

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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COVER: Félicien Rops, *Gaspard de la Nuit* (detail), 1868,
National Gallery of Art, Washington, Rosenwald Collection



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

Concerts

National Gallery of Art
2,737th Concert

National Gallery of Art Wind Quintet

Sara Nichols, *flute*
Ronald Sipes, *oboe*
Christopher Hite, *clarinet*
Danny K. Phipps, *bassoon*
Theodore Peters, *horn*

Presented in honor of
The Darker Side of Light:
Arts of Privacy 1850–1900

October 7, 2009
Wednesday, 12:10 pm
West Building Lecture Hall

Admission free

Program

Paul Taffanel (1844–1908)

Quintette pour instruments à vent

Allegro con moto

Vivace

Adolphe Deslandres (1840–1911)

Trois pièces en Quintette

Andante

Scherzo

Allegro

Joseph Jongen (1873–1953)

Concerto for Woodwind Quintet, op. 124 (1942)

Modérément animé

Moderato espressivo

Déciso

The Musicians

Since the enthusiastic public reception of its first concert in 1995, the National Gallery of Art Wind Quintet has become a regular feature of the Gallery's popular Sunday evening concerts. Founded by former National Gallery music director George Manos, the ensemble explores and presents masterpieces of chamber music that are not often heard as well as the standard classics for wind quintet. In 2007 the quintet was a featured resident ensemble at the Amalfi Coast Music Festival in Vietri sul Mare, Italy.

SARA NICHOLS

Sara Nichols was principal flutist of the Baltimore Opera for twenty-one seasons, and is currently appearing with the Opera Theater of Saint Louis and the Saint Louis Symphony Orchestra. In addition to frequent appearances with the National Gallery Orchestra, she performs at Wolf Trap, most recently in the premiere of John Musto's *Volpone*. She was acting assistant principal flutist of the Baltimore Symphony Orchestra for two seasons. Nichols is a member of Quintigre, the wind quintet at Towson University in Towson, Maryland, and Pro Musica Rara, with which she will perform at the National Gallery on November 4, 2009. She is a member of the music faculty of the Baltimore School of the Arts.

RONALD SIPES

Oboist Ronald Sipes studied with Marc Lifschey and received bachelor and master of music degrees from the San Francisco Conservatory of Music. He has played principal oboe in the Orquesta Sinfonica de Castille y León (Valladolid, Spain), the New World Symphony, and the Orquesta del Estado de Mexico. Since moving to the Northern Virginia area in 1994, Sipes has played with numerous orchestras and ensembles, including the National Gallery of Art Orchestra, the Washington Opera, and the Theater Chamber Players.

CHRISTOPHER HITE

Christopher Hite was born in Columbus, Ohio, and raised in a musical family. He received a bachelor of arts degree from Capital University, where he studied with his father, well-known clarinetist David L. Hite. He continued his clarinet studies with Robert Marcellus, Earl Bates, Anthony Gigliotti and Loren Kitt, receiving a master of music degree from The Catholic University of America. As a member of the United States Air Force Band from 1974 to 1997, he was a featured soloist on more than fifty performances worldwide. Hite has performed regularly with many Washington area orchestras and chamber ensembles, including The National Gallery of Art Orchestra. Hite serves as music director of The Dominion Symphony Orchestra, an ensemble that he and his wife founded in 1999. He has also been the music director of the Manassas Ballet Theatre since 1997. He resides in Annandale, Virginia with his wife, flutist Angela Uperti-Hite and their son Benjamin.

DANNY K. PHIPPS

Danny K. Phipps is a graduate of the Curtis Institute of Music in Philadelphia, where he was a student of the great bassoonist and pedagogue Sol Schoenbach. He earned the master of arts and the doctor of musical arts degrees from The Catholic University of America. Phipps was principal bassoonist with The United States Air Force Concert Band for twenty years, retiring in 2002. He held the rank of Chief Master Sergeant and served for many years as the manager and chief personnel officer of the band. From 2002 to 2006 he served as associate dean of the Music School, director of graduate studies in music, and professor of bassoon and music history at Shenandoah University in Winchester, Virginia. He is presently professor of music and chair of the department of music and dance at Grand Valley State University in Allendale, Michigan.

THEODORE PETERS

A graduate of The Curtis Institute of Music, French horn player Theodore Peters studied horn with Mason Jones and chamber music with John deLancie. He continued his studies as a member of the New World Symphony, under the direction of Michael Tilson Thomas. He has served as principal French horn player of the Baltimore Opera Company, the Chamber Orchestra of Philadelphia, the Columbus Symphony Orchestra, and L'Orchestra Communale di Firenze. Peters is currently performing with many ensembles in the Washington, DC, area, including the National Gallery Orchestra, the National Theatre Orchestra, the Post-Classical Ensemble, the Richmond Symphony Orchestra, and the Wolf Trap Opera Company.

Program Notes

The art of the late nineteenth century largely connotes impressionism, paintings of café-concerts and the open air that invoke the entertainments of city life and the pleasures of the landscape. A less familiar side to the story exists, one in a realm of sober contemplation and *recherché*. These sometimes enigmatic and often melancholy subjects explore an altogether different dimension of aesthetic experience and appreciation. In this discreet world of individual collecting, prints, drawings, and small sculpture were kept aside in portfolios or stored away in cabinets for more purposeful, private study, much like taking a book from the shelf for quiet enjoyment.

The Darker Side of Light: Arts of Privacy 1850–1900, the exhibition currently on view in the National Gallery's prints and drawings galleries, includes more than a hundred works in the Gallery's extensive collections that reflect this late-Romantic sensibility. Such an encounter with art was a private affair that often encouraged the investigation of highly suggestive,

sometimes disturbing subject matter. These complex states of mind and symptoms of deep social tension surfaced in opium dreams, obsessions over a lover, despairing contemplations of suicide, and abject meditations on violence and death. By no means restricted to the visual arts, this somber aesthetic found voice in poetry, prose, theater, and, not least, music. This milieu attracted the talents of academically trained artists, realists, impressionists, and especially symbolists. Much like their musical counterparts, symbolist artists in particular sought to dissolve any simple equation between the experience of art and the empirical world.

Paul Taffanel was a major performer, conductor, and composer in late nineteenth-century France. A professor of flute at the Paris Conservatory, he played and conducted at the Paris Opéra. In 1871 he was a founding member of the Société Nationale de Musique, which also counted among its members Claude Debussy and Gabriel Fauré. His highly original *Quintet for Wind Instruments* is representative of the music produced by composers who were influenced by the symbolist movement.

Adolphe Deslandres was the organist of Saint Mary's church in Paris in the 1860s, and most of his works are known only to organists. One exception is his *Three Pieces for Quintet*, which has become part of the standard repertoire for wind quintet. A conservative among romantic composers, Deslandres nevertheless wrote chamber music that is substantial, witty, and gracefully crafted.

Belgian composer Joseph Jongen studied composition with Richard Strauss, and counted among his friends and colleagues Gabriel Fauré and Vincent d'Indy. Jongen taught at the Brussels Conservatory and in 1925 became its director. His musical style is richly romantic, drawing inspiration as much from Mendelssohn and Chopin as from Wagner and Franck. A superb colorist, especially in his chamber music, Jongen seems most aligned with the aesthetics of Fauré, although tending more frequently toward the grand gesture, as exemplified in the works of Franck and Wagner. His *Concerto for Woodwind Quintet*, op. 124, is an atmospheric work with many mood shifts.

Upcoming Concerts at the National Gallery of Art

Washington Choral Arts Society

Norman Scribner, director

with

Douglas Riva, pianist

Music by Granados and other Spanish composers

October 11, 2009

Sunday Evening, 6:30 pm

West Building, West Garden Court

Presented in honor of

The Art of Power: Royal Armor and Portraits from Imperial Spain



Chiara String Quartet

Quartets by Debussy, Prokofiev, and Webern

October 14, 2009

Wednesday, 12:10 pm

West Building Lecture Hall

Presented in honor of

The Darker Side of Light: Arts of Privacy, 1850–1900