

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.

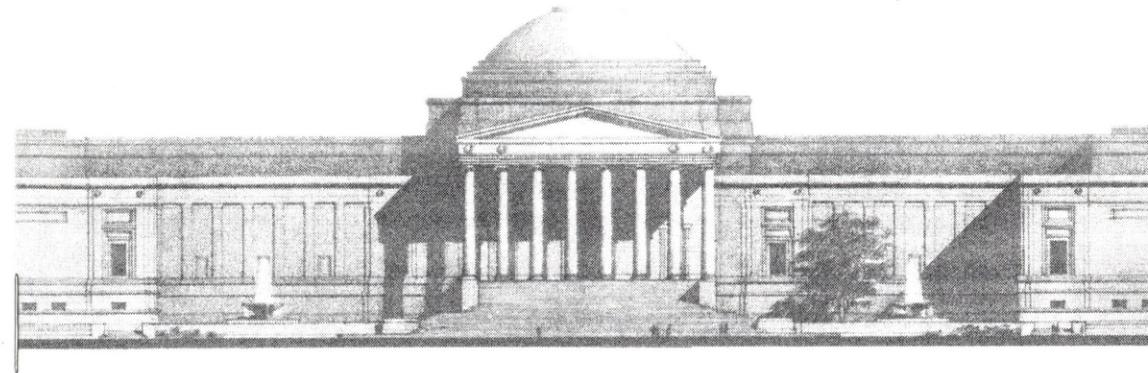
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
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  
2,786th Concert

**Paul Neubauer, violist**  
**Anne-Marie McDermott, pianist**

May 9, 2010  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Dmitri Shostakovich (1906–1975)

*Sonata in D Minor*, op. 40 (1934)

Allegro non troppo

Allegro

Largo

Allegro

Alan Paul (1905–1968)

*Sonata for Viola and Piano* (1948)

Andante tranquillo

Maestoso

Allegro comodo

## INTERMISSION

Shostakovich

*Sonata for Viola and Piano*, op. 147 (1975)

Moderato

Allegretto

Adagio

## The Musicians

### PAUL NEUBAUER

Paul Neubauer's musicality and effortless playing distinguish him as one of this generation's quintessential artists. Balancing a solo career with performances as an artist of the Chamber Music Society of Lincoln Center, Neubauer was appointed principal violist of the New York Philharmonic in 1984. Twenty-one years old at the time, he was the youngest principal string player in that orchestra's history. He is the orchestra and chamber music director of the OK Mozart Festival in Bartlesville, Oklahoma.

In 2005 Neubauer premiered Joan Tower's *Purple Rhapsody*, a viola concerto commissioned for him by seven orchestras and the Koussevitsky Foundation. He has recently released an all-Schumann recital album with pianist Anne-Marie McDermott for Image Recordings and recorded works that were written for him: *Wild Purple* for solo viola by Joan Tower for Naxos; *Viola Rhapsody*, a concerto by Henri Lazarof, on Centaur Records; and *Soul Garden* for viola and chamber ensemble by Derek Bermel on CRI. Neubauer's recording of William Walton's *Viola Concerto* was recently re-released on Decca.

Neubauer has appeared with more than 100 orchestras throughout Asia, Europe, and the United States, and has played the world premiere performances of viola concertos by Joel Philip Friedman, Gordon Jacob, Detlev Müller-Siemens, David Ott, Krzysztof Penderecki, and Tobias Picker. He has performed at many prestigious festivals, including the Hollywood Bowl, Marlboro, Mostly Mozart, Ravinia, Stavanger, and Verbier festivals. An Avery Fisher Career Grant recipient and the first prize winner of the D'Angelo, Lionel Tertis, and Whitaker International Competitions, Paul Neubauer is a member of the faculty of the Juilliard School of Music and Mannes College. He appears at the National Gallery by arrangement with Diane Saldick of New York City.

#### ANNE-MARIE McDERMOTT

Pianist Anne-Marie McDermott balances a versatile career as a recitalist, concerto soloist, and chamber musician. Her eclectic repertoire ranges from Johann Sebastian Bach to Sergei Prokofiev to contemporary composers such as Aaron Kernis, Joan Tower, and Charles Wuorinen.

With more than fifty concertos in her repertoire, McDermott has performed with the Atlanta, Baltimore, Colorado, Columbus, Dallas, Houston, New Jersey, Pittsburgh, San Diego, and Seattle Symphony Orchestras; the Hong Kong and New York Philharmonic Orchestras; the Australian and Los Angeles Chamber Orchestras; and the Moscow Virtuosi, among others. Recital engagements have included the 92nd Street Y, Alice Tully Hall, the Kennedy Center, The Schubert Club, and Town Hall as well as universities across the country.

As a chamber musician, McDermott was named an artist member of the Chamber Music Society of Lincoln Center in 1995 and performs and tours extensively with the society each season. She continues a long-standing collaboration with violinist Nadja Salerno Sonnenberg; performs regularly with her sisters Maureen McDermott and Kerry McDermott in the McDermott Trio; and is a member of the piano quartet Opus One with violinist Ida Kavafian, violist Steven Tenenbom, and cellist Peter Wiley. McDermott can be heard at music festivals across the United States including the Aspen, Newport, and Santa Fe Festivals, and has been named the artistic director of two new festivals—the Ocean Reef Chamber Music Festival in Key Largo, Florida, and The Avila Chamber Music Celebration in Curaçao.

A former student of Dalmo Carra, Constance Keene, and John Browning at the Manhattan School of Music, McDermott was a winner of the Young Concert Artists Auditions and was awarded an Avery Fisher Career Grant.

#### Program Notes

In 1934 Dmitri Shostakovich was suffering through a period of strife in his marriage and in his career. His recently composed opera, *Lady Macbeth of Mtensk*, met with official rejection, including an attack attributed to Josef Stalin, who called the work “chaos instead of music” and referred to Shostakovich as “bourgeois.” This began a trying period for the composer, in which his music was pulled from rehearsal and performance, and one of his most ardent supporters within the government was executed.

Shostakovich was probably glad at this point to turn to a work of a smaller scale, a cello sonata which he dedicated to cellist Victor Kubatsky. (Paul Neubauer plays an adaptation for the viola of this *Sonata in D Minor*, op. 40). The composer and Kubatsky toured with the sonata, which escaped criticism from the government, despite the fact that it exhibits Shostakovich’s characteristic style, vascillating between a dry, sardonic wit and moments of great lyricism. The opening movement, in conventional sonata form, presents a subdued picture, with long lines in the solo instrument and the piano playing a supporting role. The lively waltz of the second movement suggests a Russian folk dance. In the third movement, *Largo*, Shostakovich presents a warm and muted lament. The romping finale, with its burlesque gallop, seems to be a nod to the comic theater.

Alan Paul was born in Glasgow, Scotland. He studied with Ralph Vaughan Williams at the Royal College of Music and later became a BBC staff composer, pianist, and arranger. Among his works are a clarinet concerto, solo piano works, songs, and the *Sonata for Violin and Piano* that is included in this program. He wrote this neoromantic work for the legendary violist William Primrose (1904–1982), who was also born in Glasgow.

Shostakovich’s *Sonata for Viola and Piano* is a much later work than the *Sonata*, op. 40. It was completed scarcely a month before his death in 1975. So weak that he could barely hold a pen and feeling the advancement of his blindness, he wrote sparsely, with stark and subdued lines, but still managed to

convey intense emotion. The work is replete with self-quotations and reminiscences, as if the composer were writing his own epitaph. Serene, mournful, and resigned, the music seems to accept the sadness of the composer's fate. There are also allusions to Beethoven's *Piano Sonata no. 14* ("Moonlight"). Writing about the sonata to violist Fyodor Druzhinin (1932–2007), for whom it was written, the composer said: "The first movement is a novella, the second a scherzo, and the finale is an *adagio* in memory of Beethoven; but don't let that inhibit you. The music is bright and clear."

*Program notes on Shostakovich by Danielle DeSwert Hahn*

*Program notes on Alan Paul by Paul Neubauer*

Next Week at the National Gallery of Art

**National Gallery of Art Piano Trio**

Music by Bernstein, Copland, and Ives

Presented in honor of  
*American Modernism: The Shein Collection*

May 16, 2010  
Sunday Evening, 6:30 pm  
West Building, West Garden Court