

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

COVER: Paul Cézanne, *The Artist's Son, Paul*, 1885–1890,
National Gallery of Art, Chester Dale Collection



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

National Gallery of Art
2,765th Concert

New York Opera Society
Jonah Blum, *music director*
Joachim Schamberger, *director*
Christina Clark, *soprano*
Kenneth Overton, *baritone*
Elizabeth Young, *violinist*
Danielle DeSwert Hahn, *pianist*

February 3, 2010
Wednesday, 12:10 pm
West Building Lecture Hall

Admission free

Program

Music by George Gershwin (1898–1937)

Medley from *Porgy and Bess* (1935)

Summertime

Bess, You Is My Woman Now

I Got Plenty o' Nuttin'

Gone, Gone, Gone

I Loves You, Porgy

Prelude no. 1: Allegro ben ritmato e deciso

From *Three Preludes for Piano* (1923)

Fascinating Rhythm (1924)

Someone to Watch over Me (1926)

The Man I Love (1924)

Prelude no. 2: Andante con moto e poco rubato (performed as a vocal duet)

From *Three Preludes for Piano* (1923)

Embraceable You (1930)

Prelude no. 3: Allegro ben ritmato e deciso

From *Three Preludes for Piano* (1923)

Let's Call the Whole Thing Off (1937)

The Musicians

NEW YORK OPERA SOCIETY

The New York Opera Society (NYOS) benefits artists and audiences alike through timely productions that offer fresh and sometimes provocative interpretations of contemporary and classical works. NYOS annually tours a new production of an extant work in international festivals abroad and features a contemporary opera or new commission in the United States. In addition, it hosts a salon series and an international artist-in-residence program, supports outreach in underserved communities, and runs a training program called Les Jeunes Solistes.

In its most recent season, NYOS featured new productions of *Falstaff* and *Madama Butterfly* for its annual festival in southern France under the baton of Emmanuel Plasson and l'Ensemble Instrumental du Pays de Cocagne; the United States premiere of a contemporary Spanish opera, *Las Horas vacias*, by Guggenheim Fellow and Juilliard faculty member Ricardo Llorca; an acclaimed evening of Italian *bel canto* with guest conductor Maestro Carlo Rizzari at the Embassy of Italy in Washington, DC; and a widely celebrated concert tour of young Norwegian singers which was aired on Chicago's Classical Radio WFMT and presented by the Saint Andrew's Music Society, the Chicago Cultural Center, and the National Gallery of Art.

New York Opera Society is led by its president, A. T. Nguyen, and by executive director Jennifer Cho, who has received numerous awards for her work in music since completing her studies at Northwestern University.

JONAH BLUM

NYOS music director Jonah Blum is an active composer and arranger, creating works for groups ranging from orchestras to jazz ensembles. His works have been performed in Symphony Center and Millennium Park in Chicago and by touring ensembles from the Paris Conservatory. Recent projects include an all-Gershwin album for saxophonist Frederick Hemke. Blum performs with the Enigma Saxophone Quartet, and is a cofounder of the improvisation ensemble Jonah and the Whalers. His previous collaborations with the New York Opera Society include orchestral arrangements for *Don Giovanni* and *Falstaff*.

JOACHIM SCHAMBERGER

Joachim Schamberger works internationally as a stage director and virtual theater designer. A graduate of the Musikhochschule in Würzburg, Germany, and the Merola Opera Program of the San Francisco Opera, Schamberger went on to study digital film production and 3-D animation at the New York Film Academy. In addition to directing, Schamberger has worked with young artists at the Brooklyn College Conservatory, the International Institute of Vocal Arts in Italy, The Juilliard School of Music and Drama, and VOICEexperience in Florida. Recent productions include *La Bohème* for Connecticut Grand Opera; *Tosca* and *Das Rheingold* for the Indianapolis Opera; *Sweeney Todd* and *Rigoletto* for the Shreveport Opera; *Martha* and *The Wizard of Oz* for the Landestheater Coburg in Germany; *Falstaff* for Théâtre Municipal Castres, France; *Die Zauberflöte* and *The Rake's Progress* for the International Vocal Arts Institute in Tel Aviv, Israel; *Suor Angelica/Gianni Schicchi* for Tampa Opera; and *Così fan tutte* for the Conservatory in Stony Brook, New York. Upcoming projects include *Ariadne auf Naxos* for the Indianapolis Opera and *Lucia di Lammermoor* and *La Rondine* for the Tampa Opera. Schamberger maintains a Web site at www.joachimschamberger.com.

CHRISTINA CLARK

American soprano Christina Clark received her education at the University of Michigan in Ann Arbor, where she was a graduate fellow. She has participated in the Banff, Ravinia, and Tanglewood Song Festivals and is a recipient of many grants and awards, including a scholarship from the Metropolitan Opera Company. Clark has performed with Florida Grand Opera as well as the opera companies of Toledo and Cleveland. In 2000 she received praise from the *New York Times* and the *Chicago Tribune* for her portrayal of the title role in Scott Joplin's *Treemonisha* for the Opera Theatre Saint Louis.

Clark's roles include Ännchen in *Der Freischütz*, Despina in *Così fan tutte*, Dorinda in *Orlando*, Frasquita in *Carmen*, Gretel in *Hänsel and Gretel*, Lois Lane and Bianca in *Kiss me Kate*, Marzelline in *Fidelio*, Najade in *Ariadne auf Naxos*, Nanetta in *Falstaff*, Tullia in Vivaldi's *Ottone in villa*, and Tytania in *A Midsummer Night's Dream*. Highlights of recent seasons were her debuts at the Zurich Opernhaus and at the Komische Oper Berlin. Along with numerous operatic roles, Clark continues to perform concerts and recitals in Canada, Germany, Israel, and the United States.

KENNETH OVERTON

After a successful debut at Deutsche Oper Berlin as Porgy in Gershwin's *Porgy and Bess*, in 2009 baritone Kenneth Overton reprised his role as Porgy with Opera Theatre of Pittsburgh, followed by concert appearances in the same role with The Lithuanian State Symphony Orchestra, Paducah Symphony Orchestra, and Richmond Symphony Orchestra. That same year he made his New York City Opera debut in a concert performance of *Troubled Island* by William Grant Still and his San Francisco Opera debut as Lawyer Frazier in *Porgy and Bess*. Recent and upcoming engagements include appearing as the baritone soloist in Handel's *Messiah* with The Norwalk Symphony and in Verdi's *Requiem* at Montclair State University and at The Cathedral Basilica in Newark, New Jersey. Overton also made his Pensacola Opera debut this season in the world premiere of David Ott's *The Widow's Lantern* and later this year, he will return to Pensacola Opera as Joe in *Showboat*. This spring Overton will reprise the role of Sharpless for the Opera Memphis production of *Madama Butterfly*. He will also sing Alexander von Zemlinsky's *Lyric Suite* with the Gulf Coast Symphony Orchestra and a return engagement as soloist with the Lithuanian State Symphony Orchestra. Overton maintains a Web site at www.KennethOverton.com.

ELIZABETH YOUNG

Born into a musical family, violinist Elizabeth Young has a wide variety of musical experience and interests and has performed in recitals as violinist and pianist throughout the East Coast of the United States and abroad. A native of Fayetteville, North Carolina, Young earned a master of music degree from the Manhattan School of Music in 2006 and a bachelor of music degree from the North Carolina School of the Arts. With an outstanding reputation as an orchestral musician, Young has performed with and served in leadership positions in many chamber ensembles and orchestras, including the Chelsea Symphony, the Claremont Ensemble, the Da Capo Opera Company, the Illuminations Festival Orchestra, the Manhattan Chamber Sinfonia, the Manhattan Symphony Orchestra, the Texas Music Festival Orchestra, and the Vermont Symphony Orchestra. In 2007 Young

served as the assistant to the conductor, personnel manager, and orchestral player for *Requiem for Darfur*, a benefit concert held at Carnegie Hall's Stern Auditorium.

An active freelance musician and teacher in New York City, Young has been heard at Barge Music, Carnegie Hall, Lincoln Center, Merkin Concert Hall, and Radio City Music Hall. As a result of these performances, she has appeared on the BBC, CBS, and CNN television networks. She recently took a permanent position as violinist with the Vermont Symphony Orchestra and is currently on the faculty of the Larchmont Music Academy in Larchmont, New York, where she teaches violin, viola, and piano. She also serves as music school administrator at the Huntington Center for Performing Arts in Long Island, where she teaches violin and piano.

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

Chester Dale (1883–1962) was an astute businessman who made his fortune on Wall Street in the bond market. He thrived on forging deals and translated much of this energy and talent into his art collecting, a passion that was encouraged by his wife, Maud, who was the daughter of an artist. Dale acquired a magnificent collection of French and American paintings from the late nineteenth and early twentieth centuries, which he bequeathed in 1962 to the National Gallery of Art. Eighty-four of the finest examples from his collection make up an exhibition that opened at the Gallery on January 31, 2010, and runs through July 31, 2011. Among the masterpieces included are Jean-Baptiste-Camille Corot's *Forest of Fontainebleau* (1834), Auguste Renoir's *A Girl with a Watering Can* (1876), Mary Cassatt's *Boating Party* (1893/1894), Edouard Manet's *Old Musician*, Pablo Picasso's *Family of Saltimbanques* (1905), and George Bellows' *Blue Morning* (1909). Other artists represented include Paul Cézanne, Salvador Dalí, Edgar Degas, Vincent van Gogh, Henri Matisse, Amedeo Modigliani, and Claude Monet.

The Dales were active New York socialites who attended and sometimes hosted the most fashionable parties held on the Upper West Side. One of the few musicians who also frequented those gatherings was George Gershwin, who by 1925 had achieved sufficient fame and wealth just from the publication and frequent performance of his *Rhapsody in Blue* to afford a townhouse in the same neighborhood and the social life that went with it. It is known that he and Chester Dale were acquainted with each other and that it was Gershwin's encounter with the art in Dale's apartment in the Park Lane Hotel that inspired him to collect art himself and develop his skills as a painter. An incident from one of their meetings is recorded in notes that Dale left behind, which were edited and reproduced in an autobiography by John Walker, who was the director of the National Gallery of Art when it received the Dale bequest:

“I bumped into George somewhere I can't remember now. He said, ‘Oh, Chester, I understand you got a lot of swell pictures. I'd like to see them.’ I said, ‘It's OK with me, George, come over any time it's convenient for you . . .’ So George, and I think his brother

and somebody else, I don't remember, came in for cocktails. Just where we were in the morning room there happened to be a Cézanne right near the door called *Estaque*.... George said, 'My God, that's a wonderful picture!' I said, 'What the hell do you know about pictures?' 'Well,' he said, 'It's a Cézanne, isn't it?' I said, 'Sure, it's a Cézanne.... Are you interested in art outside of your great art?' He said, 'Yes, Chester, I'm crazy about pictures....' And he proceeded to tell me some things about Cézanne that even I didn't know.

"I said, 'Now look, George, if you feel that way, why don't you go to the piano and play me a Cézanne....?' So he went to the piano.... I haven't got any more idea than the man in the moon what he played, but emotionally, there was Cézanne to the both of us."
(John Walker, *Self-portrait with Donors: Confessions of an Art Collector*, 1974, Boston, Little, Brown & Co.)

George Gershwin the songwriter worked in a medium that did not encourage innovation, but he found a distinctive personal style and created songs that remained popular even as fashions changed. From his exposure to jazz musicians and his own work as a jazz pianist, Gershwin developed an affinity for eight-bar phrases and an aggressive, swinging beat, with accents occurring on weak and strong beats alike. His personal touches included more frequent modulations than were normally heard in improvised jazz, occasional extreme modulations to distantly related keys, and chromatic melodies. Some of the songs in this program were already written when Gershwin became acquainted with Chester Dale, and may well have been among the pieces he played at the parties at which both of them were present in the late 1920s: "The Man I Love," with its shifting harmonies and flexible beat, is a ballad reminiscent of earlier songs and operetta arias of Jerome Kern (1885–1945); "Someone to Watch over Me," an early example of collaboration with Ira Gershwin as lyricist, features the title as a repeated element in the refrain and the final words of the song; and "Fascinating Rhythm" introduces rhythmic syncopation that defies musical notation and requires the singer to take on rhythmic complexities that were unprecedented for classically trained singers of Gershwin's time.

Upcoming Concerts at the National Gallery of Art

Till Fellner, pianist

Beethoven sonatas nos. 13, 14, 21, and 22

February 7, 2010

Sunday Evening, 6:30 pm

West Building, West Garden Court



Karin Paludan, soprano

Danielle DeSwert Hahn, pianist

Music by Gershwin

Presented in honor of

*From Impressionism to Modernism:
The Chester Dale Collection*

February 10, 2010

Wednesday, 12:10 pm

West Building Lecture Hall