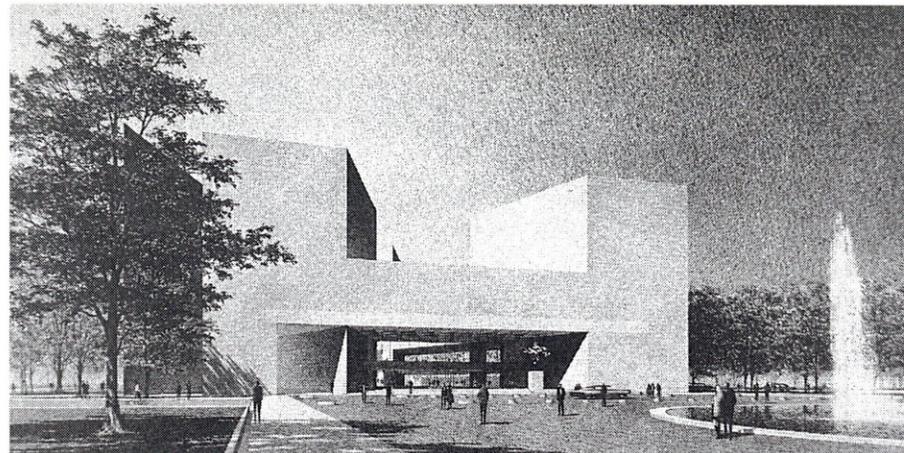


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The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.



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

National Gallery of Art

64th American Music Festival

Presented in honor of *The Robert and Jane
Meyerhoff Collection: Selected Works*

November 22 and 29, 2009
Sunday Evenings, 6:30 pm

November 25 and December 2, 2009
Wednesdays, 12:10 pm

East Building Auditorium

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

COVER: Paul Stevenson Oles, 1971, National Gallery of Art Archives

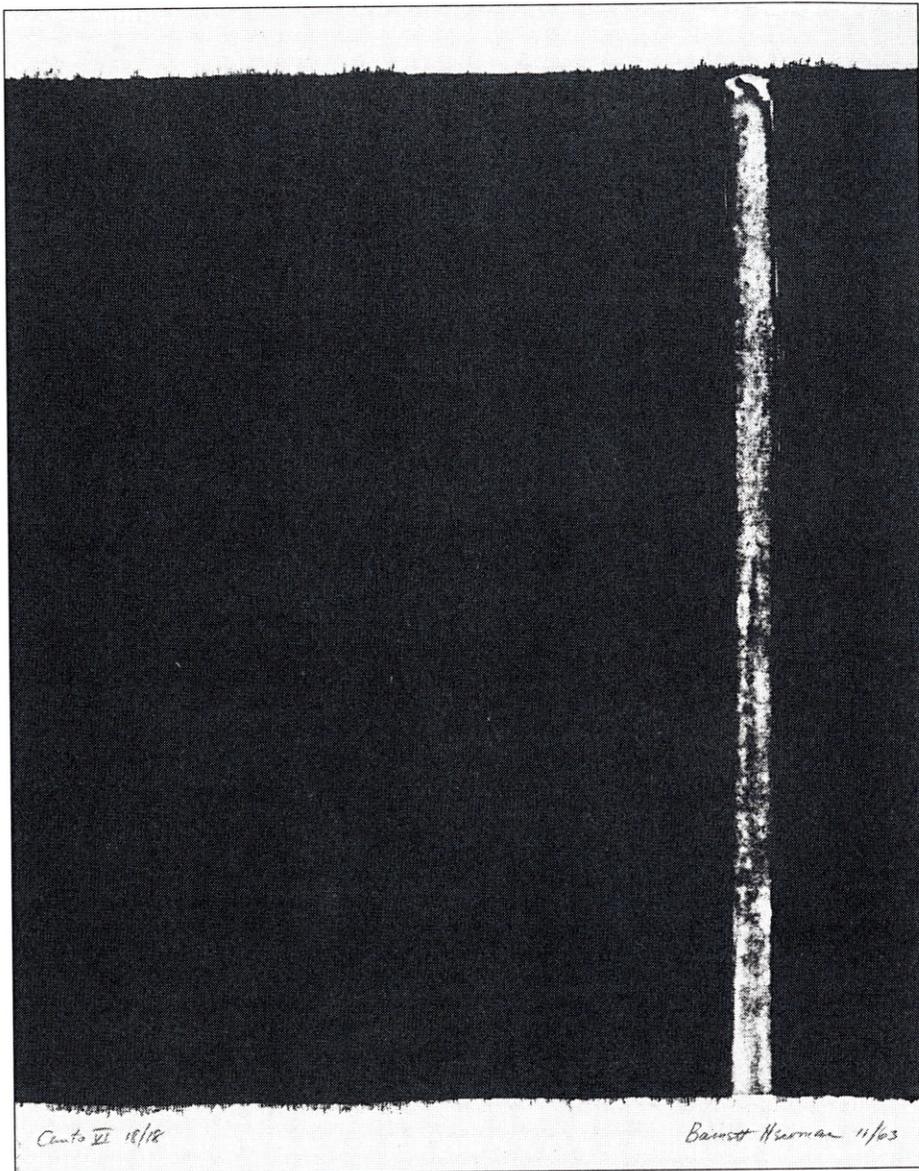
Admission free

A message from guest artistic director Peter Robles

Greetings and welcome to the 64th American Music Festival at the National Gallery of Art. It is indeed a rare honor to be working with such an esteemed institution and have an opportunity to be involved in a celebration of one of the great post-World War II collections of American art. Programming music that in some way reflects the spirit of *The Robert and Jane Meyerhoff Collection: Selected Works* has not been a simple undertaking. It has involved bringing together performers and composers who define at a technical and symbolic level the convergence of music and art while expressing the life and pulse of a culture constantly in flux. Like the artists represented in the exhibition, the composers whose works were selected for the festival share an aesthetic search that begins and ends with a sense of striking immediacy.

The music of William Bolcom, John Corigliano, and Steve Reich testifies that composers living in the same country can create thoroughly different music even though their level of achievement is comparable—all three of them are recipients of the Pulitzer Prize in music. Just as Frank Stella and Jasper Johns (born, like Bolcom, Corigliano, and Reich, in the 1930s) have helped to redefine the American experience of art in the twentieth century and moved with raucous abandon through minimalism, abstract expressionism, and an almost wild baroque display of colors, those three composers have shown how brash individualism can open the way for others to follow iconoclastic paths without concern for an aesthetic hierarchy.

The other composers presented in this festival add to its diversity of music and style, all of it residing at the highest possible level. From Fred Lerdahl's brilliantly wrought *WAVES* for chamber orchestra to Elliott Carter's groundbreaking *Piano Sonata* to Derek Bermel's thoroughly fresh *Funk Etudes* to James Aikman's brand-new *Lines in Motion: a Concert Piece for Violin and Orchestra*, we experience the most remarkable aspect of being a creative person in the United States, which is total freedom of expression without fear of reprisal.



“Here are the cantos, eighteen of them, each one different in form, mood, color, beat, scale, and key. There are no cadenzas.” (Barnett Newman, Preface to *Eighteen Cantos*, 1964)

Barnett Newman, *Canto VI*, 1963, published 1964.

National Gallery of Art, Washington, Gift of Robert and Jane Meyerhoff

I also wish to extend special thanks to Richard Stoltzman and Yehudi Wyner for offering their incredible talents to the festival; to my colleague Vladimir Lande, guest music director of the festival, for whom I have developed a deep and abiding respect; and to Stephen Ackert, head of the National Gallery music department, who continues to maintain this long tradition of American Music Festivals at the Gallery.

The National Gallery of Art has presented festivals of music by American composers since 1944, making this the longest continuous American music festival in existence. These festivals have been the setting for more than 150 world premiere performances, notably the first performance of Charles Ives' *Symphony no. 1* (performed at the festival in 1953—fifty years after it was written—by the National Gallery Orchestra under the baton of the festival's founder and the Gallery's first head of music, Richard Bales). Recent festivals have been specially programmed to coincide with and enhance exhibitions of American art at the Gallery. The 63rd American Music Festival took place in March 2009 in honor of the exhibition *Looking In: Robert Frank's "The Americans."* It included a concert appearance by composer David Amram, who as a young composer in 1958 collaborated with Frank in creating the film *Pull My Daisy*. In February 2007 the 62nd American Music Festival featured American music written between 1955 and 1965 in honor of *Jasper Johns: An Allegory of Painting, 1955–1965*.

The 64th American Music festival honors *The Robert and Jane Meyerhoff Collection: Selected Works*. Through remarkable acuity, exhaustive study, and close relationships with artists, Robert and Jane Meyerhoff amassed a unique collection with an emphasis on six American masters: Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Brice Marden, Robert Rauschenberg, and Frank Stella, in addition to important works by leading abstract expressionists and younger artists. The festival marks the presence of this major exhibition at the Gallery by featuring the music of six significant American composers of the late twentieth century as well as important compositions by younger composers. *The Robert and Jane Meyerhoff Collection: Selected Works* remains on view in the East Building until May 2, 2010.

2,750th Concert
November 22, 2009

Richard Stoltzman, clarinetist
Yehudi Wyner, pianist

Performed without intermission

Elliott Carter (b. 1908)
Pastorale (1941)

Leonard Bernstein (1918–1990)
Sonata for Clarinet and Piano (1942)
Grazioso; un poco piu mosso
Andantino; vivace e leggiero

Lukas Foss (1922–2009)
Dedication (1944)

Steve Reich (b. 1936)
New York Counterpoint for Clarinet and Tape (1985)

Yehudi Wyner (b. 1929)
Commedia for Clarinet and Piano (2003)

George Gershwin (1898–1937)
Three Preludes for Piano, adapted for clarinet and piano
(arr. Jay Gach) (1926)
Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

Elliott Carter (b. 1908)
Gra (1993)

The Musicians

RICHARD STOLTZMAN

As a soloist with more than a hundred orchestras, a captivating recitalist, an innovative jazz artist, and a prolific recording artist, two-time Grammy® award-winning clarinetist Richard Stoltzman has defied categorization, dazzling critics and audiences alike throughout many musical genres. Stoltzman's unique way with the clarinet has opened up unprecedented possibilities for the instrument. He gave the first clarinet recitals at both the Hollywood Bowl and Carnegie Hall, and became the first wind player to receive the Avery Fisher Prize. He has performed or recorded with such jazz and pop greats as Gary Burton, Chick Corea, Judy Collins, Eddie Gomez, Woody Herman, Keith Jarrett, Mel Tormé, and Spyro Gyra founder Jeremy Wall.

Stoltzman's commitment to new music has resulted in numerous premieres, including acclaimed clarinet works by Stephen Hartke, Einojuhani Rautavaara, Steve Reich, and Toru Takemitsu. This season he will premiere a new trio written for him, along with cellist Lynn Harrell and pianist Robert Levin, by Pulitzer Prize-winning composer Yehudi Wyner as well as a new work for clarinet and choir by William Thomas McKinley. Stoltzman's discography numbers well over sixty recordings and he has won Grammy® awards for his recordings of the Brahms clarinet sonatas with Richard Goode and clarinet trios by Mozart, Beethoven, and Brahms with cellist Yo-Yo Ma and pianist Emanuel Ax. Stoltzman, who resides in Massachusetts and is a passionate Boston Red Sox baseball fan and a Cordon Bleu trained pastry chef, appears at the National Gallery by arrangement with Frank Salomon Associates of New York City.

YEHUDI WYNER

Composer, pianist, conductor, and educator Yehudi Wyner, was born in 1929 in western Canada, but grew up in New York City. His father, Lazar Weiner, was the preeminent composer of Yiddish art song in the twentieth century as well as a notable creator of liturgical music for the modern synagogue. Yehudi Wyner received his early training as pianist and composer at the Juilliard School of Music and went on to study at Yale University and Harvard College with composers Richard Donovan, Walter Piston, and Paul Hindemith. A Handel course at Harvard brought Wyner to the attention of composer Randall Thompson, who became a staunch supporter and friend. In 1953 Wyner won the Rome Prize in composition, enabling him to live for the next three years at the American Academy in Rome while composing, performing, and traveling. Upon his return to America he embarked on an active career as a composer, chamber musician, collaborator with singers and instrumentalists, conductor of numerous chamber and vocal ensembles, director of two opera companies, and teacher. Since 1968 Wyner has been keyboard artist for the Bach Aria Group. In this capacity he has played and conducted a substantial number of the cantatas, concertos, and motets of Johann Sebastian Bach.

In recognition and support of his work, Wyner has received prestigious awards, including a grant from the American Institute of Arts and Letters, the Brandeis Creative Arts Award, two Guggenheim fellowships, and numerous commissions from other notable organizations. In 1998 he received the Elise Stoeger Award from the Lincoln Center Chamber Music Society for his lifetime contribution to chamber music. The following year Wyner was elected to the American Academy of Arts and Letters. His music is published by Associated Music Publishers, Inc.

Program Notes

Elliott Carter was born in New York City on December 11, 1908. His serious interest in music developed while he was attending the Horace Mann School. He was encouraged at that time by Charles Ives (1874–1954), who had sold insurance to Carter’s parents while pursuing his primary occupation as an insurance executive. As a protégé of Ives, Carter was exposed to a new sonic landscape that included music of Arnold Schoenberg (1874–1951), Igor Stravinsky (1882–1971), and Edgar Varèse (1883–1965) as well as Ives’ own music. Carter attended Harvard from 1926 to 1932, where he studied with Walter Piston and received a bachelor’s degree in English and a master’s degree in music.

After graduating from Harvard, Carter went to Paris where, like many of the great composers of his generation, he honed his technique under the tutelage of the legendary French pedagogue Nadia Boulanger. He studied privately with her from 1932 to 1935 and received a doctorate in music from the École Normale in Paris upon completion of those studies. He then returned to America to teach and compose, holding teaching positions at Saint John’s College in Annapolis; the Peabody Conservatory in Baltimore; Columbia University, Queens College, and the Juilliard School of Music in New York City; Yale University in New Haven; and Cornell University in Ithaca, New York.

Now at age 101 the eldest statesman among American composers, Elliott Carter has received the highest honors: the Gold Medal for Music awarded by the National Institute of Arts and Letters, the National Medal of Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and honorary degrees from many universities. The recipient of commissions from many prestigious organizations, Carter has won two Pulitzer Prizes in music: for his visionary and ground-breaking *String Quartet no. 2* (1960), and for his *String Quartet no. 3* (1972). His *Pastorale* for English horn and piano, composed in 1940, was first published in a transcription for viola and piano, but it later appeared in a version for clarinet and piano, the instruments on which it is most often performed.

Composer, conductor, and educator Leonard Bernstein (1918–1990) emerged as one of a handful of figures in the twentieth century who truly changed the face of music. He left a far-reaching legacy that includes three symphonies, a film score of singular distinction (*On the Waterfront*), and an important body of stage works, including one of the cornerstones of American musical theater, *West Side Story* (1957). The first American-born conductor to attain international superstardom, Bernstein made a profound impression on audiences throughout the world. His podium manner was dynamic—even flamboyant—a phenomenon rarely seen since the days of Hector Berlioz and other early romantic conductor/composers.

Born in Lawrence, Massachusetts, Bernstein attended Harvard University, where he studied with Walter Piston. Occasionally he wrote popular songs, using the pseudonym Lenny Amber (“amber” being the English translation of the German word “Bernstein”). His works of the 1940s brought him considerable acclaim. In 1944 he premiered two especially well-received scores, the *Symphony no. 1* (“Jeremiah”), and the ballet *Fancy Free*. When he wrote his *Sonata for Clarinet and Piano* in 1942, Bernstein was still a student at the Curtis Institute of Music in Philadelphia, but his promise as a composer was already apparent. The sonata demonstrates his interest in forms and techniques both old and new and in the musical vernacular of the day. With the eclecticism that remained with him throughout his life as a composer, Bernstein begins his sonata in the manner of his sometime teacher Paul Hindemith, but finishes it with music that is both contemporary and American, full of jazzy syncopations.

German-born American composer, conductor, pianist, and educator Lukas Foss began his musical studies in Berlin, where he studied piano and theory with Julius Goldstein. Foss began to compose at age seven and published his first composition at fifteen. When he was twenty-two, he won the New York Music Critics’ Award for his cantata *Prairie*. From 1944 to 1950 he served as the pianist of the Boston Symphony Orchestra. In 1945 he was the youngest composer ever to receive a Guggenheim fellowship. During the 1950–1951 academic year, he was a fellow at the American Academy in

Rome, and he was also a recipient of a Fulbright fellowship. In February 1953 Foss received an appointment as professor of music at the University of California at Los Angeles, where he taught composition and conducting. He served as music director and conductor of the Buffalo Philharmonic Orchestra, the Brooklyn Philharmonic, the Kol Israel Orchestra of Jerusalem, and the Milwaukee Symphony Orchestra. He was a member of the American Academy of Arts and Letters, and he served as composer-in-residence at the Manhattan School of Music in New York, and at the Tanglewood Music Center.

Lukas Foss contributed profoundly to the circulation and appreciation of music of the twentieth century. His compositions fall into three main periods of artistic development. The works of his first period are predominantly neoclassic in style, and reflect his love of Johann Sebastian Bach and Igor Stravinsky. *Dedication*, written in 1944, exemplifies his work in this period. In the second period, which extended through the 1950s, 1960s, and 1970s, Foss fused elements of controlled improvisation and chance operations with twelve-tone and serial techniques. His later period works embrace a wide variety of musical references, displaying a keen awareness of idioms and styles that span the history of western art music.

About *New York Counterpoint*, Richard Stoltzman writes: “[It] was written for me by Steve Reich in 1985. The music is conceived for eleven clarinets (four of them bass) and I recorded all except one on the tape you hear. The music is in three movements, [which are] performed *attacca* [and] connected by an underlying uniform pulse. After a chordal introduction of clarinets playing in overlapping waves of repeated eighth notes, the first movement gradually builds a tonal tapestry from small melodic patterns initiated by my clarinet and then passed on and integrated into the clarinet ensemble. From this tapestry, Reich chooses single threads of melody and gives each one to me to play for a few moments. The second movement applies this idea to new melodic groups and an undulating rhythm. The first movement introduction is recalled. In the third movement, Reich plays with the ambiguity between a fixed melody felt in groups of two and groups of three. It finishes with a riding riff very reminiscent of the American big bands and revealing a bit of Steve Reich’s (and my own) American Jazz background.”

Yehudi Wyner provides the following commentary for his *Commedia for Clarinet and Piano*: “The impulse for the creation of a new composition for clarinet and piano came from Richard Stoltzman. He wanted something to help him celebrate a significant birthday, something he could receive and participate in, but also something he could pass on to others. He also wanted to share this experience with his treasured colleague, Emanuel Ax. And so he proposed this project to me, and with great enthusiasm I embraced the idea. With Richard, my friendship goes back many years, beginning in the 1960s. In recent times we’ve done some recordings together and even exchanged pastry recipes. With Manny [Ax] the friendship is more recent, but towards both these artists I’ve harbored an enduring and unclouded admiration. *Commedia* is dedicated to both men.

“*Commedia* was written during the summer months of 2002, largely in Tuscany and Leipzig, Germany. As I began working on the piece I had no idea what its form or shape would be. But I felt that it must begin on a note of high—even frantic—energy, and that the organizing motivic sonority would be a major seventh enclosing a minor third. (In recognition of the cascading onslaught of the opening attack, the tempo direction is ‘LABOOH,’ a mysterious word of obscure origin, possibly derived from the expression ‘Like a bat out of hell.’)

“Eventually the motoric thrust runs out of steam and undergoes a transformation into something more suspended and expressive. This is followed by a lengthy stretch of music that is lyric and flexible, with the clarinet and piano engaging each other in melodic and figurative exchanges. The harmony is rich and progressively inflected, but the music is never just one thing: it is in constant flux, now amorous, now insistent, now timid and hesitant, now despairing. There is a brief chorale with commentary, and a semi-improvised scherzando duet. The music moves toward a passionate climax, and then recedes into private sadness, as if in reminiscence. Almost as an afterthought, the quick music of the opening is brought back as if to say: ‘perhaps it was only a joke!’

“According to the O[xford] E[nglish] D[ictionary], Macaulay called Dante’s *Divine Comedy* a personal narrative. Dante himself called his poem *La*

Commedia because 'in the conclusion, it is prosperous, pleasant and desirable,' and in its style 'lax and unpretending... written in the vulgar tongue in which women and children speak.' I infer from this that not all of *La Commedia* is sweetness and light, and that the style, 'lax and unpretending... in the vulgar tongue in which women and children speak,' implies that it avoids learned pedantry and embraces the vernacular, the direct and unpretentious language of everyday speech."

Born Jacob Gershowitz to Russian Jewish immigrants in Brooklyn, George Gershwin is one of America's most revered composers. He showed prodigious musical talent at a young age, and at fifteen dropped out of school for his first job as a "song plugger" on Tin Pan Alley. During the 1920s Gershwin wrote for several of George White's *Scandals*, an annual variety show which introduced songs such as "I'll Build a Stairway to Paradise" and "Somebody Loves Me." Before long, Gershwin and his lyricist brother Ira were producing hit musicals on their own: *Lady Be Good* (1924), which introduced the song "Fascinatin' Rhythm"; *Oh, Kay!* (1926), in which Gertrude Lawrence introduced "Someone to Watch Over Me"; *Funny Face* (1927) with its hit "S'Wonderful"; *Strike Up the Band* (1930) with "I've Got a Crush on You"; and *Girl Crazy* (1930), which introduced "But Not for Me," "Embraceable You," and "I Got Rhythm."

Concurrent with this feverish and highly successful composition for the theater, Gershwin also studied classical music. His *Three Preludes for Piano* date from 1926 and are deemed by some to be his best works in the non-jazz idiom. His desire to develop the skills demonstrated in these pieces led him to move to Paris in 1927, where he hoped to study with Nadia Boulanger and Maurice Ravel. These composers were so intrigued by Gershwin's jazz-influenced compositional style that they refused to tutor him, afraid that he would lose that aspect of his writing with too much rigorous classical training.

George and Ira Gershwin finished their career as a team in Hollywood, where they wrote for several films, foremost among them the Fred Astaire/Ginger Rogers classic *Shall We Dance?* (1937). George Gershwin died in 1939 at the age of forty-one from a brain tumor, ending what might otherwise have been an even more prolific collaboration.

2,751st Concert
November 25, 2009

Ensō String Quartet

Maureen Nelson, *violin*
John Marcus, *violin*
Melissa Reardon, *viola*
Richard Belcher, *cello*

Pierre Jalbert (b. 1967)
Icefield Sonnets (2006)

Cold is a Cell
Glass is a Place
North is a Notion

Paul Moravec (b. 1957)
Vince and Jan: 1945 (2002)

John Corigliano (b. 1938)
Snapshot circa 1909 (2003)

Steve Reich (b. 1936)
Different Trains (1988)
America — Before the War
Europe — During the War
After the War

The Musicians

Formed in 1999 at Yale University, the Ensō String Quartet earned multiple honors at the 2004 Banff International String Quartet Competition and victories at the 2003 Concert Artists Guild International Competition, the Fischhoff National Chamber Music Competition, and the Chamber Music Yellow Springs Competition. The members of the quartet hold degrees from the Curtis Institute of Music, the Guildhall School of Music in London, the Juilliard School of Music, the New England Conservatory of Music, and the University of Canterbury School of Music in Christchurch, New Zealand. The quartet has been featured in the “American Ensembles” column of *Chamber Music* magazine, and its live performances have been broadcast on PBS, Chicago’s WFMT, Wisconsin Public Radio, Minnesota Public Radio’s “Saint Paul Sunday” program, Houston’s KUHF, Australia’s ABC Classic FM, Radio New Zealand, and Canada’s CBC radio.

Since the quartet’s founding, new music has played an important part in its life. It won the Piece-de-Concert Prize at the 2004 Banff International Competition for the best performance of the commissioned piece; premiered Joan Tower’s *Piano Quintet* in 2008; and in 2009 released premiere recordings of works by composers Anthony Brandt and Karim al Zand on Albany Records.

The Ensō Quartet’s members are sought after as teachers and chamber music coaches. Institutions with which they have been associated include Boston University’s Tanglewood Institute, Interlochen’s Adult Amateur Chamber Music Camp, Rice University, and the Saint Paul Chamber Orchestra. The quartet is proud of its continued collaboration with Connecticut’s Music for Youth program, with which it has developed a meaningful curricula for string students in public schools in Bridgeport and Weston. The ensemble’s name, Ensō, is derived from the Japanese Zen painting of the circle which represents many things; perfection and imperfection, the moment of chaos that is creation, the emptiness of the void, the endless circle of life, and the fullness of the spirit. The Ensō String Quartet appears at the National Gallery by arrangement with Vantage Artists Management, Inc., of Brooklyn, New York.

Program Notes

Although his music is not programmatic, Pierre Jalbert draws inspiration from a variety of sources, including natural phenomena. In *Icefield Sonnets* for string quartet, he has created transparent, glassy textures in response to poems by Anthony Hawley about life in northern latitudes. *The Baltimore Sun* called *Icefield Sonnets* “fresh [and] dynamic,” praising its “luminous colors and propulsive rhythms.” Jalbert’s music is tonally centered, incorporating modal, tonal, and sometimes quite dissonant harmonies while retaining a sense of harmonic motion and arrival. Jalbert also set Hawley’s texts directly in a 2005 song cycle of the same title, scored for soprano, baritone, and piano trio with percussion.

Born in Manchester, New Hampshire, Jalbert grew up in northern Vermont; his family originally came from Quebec. He began piano lessons at age five, immersing himself in the classical repertoire. Following undergraduate studies in piano and composition at the Oberlin College Conservatory of music, Jalbert earned a PhD in Composition at the University of Pennsylvania, where his principal teacher was George Crumb. He won the Rome Prize in 2000–2001 and the BBC Masterprize in 2001 for his orchestral work *In Aeternam*. The jury for that prize, which consisted of Marin Alsop, Sir John Eliot Gardiner, and Sir Charles Mackerras, selected the winner from among more than 1,100 scores. Most recently, he was honored with the Chamber Music Society of Lincoln Center’s 2007 Stoeger Award, given biennially “in recognition of significant contributions to the chamber music repertoire.”

Jalbert has served as composer-in-residence with the Los Angeles Chamber Orchestra (2002–2005), Chicago’s Music in the Loft Chamber Music Series (2003), and the California Symphony (1999–2002). He is an associate professor of composition and music theory at Rice University’s Shepherd School of Music in Houston, where he has taught since 1996. His music is published by the Theodore Presser Company.

Paul Moravec, winner of the 2004 Pulitzer Prize in Music, has composed more than a hundred orchestral, chamber, choral, lyric, film, and electro-acoustic works. His music has been described as “tuneful, ebullient,

and wonderfully energetic" (*San Francisco Chronicle*), "riveting and fascinating" (National Public Radio), and "assured, virtuosic" (*The Wall Street Journal*). His quartet *Vince and Jan: 1945*, was described in the *New York Times* as "[a] masterly miniature [that] conveyed warm nostalgia, buoyant swing, and wartime unease." Moravec teaches at Adelphi University in Long Island, New York, and recently served as artist-in-residence with the Institute for Advanced Study.

In addition to the Pulitzer Prize for music, Moravec has received two fellowships from the American Academy of Arts and Letters, a Camargo Foundation Residency Fellowship, a fellowship in music composition from the National Endowment for the Arts, a Rockefeller Foundation Fellowship, and the Rome Prize. A graduate of Columbia University and Harvard University, he has taught at both of those institutions as well as Adelphi University, Dartmouth College, and Hunter College. Paul Moravec's music is featured in recordings on the Albany Records, BMG/RCA Red Seal, and Naxos American Classics labels.

John Corigliano's quartet *Snapshot: Circa 1909* was inspired by a photograph of Corigliano's father, at about age eight, playing the violin and standing next to his older brother, who is playing the guitar. The father, who was also named John, eventually became concertmaster of the New York Philharmonic Orchestra. The sensation of yearning is created by an evocative violin melody that soars over guitarlike strumming, and the work fades away with a dreamy, delicate melody played in the highest violin register.

John Corigliano has one of the richest, most unusual, and most widely celebrated bodies of work created over the last forty years. His numerous scores—including three symphonies, eight concerti, and more than one hundred chamber, vocal, and choral works—have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. Recent scores include *Conjurer* (2008) for percussion and string orchestra, commissioned for and introduced by Dame Evelyn Glennie; *Concerto for Violin and Orchestra: The Red Violin* (2005), developed from the themes of the score to the François Girard film of the same name, which won Corigliano an Oscar in 1999; *Mr. Tambourine Man:*

Seven Poems of Bob Dylan (2000) for orchestra and amplified soprano; *Symphony No. 3: Circus Maximus* (2004), scored simultaneously for wind orchestra and a multitude of wind ensembles; and *Symphony no. 2* (2001), winner of the Pulitzer Prize in Music for that year. The last-mentioned work will be presented in concert this Sunday at the National Gallery, as the 64th American Music Festival continues.

One of the few living composers to have a string quartet named for him, Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of distinguished professor of music at Lehman College, City University of New York, which has established a scholarship in his name. More information about the composer is available at www.johncorigliano.com.

Steve Reich's *Different Trains* introduced a compositional method that was new for its time (the early 1980s). It is rooted in his earlier works *It's Gonna Rain* and *Come Out*, in which speech recordings generate the musical material for musical instruments. The *New York Times* hailed *Different Trains* as "a work of such astonishing originality that breakthrough seems the only possible description. . . . possesses an absolutely harrowing emotional impact." In speaking of the quartet, Reich observes that, although it was bad enough that he spent the first years of World War II being shuttled between divorced parents in New York and Los Angeles, if he had been in Europe, he would as a Jew have been riding trains to concentration camps. Two distinct sonic entities—taped phrases (from conversations with the nanny who accompanied Reich on his childhood trips, an American railroad worker from the war years, and archival recordings of holocaust survivors) and a string quartet—interact in a striking combination of pathos and psychic distance.

Abstraction of speech into purely musical components represented a new and apparently stimulating stylistic development for Reich, who has explored it further in text-based works like *The Cave* (1994) and *City Life* (1995). The emotional impact of *Different Trains* is heightened by sound effects that evoke the era of World War II—most memorably, train whistles that become more ominous as the piece progresses from America to

Europe—and by the manipulation of the text, which skillfully points out the ambiguity of the work's central theme. Reich eschews overt drama throughout, increasing the emotional impact by allowing the facts of the Holocaust, and the persecution that preceded it, to speak for themselves. In 1990 Reich received a Grammy® Award for Best Contemporary Composition for *Different Trains* as recorded by the Kronos Quartet on the Nonesuch label.

Steve Reich was recently hailed by the *New York Times* as “our greatest living composer.” Similar accolades have appeared previously in other major publications: “America’s greatest living composer” (*The Village VOICE*) and “the most original musical thinker of our time” (*The New Yorker*). From his early taped speech pieces—*It’s Gonna Rain* (1965) and *Come Out* (1966)—to his digital video opera *Three Tales* (2002), a collaboration with video artist Beryl Korot, Reich’s path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. Winner of the 2004 Pulitzer Prize in Music, Reich was awarded the Preamium Imperial Award in Music in 2006 in Tokyo. This important international award targets areas in the arts not covered by the Nobel Prize. In 2008 he was elected to the Royal Swedish Academy of Music.

Born in New York and raised there and in California, Reich graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. A graduate of Mills College in Oakland, California, he worked with Luciano Berio and Darius Milhaud. During the summer of 1970, with a grant from the Institute for International Education, Reich studied drumming at the Institute for African Studies at the University of Ghana in Accra. In 1966 he founded his own ensemble of three musicians, which rapidly grew to eighteen or more members. Since 1971, Steve Reich and Musicians has frequently toured the world, and has the distinction of performing to sold-out houses at venues as diverse as Carnegie Hall and the Bottom Line Cabaret.

The winner of two Grammy® awards, Reich has also earned the Montgomery Fellowship from Dartmouth College, the Regent’s Lectureship at the University of California at Berkeley, and the Schuman Prize from Columbia University as well as an honorary doctorate from the California Institute of the Arts. In 2007 he was named composer of the year by *Musical America* magazine.

2,752nd Concert
November 29, 2009

National Gallery Orchestra

Vladimir Lande, *guest conductor*

Charles Wetherbee, *violinist*

John Corigliano (b. 1938)

Symphony no. 2 for String Orchestra

Prelude

Scherzo

Nocturne

Fugue

INTERMISSION

Fred Lerdahl (b. 1943)

WAVES (1988)

James Whitton Aikman (b. 1959)

Lines in Motion, a Concert Piece for Violin and Orchestra

Prologue/improvisation/prologue

Quasi una fantasia ...

Toccatà

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 numbers, 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' *Symphony no. 1* under the direction of Richard Bales, the 1990 premiere of Daniel Pinkham's *Symphony no. 4* under George Manos, and the 2007 premiere of John Musto's *Later the Same Evening: An opera inspired by five paintings of Edward Hopper*, under guest conductor Glen Cortese. In September 2008 the orchestra completed a highly successful concert tour in North Carolina, under the direction of guest conductor Vladimir Lande.

VLADIMIR LANDE

Russian-born Vladimir Lande is the guest music director of the 64th American Music Festival. He is also music director of COSMIC (the Chamber Orchestra of Southern Maryland, in Concert), the Hopkins Symphony Chamber Orchestra, the Maryland Conservatory Orchestra, and the Washington Soloists Chamber Orchestra. In addition to his duties as principal guest conductor of the Saint Petersburg (Russia) Symphony Orchestra, he regularly conducts the Donetsk Ballet Company in Europe and the United States. Lande has conducted at the Ravello Festival in Italy and has guest-conducted the National Gallery of Art Orchestra several times. Since 1996 he has been principal guest conductor of the Bachanalia Festival Orchestra in New York. In 2004 Lande was invited to conduct the opening concert of

the internationally renowned White Nights Festival in Saint Petersburg, Russia, including a performance in Grand Philharmonic Hall. In 2006 he made his conducting debut with the Baltimore Opera Orchestra, and in 2008 he conducted the Tulsa Symphony Orchestra. An oboist as well as a conductor, Lande was the youngest person ever to occupy the principal oboe chair in the Saint Petersburg Philharmonic Orchestra.

CHARLES WETHERBEE

A native of Buffalo, New York, violinist Charles Wetherbee gave his first performances at age six. A graduate of the Curtis Institute of Music, he studied with Aaron Rosand. He made his debut with the Buffalo Philharmonic Orchestra under Symon Bychkov, and has since performed with the Alexandria Symphony Orchestra, the Concerto Soloists of Philadelphia, the Minnesota Symphonia, the National Repertory Orchestra, the National Symphony Orchestra under Mstislav Rostropovitch, and the Symphony Orchestra of the Curtis Institute. In 1990 he traveled to the Middle East to perform for the men and women of the United States Armed Forces.

A devoted chamber musician, Wetherbee is a founding member of Opus 3, a piano trio based in Washington, DC, with which he has performed several times at the National Gallery. He has also performed at the Corcoran Gallery and the embassies of France, Germany, Austria, and The Netherlands as well as Strathmore Hall and the Terrace Theater of the Kennedy Center. In 1988 he made his New York debut at Carnegie Hall to critical acclaim as a participant in the American Music Competition. Wetherbee is a founding member of the High Street Four Quartet and the National Quartet. He has participated in the Hidden Valley Music Festival in Carmel, California; the Nouvelle Academie International d'Été in Nice, France; and the Roycroft Chamber Music Festival in East Aurora, New York. He is currently the concertmaster of the Columbus Symphony in Ohio.

Program Notes

About his *Symphony no. 2*, John Corigliano writes:

The Boston Symphony contacted my publisher with a request that I write a second symphony to honor the 100th anniversary of their justly famous Symphony Hall. At first I declined... but they were quite insistent. I started thinking about what I could do that would feel truly symphonic, and my thoughts turned to the string quartet I composed for the farewell tour of the Cleveland Quartet in 1996...

My quartet is in five movements, three of which are notated in spatial notation. This means that the players do not count beats, but play more freely rhythmically, coordinating at various points but totally independent in others... This is the sort of thing that a great quartet can do magically, but with fifty strings playing instead of four (and a two-or-three day preparation period instead of the extended rehearsals chamber music demands) three of the quartet's five movements would be quite chaotic if it were not re-thought and completely re-written. On the other hand, the number of violins, violas, and violoncelli in the string orchestra (as well as the addition of contrabassi) made it possible to augment chordal passages by dividing the sections and thus achieve new and thicker harmonies... For example, in certain sections of the Quartet (such as the center section of the third movement's night music) the four players strained somewhat to give the illusion of many answering voices. Now I could use a vast orchestral complement of strings soloistically to echo each other's calls. The result of this is a work that deals with the string orchestra as a whole body of sound unique in itself, and this transforms the string quartet to symphony and the string section to string orchestra.

Architecturally, the 35-minute work is in five movements that bear a superficial resemblance to the arch-form principles of Bartok's fourth string quartet (movements I and V are related and movements II and IV are related, with III as a central "night music.")...

I. *Prelude*: This short movement utilizes two kinds of muted playing. It opens and closes using a “practice mute” (which reduces the sound to a whisper) while the central section employs a standard “sordino.” Threads of sound gently appear from and disappear into silence. . . .

II. *Scherzo*: Slashing evenly-repeated chords for full strings begin the movement and are counterpoised against a suddenly-faster solo quartet playing in a manic, almost pop-like manner. They alternate and build into a rapid 16th-note passage using both the repeated single-tone motive and disjunct minor thirds. A recapitulation of the slashing chords leads to a gentle trio: a chaconne based upon the chordal fragments in the prelude is played by a concertino group, while the other players provide lyrical counterpoint. A return to the opening material and an even larger and wilder recapitulation of earlier material brings the movement to a frenetic end.

III. *Nocturne*: Some years ago during a vacation in Morocco, I stayed at the Palais Jamais in Fez. My room overlooked the old city and during the night (about 4 a.m.) I was awakened by the calls of the muezzins from the many mosques in the city. First one, then another, and finally dozens of independent calls created a glorious counterpoint, and at one moment all of the calls held on to a single note (pure accident) and the result was a major chord. The calls died away, a cock crowed and a dog barked to announce the sun. This nocturne recalls . . . the serenity of the Moroccan night, the calls (here composed of motivic fragments of repeated notes and minor thirds), the descent to silence, and the dawn.

IV. *Fugue*: I have always been fascinated by counterpoint. . . . I always wondered if voices could be made independent by [having] each voice travel at a different speed (or tempo). The misalignment that occurs when two rhythmically identical themes travel at two different speeds (say, 60 versus 72 beats per minute) would separate them as surely as syncopation does within a common beat. . . . The movement is marked “severe,” and there is a starkness to this music brought about not only by the dissonant material (the subject is

composed of both the repeated tone and the disjunct minor thirds, this time descending), but also by the total independence of the voices. They seem to travel alone, unrelated to each other, yet identical to each other. There are two sections in the Fugue where the string choirs unite in a common rhythm. This is usually accomplished by one or another of the sections “catching up” with the others. Other elements include asynchronous “chases” in the violins and violas and a serene (and synchronous) slow section. Formally the Fugue is traditional, with an exposition, central section and strettoed recapitulation.

v. *Postlude*: The ending of the Fugue is joined to the Postlude. In this movement, the lower voices are spatially offset by a solo violin entrance, muted, on the highest C-sharp. The registral distance between the solo violin and the other strings remains vast in this first section: this quality of separation is meant to impart a feeling of farewell to the entire movement. An ornamental recitative-like section in the lower choirs follows, and in time the solo violin joins them in a unity of emotionally charged playing. An impassioned climax leads to a long descending passage, which gradually changes into the asynchronous ambient-sounding threads of the first movement, and with the addition of practice mutes and an exact retrograde of the opening music, the symphony fades into silence.

(A biography of John Corigliano can be found on page sixteen of the festival brochure.)

About WAVES, composer Fred Lerdahl writes:

[It] was commissioned jointly in 1988 by the Orpheus, Saint Paul, and Los Angeles Chamber Orchestras, with the support of a National Endowment for the Arts consortium grant. I wrote much of it while I was a composer-in-residence at the American Academy in Rome. The instrumentation — double woodwinds, two horns, and a small string section — resembles that of a middle-period Haydn symphony. The work is in one movement and lasts approximately fifteen minutes.

The title refers not to the sea but to shapes of musical energy. The phrases surge at high speed in fluid, constantly varying patterns of sixteenth notes that break apart and merge. Beneath this flux lies a formal process of unitary expanding variations, in which a few events elaborate into a slightly longer sequence, and this into a still longer sequence, and so on until the final variation becomes many minutes long. The sectional boundaries are obscured by perpetual motion and gradual changes in texture. This formal scheme accommodates stylistic variety—including baroque, romantic, and minimalist elements—in a seamless way, all controlled by my maximalist voice. The melodic-harmonic treatment throughout is at the consonant extreme of my output, a feature that disguises the radical constructivism that underlies the surface.

WAVES was premiered in 1989 by the Saint Paul Chamber Orchestra, John Adams conducting. Later the Orpheus Chamber Orchestra recorded it after many exemplary performances (without a conductor!).

Fred Lerdahl studied at Lawrence University, Princeton University, and the Tanglewood Music Center. He has taught at the University of California at Berkeley, Harvard University, and the University of Michigan, and since 1991 he has been the Fritz Reiner Professor of Musical Composition at Columbia University. Lerdahl has received numerous honors for his music, including two composer awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, and the Koussevitzky Composition Prize. Two of his works, WAVES and *Time after Time*, were finalists for the Pulitzer Prize in music. Commissions have come from the Chamber Music Society of Lincoln Center, the Fromm Foundation, the Koussevitzky Foundation, the Library of Congress, the National Endowment for the Arts, and the Spoleto Festival, among other distinguished institutions. His works have been performed by many orchestras and chamber ensembles, including the American Composers Orchestra, the Boston Symphony Chamber Players, the Chamber Music Society of Lincoln Center, the Juilliard Quartet, the Los Angeles Philharmonic Orchestra, the Manhattan Sinfonietta, the New York Philharmonic, the Orpheus Chamber Orchestra, the Pro Arte Quartet,

the Saint Paul Chamber Orchestra, and Speculum Musicae as well as the symphony orchestras of Cincinnati, Pittsburgh, San Francisco, and Seattle. He has been in residence at the American Academy in Rome, the Bowdoin Summer Music Festival, the Center for Advanced Study in the Behavioral Sciences, the Marlboro Music Festival, and the Yellow Barn Music Festival, and has undertaken residencies sponsored by the Saint Paul Chamber Orchestra and the Wellesley Composers Conference. Lerdahl is also prominent as a music theorist. He has written two books, *A Generative Theory of Tonal Music* (with linguist Ray Jackendoff) and *Tonal Pitch Space*, both of which model musical listening from the perspective of cognitive science.

About his *Concert Piece for Violin and Orchestra*, James Whitton Aikman writes:

Lines in Motion is set in three movements. The first section contains patterned lines that gradually appear, instrument by instrument, overlapping and cascading, while generating the backdrop or canvas that eventually presents an emerging violin soloist. The instrumentalists of the orchestra perform angular lines with a regular pulsation, whereas the violinist takes the solo line in a brand new direction entirely, rising above the orchestra as if actively and creatively splashing paint over the canvas. The intent is to create the sensation and beauty of improvisation for the violinist by lending the part perceived flexibility and freedom.

The middle movement of this concerto is primarily reflective, searching music. The direct lines, form, and meaning are at once graspable, yet evade expectation. This '*quasi una fantasia*' presents an array of common musical elements: lyrical melodic contours; splashes of layered orchestration; powerful tutti statements; and even quasi-electric guitar soli for the solo violinist and concertmaster. (The rock solo suggests Rauschenberg's making art out of found materials.) The resulting cumulative musical and emotive effect is the primary goal, being one of joy and contemplation.

The third movement features the violinist and the entire orchestra in a fast-paced, virtuosic toccata. In part, it is based on a riff from the classic rock band Yes. This piece plays with sharply contrasting textural densities as well. From the outset, the violin line is presented alone with the xylophone. Then, immediately, the motif is stated by the full orchestra. Sparse texture, thick texture, back and forth it goes, until a brief pause here and there. The resulting juxtapositions make for exciting interplay leading to the work's conclusion.

Aikman's extensive catalogue of strikingly original music for orchestra, chamber ensembles, voice, and electronics has been heard at such prestigious festivals as Amsterdam's Gaudeamus International Festival, Colorado's Aspen Music Festival, France's Festival International de Musique, and Massachusetts' Tanglewood Music Festival. His music has also been featured at the American Symphony Orchestra League American Repertoire Concerts and at the opening and closing ceremonies of the United States National Figure Skating Championships and National Sports Festival.

Notable honors and awards for Aikman's music include those from the American Music Center; the American Society of Composers, Authors, and Publishers (annually, 1990–2006); the American Symphony Orchestra League; Groupe de Musique Experimentale of Bourges, France; The International Society for Contemporary Music (New York 2000); The University of Michigan; music publisher G. Schirmer's American Art Song Competition; and the United States Fulbright Fellowship Program as well as Indiana University's Cole Porter Fellowship, Dean's Awards for Excellence in Orchestral and Chamber Music Composition, and Carmichael Award.

Program note on WAVES by Fred Lerdahl used with permission of Bridge Records

2,753rd Concert
December 2, 2009

Joel Fan, pianist

William Bolcom (b. 1938)

Nine New Bagatelles (2006)

And then what happened?

What happened

A bird's comments to another bird

Lord Lovell's trunk

A little story

Take no prisoners

Valse oubliable

Benediction

Pavane for the dead/Hope's feathers

Leon Kirchner (1919–2009)

Piano Sonata no. 3 ("The Forbidden") (2006)

Derek Bermel (b. 1967)

Funk Studies (2004)

Step

Lullaby

Jaunt

Dodecaphunk

Kontraphunktus

Elliott Carter (b. 1908)

Piano Sonata (1945/1982)

Maestoso; legato scorrevole

Andante; allegro; andante

The Musician

Acclaimed as “superb” (*The Boston Globe*), “extraordinary” (*The Village Voice*), and a “versatile and sensitive pianist” (*The Washington Post*), Joel Fan combines virtuosity with a gift for lyricism. Fan began his performing career with the New York Philharmonic at age eleven, as a winner of the Philharmonic’s Young People’s Concert Auditions, and has since appeared in recital and with orchestras throughout the world. He has performed to critical acclaim with orchestras in the United States, among them the Albany Symphony, the Greater Bridgeport Symphony, the Marion Philharmonic, the New York Philharmonic, the Pueblo Symphony, the Rhode Island Philharmonic, and Santa Fe Pro Musica. Internationally, Fan has appeared as concerto soloist with the London Sinfonietta, the New Symphony Orchestra of Bulgaria, the Royal Stockholm Philharmonic, and the Singapore Symphony. He has collaborated with conductors Alan Gilbert, Gustav Meier, David Alan Miller, Larry Rachleff, David Robertson, and David Zinman.

Fan’s commitment to music of our time has led him to perform the world premiere of Leon Kirchner’s *Sonata no. 3* (“The Forbidden”) in November 2006, and one of the first performances, in 2007, of Daron Aric Hagen’s *Concerto for Left Hand* (“Seven Last Words”) with the Waukesha (Wisconsin) Symphony Orchestra. His debut solo recording, *World Keys*, was released in June 2006 on the Reference Recordings label. Called a “technical wonder” by *The Los Angeles Times*, he was a prizewinner of several international competitions, including the D’Angelo Young Artists International Competition in the United States and the Busoni International Piano Competition in Italy. He was also named a Presidential Scholar by the National Foundation for Advancement in the Arts.

Joel Fan is a member of Yo-Yo Ma’s Silk Road Ensemble, with which he has recorded on the Sony Classical label. His own recordings appear on the Albany Records label. A native New Yorker, Fan received a bachelor of arts degree from Harvard University, where his teachers included Leon Kirchner. He also holds a master of music degree in piano performance from the Peabody Conservatory, where he was a student of Leon Fleisher. A Steinway artist, Joel Fan appears at the National Gallery by arrangement with Vantage Artists Management, Inc., of Brooklyn, New York.

Program Notes

Michigan-based William Bolcom is one of America's most prominent composers and the recipient of several awards. At age eleven he entered the University of Washington to study composition privately with George Frederick McKay and John Verrall and piano with Madame Berthe Poncy Jacobson. He later studied with Darius Milhaud at Mills College, Leland Smith at Stanford University, and Olivier Messiaen at the Paris Conservatoire, where he received the *deuxième prix de composition*. Bolcom won the Pulitzer Prize for music in 1988 for *Twelve New Etudes for Piano*. In 2006 he was awarded the National Medal of Arts, and in 2007 he was named Composer of the Year by *Musical America*. He has received multiple Grammy® Awards for recordings that feature both his compositions and his artistry at the piano.

Bolcom wrote *Nine New Bagatelles* in 2006 for the Friends of Today's Music Project of the Music Teachers Association of California. These nine miniature bagatelles are reminiscent of Schumann's *Noveletten* and *Szenen*, with their individual inscriptions and sharply-etched characteristics, ranging from playful to funereal and all drawn with a knowing wink. Joel Fan made the world-premiere recording of this work in 2009 on his solo CD for Reference Recordings, *West of the Sun*.

Another Pulitzer Prize-winning composer, the late Leon Kirchner is considered one of the eminent composers of his generation. Born in Brooklyn, he studied with Ernest Bloch and Arnold Schoenberg at the University of California, Los Angeles. After serving in the United States Army during World War II, he studied in New York with Roger Sessions before completing his graduate degree. He was the Walter Bigelow Rosen Professor of Music at Harvard from 1961 to 1991. Stylistically, Kirchner remained remarkably individual; earlier influences of Hindemith, Bartók, and Stravinsky soon yielded to a wholehearted identification with the aesthetics, if not necessarily the specific procedures, of Schoenberg, Berg, and Webern.

Kirchner's *Sonata no. 3* ("The Forbidden") was commissioned by the Joel Fan Foundation and written in 2006. Fan subsequently premiered the work in Boston and made the world premiere recording on the Albany Records label. This sonata and its recastings for string quartet and symphony orchestra turned out to be the last major works of Kirchner, who died on September 17, 2009.

The sonata is in one movement, with a structure inspired by the classical sonata-allegro form, consisting of exposition, development, recapitulation, and coda. Its subtitle, "The Forbidden," is taken from a passage in *Dr. Faustus* by Thomas Mann, in which the devil warns the protagonist, who has sold his soul in exchange for twenty-four years as a great composer: "Every better composer bears within him a canon of what is forbidden, of what forbids itself, which by now embraces the very means of tonality, and thus all traditional music." This diabolic advice to avoid the past became a challenge to Kirchner and is a mark of his personal style. In his preface to the work, he stated that for him "it was a seductive idea, one that I have been pursuing of late, possibly to reveal the necessary intimacies between the past and present, which keep the art of music alive and well."

Composer, clarinetist, and conductor Derek Bermel modifies various facets of world music, funk, and jazz for performance by traditionally classical performing forces and ensembles. He is the recipient of various awards, including a Guggenheim Fellowship and the prestigious Rome Prize, and has collaborated with a diverse array of musicians and composers, among them John Adams, Paquito d'Rivera, Gustavo Dudamel, Philip Glass, Midori, and Stephen Sondheim. Educated at Yale University, Bermel later studied at the University of Michigan, Ann Arbor, with William Bolcom and William Albright. He also studied with Louis Andriessen in Amsterdam and Henri Dutilleux at Tanglewood. Bermel first came into the national spotlight with *Natural Selection* for baritone and chamber ensemble and *Voices*, a concerto for clarinet and orchestra. In addition to *Funk Studies*, Bermel's composition include, *Funk Studies: Slides* for orchestra; *Soul Garden* for solo

viola, cello and string quartet; *Three Rivers* for large ensemble; and *Tied Shifts* for sextet. Bermel is also an avid performing musician and plays with rock and funk groups including his own ensemble TONK, for which he serves as music director, and the rock band Peace by Piece, in which he performs on vocals, keyboards, and caxixi (a percussion instrument consisting of a closed basket with a flat bottom that is filled with seeds or other small particles).

Bermel's *Funk Studies* is, in the words of the *New York Times*, "propulsive, raw, and damnably difficult: imagine Thelonious Monk crossed with Prokofiev." The twelve-minute work consists of five pieces, three of which are named after standard jazz genres (*Step*, *Lullaby*, and *Jaunt*), and two of which have titles that are puns on the composer's unique creativity (*Dodecaphunk* and *Kontraphunktus*).

Elliott Carter wrote his only piano sonata in 1945 and revised it in 1982. It consists of two movements, the first of which is in sonata-allegro form and evokes in turn the tolling of bells, jazz-inspired rhythm and harmony, and lyrical interludes. The second movement (*Andante; allegro; andante*) begins with a somber theme that builds toward a fugue of great complexity. In the words of *Fanfare* magazine, the Carter sonata is a "pivotal work in the creative life of our centenarian master, American in a kind of Ivesian way, but pointing toward the more prickly modernism that would mark the vast range of his career."

(A biography of Elliott Carter appears on page eight of the festival brochure.)

Program notes on Bolcom, Kirchner, Bermel, and Carter by Joel Fan

Other program notes by Stephen Ackert and Danielle DeSwert Hahn, unless otherwise indicated