, and Willisau, and the anticipated January 2009 opening of a National Gallery exhibition of works by Swiss-born photographer Robert Frank: *Looking In: Robert Frank's "The Americans."*

Felix Mendelssohn was a fourteen-year-old budding genius, excelling not only in piano performance and composition but also in drawing, when he wrote his ninth *Sinfonia* for string orchestra. It is brilliant in every respect, and worthy of being called a chamber symphony. Mendelssohn opens the work in Haydnesque fashion, with a ponderous introduction that leads into an animated first theme. The *sinfonia* quickly becomes something Haydn could never have written, with much greater harmonic and rhythmic range and technical sophistication, including a divided part for the violas and a sudden shift to a highly effective fugal passage in the course of the first movement. It leaps a generation beyond Haydn and is reminiscent of the symphonies that another child prodigy, Mozart, was writing at the same age.

Pablo de Sarasate was among the many composers who were immediately enthusiastic about Georges Bizet's opera *Carmen*, which premiered in 1875. Unlike some other fantasies on opera themes, Sarasate's work preserves the opera's dramatic dignity, even while giving the solo violinist plenty of opportunities to show his or her technique. The introduction is an adaptation of the *Entr'acte* at the beginning of Act Four of the opera (the *Aragonaise*), and the first movement incorporates the famous *Habanera* sung by Carmen in Act One (*L'amour est un oiseau rebelle*). The second movement is a gentle foil for the active music all around it, and the third movement reflects the shimmer of the *Séguidilla* aria of Act One. Sarasate links the third movement directly to the fourth, which is based on the *Bohemian Dance* from Act Two. The violinist's athletic workout in this movement may remind the opera lover of the frenetic dancing that some choreographers provide at this point in the original stage version of the opera.

Dieter Ammann was born in Aarau, Switzerland, in 1962. He started piano lessons at age five and later taught himself to play the trumpet and the guitar. He earned music diplomas at the Lucerne Academy of Music and attended the Jazz School in Berne. From 1988–1992 he studied theory and composition at the Basel Music Academy under Roland Moser and Detlev Muller-Siemens, and attended courses taught by Niccolo Castiglioni, Witold Lutoslawski, Wolfgang Rihm, and Dieter Schnebel. Ammann is professor of musical analysis, composition, and improvisation at the Lucerne Academy of Music and the Berne Hochschule der Künste. His has earned top prizes at the International Competition for Composers of the New York IBLA Foundation; the Symposium NRW für Neue Musik, Germany (first prize); Young Composers in Europe Leipzig (first prize); and the Weimar Kulturstadt Europas GmbH, in cooperation with the Academy of Music (the Franz Liszt grant). Ammann spent 2003 in Berlin as composer-in-residence at the Davos International Music Festival, and in 2008 he was awarded the prestigious Composer Award by the Ernst von Siemens Music Foundation.

Of his „stellen“ for 14 strings, which was commissioned by the Ernst von Siemens Music Foundation, the composer writes: “The German title ‘stellen’ is on one hand a verb that signifies the active placing of inner subjective sound ideas into a valid form, thereby creating a genuine new piece of work, and, on the other hand, a noun that points to musical places that greatly contrast each other, generating the appearance of tension that continuously transforms. Compositionally, these contrasts are created by using diverging material. In this context, ‘stellen’ not only means a contrast-rich sound creation (acoustic surface) but also the structurally changing character of the material used. It is not the initially available material that generates musical ideas but the inspirational energy—the acoustic vision—that defines what is being utilized. Dramaturgically, the music compresses to a dense array of ‘force fields that don’t diverge and remain strong even if [they move in] conflicting directions. Music tolerates energies that flow in opposite directions without disappearing into redundancies. No idle time—all lively and fresh!’ (Wolfgang Rihm).”

In 1890 Johannes Brahms sent his *Quintet for Strings no. 2 in G Major*, op. 111, to his publisher, Simrock, with the following note: “With this note you can take leave of my music, because it is high time to stop.” The following spring he wrote out his will, and for some time thereafter concentrated only on unpublished works he had previously finished, composing nothing new. It was not too long, however, before Brahms broke his own resolution. Already in 1892, Simrock found six fantasies for piano from Brahms on his desk, which became opus 116, and there were several great works yet to follow.

Permeated with vivacity, the *Quintet*, op. 111, gives no hint of being planned as a swan song. The opening of the first movement (*Allegro non troppo, ma con brio*) derives from sketches Brahms had made in Italy for a fifth symphony. Under a tremolo accompaniment from the other four instruments, the cello is entrusted with an arpeggiated, leaping main theme. Later in the movement, a three-note figure evokes the air of a Viennese waltz. As is often the case with Brahms, the entrance of the recapitulation is disguised through new instrumentation. At this point, the violin carries

the melody high above the tremolo accompaniment. Brahms' favorite stringed instrument, the viola, introduces the theme of the ensuing *Adagio*, cast in variation form in D minor. Wistful and transparent, the *Adagio* is marked by unexpected shifts between major and minor and finally closes in D major. Fragments of first-movement themes appear in the opening melody of the minuet-like third movement (*un poco allegretto*), set in G minor. Not unexpectedly, G major is the key of the trio; quite unexpectedly, the major key is revisited during the coda of the movement. The fourth movement (*Vivace, ma non troppo presto*) is peppered with the flavor of a Hungarian csárdás, especially its animated coda.

Next Week at the National Gallery of Art

Brazilian Guitar Quartet

Music by Albéniz, Bach, Mignone,
Miranda, and Villa-Lobos

October 22, 2008
Wednesday, 12:10 pm
East Building Auditorium



Vienna Piano Trio

Music by Haydn, Schubert, and Smetana

October 26, 2008
Sunday Evening, 6:30 pm
West Building, West Garden Court