

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.

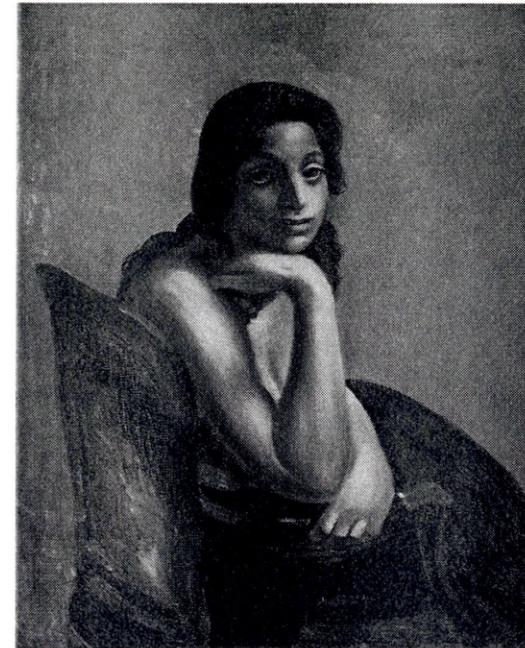
Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

Music Department
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COVER: André Derain, *Woman in an Armchair*, 1920/1925,
National Gallery of Art, Washington, Chester Dale Collection



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

National Gallery of Art
2,767th Concert

Karin Paludan, soprano
Danielle DeSwert Hahn, pianist

June 2, 2010
Wednesday, 12:10 pm
West Building Lecture Hall

Admission free

Program

Music by George Gershwin (1898–1937)

Rialto Ripples Rag

(George Gershwin and Will Donaldson)

I'll Build a Stairway to Paradise

From *George White's Scandals of 1922*

Somebody Loves Me

From *George White's Scandals of 1924*

Love Walked In

From *The Goldwyn Follies*

They All Laughed

They Can't Take that Away From Me

From *Shall We Dance*

Someone To Watch Over Me

Arranged by Joseph Turin

So Am I

From Piano Rolls Recorded by Gershwin

Transcribed by George Litterist

Kurt Weill (1900–1950)

My Ship

From *Lady in the Dark*

Ballad of Dependency

From *Three Penny Opera*

Leonard Bernstein (1918–1990)

A Little Bit in Love

From *Wonderful Town*

Gershwin

Blah-Blah-Blah

From *Delishious*

Summertime

From *Porgy and Bess*

Arranged by Jeffrey Moidel

By Strauss

The Musicians

KARIN PALUDAN

Soprano Karin Paludan enjoys a varied career in opera, operetta, and musical theater as well as on the concert stage and in the teaching studio. She has been a featured performer with the Utah Festival Opera Company, singing the roles of Musetta in *La Boheme*, and Rosalinda in *Die Fledermaus*. Other roles include Rosellen in Seymour Barab's *Phillip Marshall*, a performance that brought high praise from the composer; Kate Pinkerton in *Madama Butterfly*, which she performed on tour with New York City Opera; and the role of Duck #1 in Henry Mollicone and Sheldon Harnick's *Coyote Tales*, which she created at the Lyric Opera of Kansas City. Recent performances include Rosalinda in *Die Fledermaus* with Western Plains Opera; performances of Mozart's *Coronation Mass* and *Exsultate, jubilate*; and a recital, "On the Wings of Shakespeare," at the Shakespeare Theater Company's Harman Center for the Arts in Washington, DC.

An honors graduate with a double major in voice and theater from the University of Kansas, Paludan has received rave reviews for her portrayals of Helena in *A Midsummer Night's Dream*, Eliza in George Bernard Shaw's *Pygmalion*, and Josephine in Gilbert and Sullivan's *H.M.S. Pinafore*. Singing with "sultry authority" according to the *Kansas City Star*, she performed as a guest artist in the Heartland Men's Chorus' salute to Gershwin. She tours throughout the United States with "For Art for Love," a recital she conceived to make classical music more accessible to audiences. Paludan also tours Virginia, Maryland, and Washington, DC, for the Washington Performing Arts Society's concerts in schools and residency programs. Upcoming engagements include recitals at the Atlas Performing Arts Center and the Harman Shakespeare Theater, and a duet cabaret recital with her singer-songwriter sister, Kirsten Paludan, entitled "It's All Relative." A pupil of Inci Bashar, Paludan has won both district and regional awards in the Metropolitan Opera National Council competition.

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 Placido Domingo.

Program Notes

This concert featuring music by George Gershwin is one of several that are planned for presentation during the period when paintings from the collection of Chester Dale (1883–1962) are on special exhibition on the ground floor of the West Building. Dale and his wife, Maud, 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 at the Park Lane Hotel that inspired him to collect art himself and develop his skills as a painter.

Dale 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, 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. 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.

An incident from one of the encounters between Dale and Gershwin 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 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... [Editor's note: Cézanne's *Houses in Provence: The Riaux Valley near l'Estaque* belonged at the time to Paul Mellon. Dale may have been speaking of a Cézanne painting from his collection that was not among those bequeathed to the Gallery.] 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.)

From *Impressionism to Modernism: The Chester Dale Collection* includes eighty-four of the finest examples from the collection and remains on view at the Gallery through July 31, 2011.

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 Gershwin's songs required the performer to take on rhythmic complexities that were unprecedented for classically trained singers of his time.

"Someone to Watch over Me" is an early example of a collaboration with Ira Gershwin as lyricist and features the title as a repeated element in the refrain and the final words of the song. It is one of the songs in this program that were already written when Gershwin became acquainted with Chester Dale, and may well have been among the pieces Gershwin played at the parties both attended in the late 1920s.

*Program notes by Stephen Ackert, head of the music department,
National Gallery of Art*