

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

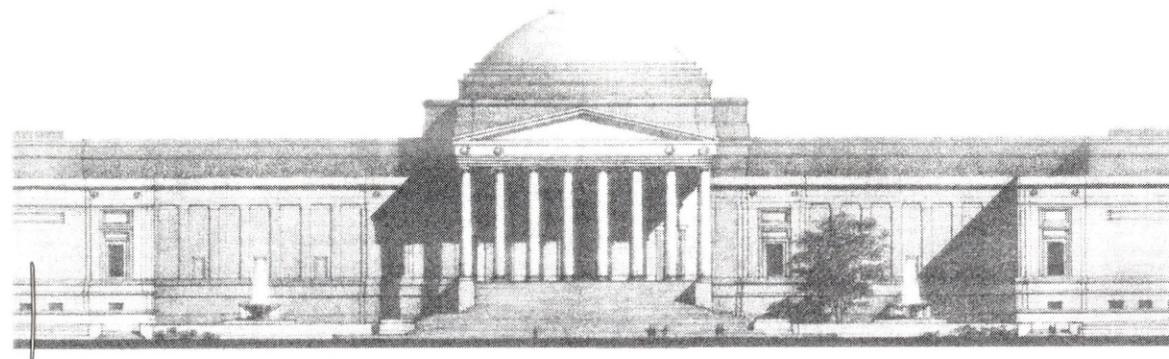
The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

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

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National Gallery of Art  
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Washington, DC

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[www.nga.gov](http://www.nga.gov)



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

National Gallery of Art  
2,762nd Concert

**National Gallery of Art String Quartet**  
**National Gallery of Art Wind Quintet**  
**National Gallery of Art Piano Trio**

January 24, 2010  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Music of Ludwig van Beethoven (1770–1827)

*String Quartet no. 10 in E-flat Major* (“Harp”), op. 74  
(1809, published 1810)

Poco Adagio; allegro  
Adagio ma non troppo  
Presto  
Allegretto con variazioni

*Sextet*, op. 71 (1796, published 1810)

(Arranged for quintet by members of the Philadelphia Orchestra)

Adagio; allegro  
Adagio  
Menuetto: Quasi allegretto  
Rondo: Allegro

## INTERMISSION

*Piano Trio in B-flat Major* (“Archduke”), op. 97 (1810)

Allegro moderato  
Scherzo: Allegro  
Andante cantabile  
Allegro moderato

## National Gallery of Art String Quartet

The National Gallery of Art String Quartet has performed regularly at the Gallery since its debut in 1995. In addition to standard quartet repertoire, the group presents rarely heard masterpieces of chamber music. The musicians also perform under the name Sunrise Quartet. In that capacity they have been recognized with a Chamber Music America residency at the Duke Ellington School of the Arts as well as with residencies at the Concerts at the Beach in Delaware and the Davies Concert Series in Camp Springs, Maryland. In January 2009 the quartet collaborated with the renowned chamber musician and pianist Menahem Pressler, performing Mozart's *Piano Quartet in G Minor*, K. 478, and Schumann's *Piano Quintet in E-flat Major*, op. 44.

### CLAUDIA CHUDACOFF

Violinist Claudia Chudacoff appears frequently as soloist and chamber musician in the Washington and Baltimore areas. In addition to her position as the concertmaster of the United States Marine Band White House Chamber Orchestra, Chudacoff is the concertmaster of the Alexandria Symphony and the National Gallery of Art Orchestra. A member of both the Sunrise Quartet and the National Gallery of Art String Quartet, she has performed regularly in numerous venues and concert series in Washington, DC, including the Contemporary Music Forum, the Embassy Series, the United States Holocaust Memorial Museum, and National Musical Arts. She is featured on a CD of chamber music by Erich Korngold released by Albany Records, and recently appeared with the Sunrise Quartet in a broadcast for West Virginia public television. She has also been heard on American Public Radio's *Performance Today*.

### TERI LAZAR

Violinist Teri Lazar has performed as a soloist and chamber musician in the United States, Europe, and the Middle East. She is the concertmaster of the Virginia Chamber Orchestra and performs with the Richmond Chamber Players and in Currents, a chamber music series also based in Richmond.

She earned a doctor of music degree from The Catholic University of America and teaches violin at American University, where she is a musician-in-residence. Lazar has recorded chamber music for the Albany, Centaur, Klavier, and North/South Consonance labels and has been heard on *Performance Today*.

**OSMAN KIVRAK**

Violist Osman Kivrak is a winner of the National Scholarship Competition in Turkey and the Baltimore Chamber Music Awards. He has performed at the Spoleto Festival in Charleston, South Carolina, and has toured Italy and other parts of Europe as a chamber musician. He performs with the Richmond Chamber Players and in Currents, and teaches at American University as a musician-in-residence. A graduate of The Catholic University of America, where he earned a doctor of music degree, Kivrak is a composer as well as a performer. His compositions were recently recognized with awards from the Maryland State Arts Council and the Maryland-National Capital Parks and Planning Commission.

**DIANA FISH**

In 1994 cellist Diana Fish came to Washington, DC, to become a member of the Marine Chamber Orchestra of "The President's Own" United States Marine Band, in which she currently serves as assistant principal cellist. She graduated from the Curtis Institute of Music, where she studied with Orlando Cole, and continued her work at the graduate level at Indiana University, where her teacher was Janos Starker. Fish has been the principal cellist of Concert Artists of Baltimore, with whom she performed as soloist in Beethoven's *Triple Concerto* for piano, violin, and cello. She has also appeared as soloist with the Marine Chamber Orchestra in Victor Herbert's *Cello Concerto in E Minor*. A member of the Sunrise Quartet and the National Gallery of Art String Quartet, Fish has been performing with both ensembles for the past thirteen years.

National Gallery of Art Wind Quintet

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 of Art music director George Manos, the ensemble explores and presents masterpieces of chamber music that are rarely 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 the 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 performed 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 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, 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 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.

**ERIC DIRCKSEN**

Eric Dircksen studied saxophone and bassoon at Indiana University in Bloomington and at Southern Methodist University in Dallas. He played utility bassoon and saxophone with the Jerusalem Symphony. He has participated in summer festivals on the Amalfi Coast in Italy and in Aspen, Dallas, Graz (Austria), Jerusalem, Los Angeles, and at Spoleto Festival USA in South Carolina. In the Washington, DC, area he enjoys an active freelance career playing principal bassoon with Washington Concert Opera, the Virginia Chamber Orchestra, and the Washington Ballet, and extra bassoon/contrabassoon with the Washington Opera, the Alexandria Symphony, and the Baltimore Opera. He is a member of the Eastwind Consort, a woodwind chamber group that plays throughout the mid-Atlantic region.

**MARK HUGHES**

Horn player Mark Hughes studied at Boston University, New England Conservatory, and the Norwegian State Academy of Music. After his studies Hughes spent many years in Denmark as a member of both The Danish National Chamber Ensemble and The Royal Danish Orchestra. Since returning to the United States, Hughes has enjoyed an extensive freelance career as a member of The Annapolis Symphony, Concert Artists of Baltimore, The Maryland Symphony, The National Philharmonic Orchestra, and The Post-Classical Ensemble. He also performs regularly with The Baltimore Symphony, The National Symphony, The Richmond Symphony, The Washington National Opera, and at Wolf Trap.

## National Gallery of Art Piano Trio

The newest of the Gallery's resident ensembles, the Piano Trio was formed in 2008 and has since played on several of the Gallery's Sunday concerts. In October 2009, the Trio performed a special program at the residence of the Belgian Ambassador. In May of this year it will play a complete program of music by early twentieth-century American composers in honor of the exhibition *American Modernism: The Shein Collection*.

### **LUKE WEDGE**

Luke Wedge received a master of music degree in violin performance from Northwestern University and a bachelor of music degree in English literature from the University of Kansas. His principal instructors included David Perry, Gerardo Ribeiro, and Ben Sayevich. Wedge has made solo and recital appearances in Chicago, Illinois; Lawrence, Kansas; and Washington, DC. He is an experienced orchestral musician and has been engaged by the National Gallery of Art Orchestra, the National Symphony, and the Ravinia Festival, among others. A member of the United States Air Force Strings, he is also a member of the Covington String Quartet.

### **BENJAMIN R. WENSEL**

Benjamin R. Wensel holds degrees from the Cleveland Institute of Music and the Eastman School of Music. He has performed in seminars and master classes for members of the Cleveland, Guarneri, Juilliard, Miami, and Ying quartets; studied chamber music with Peter Salaff and members of the Audubon and Cavani quartets; and participated in solo master classes with Clemens Michael Hagen, Steven Isserlis, and Michel Strauss.

Wensel has performed with the National Symphony Orchestra, the ProMusica Chamber Orchestra, the Rochester Philharmonic Orchestra, and the Syracuse Symphony as well as with many local ensembles. A founding member of the Tarab Cello Ensemble, Wensel performed in the premieres of more than twenty new works written by established and emerging

American composers, and participated in the ensemble's residencies at Princeton University, Stetson University, and the University of South Florida. He taught chamber music and maintained a studio at the Hochstein School of Music in Rochester, New York, where he was the cellist of the Hochstein String Quartet. Currently a member of the faculty at the Washington Conservatory, Wensel maintains a private studio in Arlington, Virginia, and plays with the newly formed Messiaen Quartet as well as the National Gallery of Art Piano Trio. He can be heard on recordings produced by the Bridge, Harmonia Mundi, and Summit record labels.

### **DANIELLE DESWERT HAHN**

Brussels-born pianist Danielle DeSwert Hahn is a freelance collaborative pianist and coach and the music program specialist at the National Gallery of Art. She has worked as a pianist and coach with the Ash Lawn Highland Opera Festival, Chautauqua Opera, Indianapolis Opera, Kentucky Opera, the New Orleans Opera Association, Portland (Oregon) Opera, the San Francisco Opera Center, Sarasota Opera, and the Washington National Opera. From 2004–2006 she was the principal repetiteur with the Baltimore Opera Company and Washington Concert Opera.

She performs regularly in chamber music and voice recitals, including performances at the Arts Club of Washington, the Jewish Community Center of Greater Washington, the Kennedy Center, the Mexican Institute of Culture, the National Gallery, the Russian Embassy, and the White House. She is principal pianist with the Inscape Chamber Music Project. She holds a master of music degree from the University of Michigan, Ann Arbor, where she studied with Martin Katz, and a bachelor of music degree from the University of California, Santa Barbara. She also studied with Warren Jones and Anne Epperson at the Music Academy of the West and was an apprentice coach with the Washington Opera, working with Plácido Domingo.

## Program Notes

This concert is the third in a series of five National Gallery of Art concerts that present masterworks from the years 1610, 1710, 1810, 1910, and 2010. On Sunday, January 17, the National Gallery of Art Vocal Ensemble and the early music ensembles ARTEK and Piffaro performed Claudio Monteverdi's *Vespro della Beata Vergine*, commonly identified as his "Vespers of 1610." On January 20, organist and Gallery music department head Stephen Ackert joined mezzo-soprano Anne-Marieke Evers and members of the National Gallery of Art Chamber Players to perform music that would have been heard in 1710 in the ducal chapel in Weimar, Germany, where Johann Sebastian Bach was the organist and composer-in-residence.

In this concert, three of the National Gallery's resident ensembles present masterworks that Beethoven produced or published in 1810. No one would dispute that Beethoven would certainly have been named "Composer of the Year" in 1810—if such an award were bestowed in those days—or indeed in any of the last 20 years of his life (1807–1827), when his fame as a composer was reinforced by the repeated production of one masterwork after another.

The five-concert series continues on Wednesday, January 27, at 12:10 pm in the West Building Lecture Hall, when the Auryn String Quartet plays Alban Berg's *String Quartet*, op. 3, one of the great chamber works written in 1910. On Sunday, January 31, the new music ensemble Great Noise will combine with the National Gallery of Art Vocal Ensemble and the National Gallery of Art Orchestra to complete the set with world premiere performances of two new works, written especially for the occasion by Carlos Carillo and Armando Bayolo, who will conduct the concert.

Beethoven's seventeen string quartets display the composer's remarkable craftsmanship and brilliant ingenuity, and are considered by some to be the greatest chamber music works of all time. A genre in which he was without equal—and by many counts still is—the string quartets, from the earliest to the latest, also reveal his personal struggles and artistic development. The first two groups of quartets, op. 18 and op. 59, containing six and three quartets respectively, represent Beethoven's "early" and "middle"

periods. *Quartet no. 10 in E-flat Major* ("Harp"), op. 74, stands on its own and cannot quite be grouped into the "late" period, as it is stylistically a transitional work. It employs many devices that he regularly used, such as the four-movement plan, varied accompanimental figures, and truncated phrases. However, it also presages what was to come, such as the rhythmic drive in the relentless *Scherzo* and *Trio* and the serious introspection in the variations in the last section. This quartet was nicknamed the "Harp" because of the ample use of pizzicato in the first movement.

Beethoven's *Sextet*, op. 71, was originally written for pairs of clarinets, horns, and bassoons, but was arranged for performance by the Philadelphia Woodwind Quintet for the typical wind quintet instrumentation. The opus number in this case is misleading, as the work was actually composed in 1796. Beethoven did not decide to publish it until 1810, hence its inclusion in this concert as music that was new to the public in that year. The *Sextet* exhibits well-established classical conventions of the time, executed with Beethoven's characteristic edge. Its four contrasting movements begin with a dramatic opening of all instruments in unison. The lush and lyrical second movement is followed by the traditional *Minuet* and *Trio*, and a romping rondo brings up the rear.

Beethoven's *Piano Trio in B-flat Major*, op. 97, was given the name "Archduke" in honor of its dedicatee, Archduke Rudolph of Austria. Though Beethoven dedicated a number of his compositions to the archduke—he was a good amateur pianist and a student of Beethoven—this particular piece got the nickname, perhaps as much for its character as its association with the person. He began working on this trio in 1810, and completed it in 1811. Though it is catalogued as the seventh of twelve, it was actually the last one that he completed. One special feature of the work is that the cello and violin are given a status equal to the piano—a novelty at the time. The unhurried opening, majestic and noble, is never urgent, always controlled, and full of lyricism. The "*Archduke*" *Trio* is, in the minds of critics and performers alike, the best piano trio from Beethoven's pen, and indeed one of the finest piano trios ever written.

*Program notes by Stephen Ackert and Danielle DeSwert Hahn*