

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 East Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

COVER: Franz Innocenz Josef Kobell, *Trees with Dense Undergrowth*, 1800/1820,
National Gallery of Art, Wolfgang Ratjen Collection, Patrons' Permanent Fund



The Sixty-ninth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,808th Concert

National Gallery of Art Orchestra
Stephen Simon, guest conductor
Sara Daneshpour, pianist

Presented in honor of *German Master Drawings*
from the Wolfgang Ratjen Collection, 1580–1900

November 14, 2010
Sunday Evening, 6:30 pm
East Building Auditorium

Admission free

Program

Christian Cannabich (1731–1798)
Symphony no. 52 in E Major (c. 1775)
Allegro
Andante
Allegro non tanto

Wenzel Pichl (1741–1805)
Sinfonia in C Major (“Calliope”) (c. 1765)
Grave e maestoso; allegro molto
Andante (sempre piano)
Minuetto; Trio; Minuetto
Finale: Allegro assai

INTERMISSION

Carl Stamitz (1745–1801)
Symphony in E-flat Major
Allegro con spirito
Andante non moderato
Presto

Wolfgang Amadeus Mozart (1756–1791)
Piano Concerto no. 20 in D Minor, K. 466 (1785)
Allegro
Romanza
Rondo: Allegro assai

The Musicians

NATIONAL GALLERY OF ART 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 November 2009 the orchestra played the United States premiere performance of *Violin Concerto* by James Aikman, under the direction of guest conductor Vladimir Lande.

STEPHEN SIMON

By virtue of twenty-five years of musical direction of the Handel Society of New York and the Handel Festival at the John F. Kennedy Center for the Performing Arts, Stephen Simon has established his reputation as an expert in the music of George Frederic Handel. From 1975 to 2000 he was the music director of the Washington Chamber Symphony, which served as the resident chamber orchestra at the Kennedy Center. His original compositions and insightful narration at concerts have delighted audiences young and old, as have his arrangements for orchestra of familiar music from other media. One such arrangement, Simon's adaptation for full orchestra and glass armonica of *Music of the American Revolution* by Richard Bales, was included on the program when Simon was guest conductor of the National Gallery Orchestra in April 2005.

With his wife, Bonnie, Simon premiered the Stories in Music™ series at the Kennedy Center and the series of CD recordings *Magic Maestro Music/Kids*, a division of Magic Maestro Music™. More information about Stephen Simon and the Stories in Music™ series can be found at www.magicmaestromusic.com.

SARA DANESHPOUR

Pianist Sara Daneshpour's performances have earned high praise from audiences and critics alike: "[Daneshpour] created transfixing poetry and . . . found delightful details in the passagework and incidents that other pianists treat as routine" (*Washington Post*); "She delivered a powerhouse account of Tchaikovsky's *Concerto no. 1*, producing enough tone for two pianists in the process" (*Baltimore Sun*); "Strength, finesse, passion . . . it was all there" (*San Jose Mercury News*).

Daneshpour was the first prize, gold medal, and audience award winner at the sixth International Russian Music Piano Competition in San Jose, California; second prize winner of the 2007 William Kapell International Piano Competition; and a medalist at Barcelona's Maria Canals International Piano Competition. She recently joined the roster of Astral Artists as a winner of its 2010 national auditions. In addition to frequent performances in her native Washington, DC, she has appeared in Cleveland, New York, and Philadelphia, as well as in Canada, Denmark, Finland, Germany, Greece, Japan, Russia, and Sweden. She has been received enthusiastically by audiences at Carnegie Hall, the Great Hall of the Moscow Tchaikovsky Conservatory, and the Kennedy Center, and has played broadcast concerts from the studios of National Public Radio and Boston's classical music station, WGBH.

A graduate of the Curtis Institute of Music where she studied with Leon Fleisher, Sara Daneshpour currently studies with Oleg Volkov. She appears at the National Gallery by arrangement with Astral Artists of Philadelphia, Pennsylvania.

Program Notes

Carl Stamitz and Christian Cannabich were both born in the city of Mannheim, Germany, which was ruled in the eighteenth century by princes of the Wittelsbach family, who were electors in what was left by then of the Holy Roman Empire. Both composers were sons of members of the court orchestra in Mannheim, which in 1720 was already the largest court orchestra in central Europe when Elector Charles III Philip (1661–1742) moved the court from Heidelberg to Mannheim. Charles III Philip's successor, Charles IV Theodore (1724–1799), shared his passion for music. He continued generous patronage of the Mannheim orchestra, founded a school of music there in 1777, and retained the services of Cannabich, Stamitz, and Franz Xaver Richter (1709–1789) to conduct the orchestra and write music for it. Their innovations in orchestral music were emulated by many other composers in central Europe, including Leopold and Wolfgang Amadeus Mozart, who referred to that source of ideas as the "Mannheim School," as did their musical colleagues throughout Europe.

Charles IV Theodore founded several cultural institutions that attracted scholars, scientists, poets, musicians, and artists. Under the influence of Voltaire, who visited him in 1753 and 1758, he established the Academia Theodoro Palatina in 1763 and promoted the foundation of the German Society (1775) and the National Theater (1779). The Wittelsbach princes were also patrons of art, assembling notable collections of drawings as they added to a family collection that included works dating back to the sixteenth century. Charles IV Theodore established an academy of drawing in Mannheim in 1758 and an academy of art in Düsseldorf four years later. He provided a gallery of plaster copies of antiquities for the students of the academies to study and allowed them access to the family's collection of drawings. The family collection of graphic art grew rapidly under his aegis, and by the 1770s it was considered the most important in Europe. He also instituted scholarships for young artists to enable them to complete their training, especially in Italy. Among the artists working for Charles IV Theodore were Johann Matthäus van den Branden (1716–1788), Heinrich Carl Brandt (1724–1787),

Alessandro Galli-Bibiena (1687–c. 1769), Franz Anton Leydensdorff (1721–1795), Nicolas de Pigage (1723–1796), and Giuseppe Quaglio (1747–1828), as well as Franz Innocenz Josef Kobell (1749–1822), two of whose drawings are included in the exhibition *German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900*. The exhibition remains on view on the ground floor of the West Building until January 2, 2011.

In 1777 Charles IV Theodore inherited the right to rule the kingdom of Bavaria, and he moved his court to Munich, taking the orchestra and the art collection with him. Even after this move, the work of the artists whose works he had collected and the composers who worked for him retained the name “Mannheim School.”

Wenzel Pichl was a bright star in the constellation of musicians who worked for the court of Archduke Ferdinand in Vienna in the 1780s and 1790s. It is very likely that he made more than one guest appearance as violin soloist, conductor, and/or composer with the court orchestra in Munich during those years. Born in Tábor, in what is now the Czech Republic, and trained in Prague, he enjoyed an illustrious career that included twenty years in Italy as a much-sought-after composer and soloist with many orchestras. While in Italy, he worked with two of the most celebrated composers of the time, Luigi Cherubini (1760–1842) and Giovanni Battista Martini (1706–1784). Early in his career, Pichl developed a fondness for writing works with extra-musical allusions. The *Sinfonia in C Major* (“Calliope”) is one of several symphonies to which he gave the name of a classical Greek god or muse as a subtitle. He also wrote symphonies dedicated to Apollo, Clio, Diana, Euterpe, Flora, Mars, Melpomene, Pallas, Polyhymnia, Saturnus, Terpsichore, Thalia, and Uranie.

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

Next Week at the National Gallery of Art

Quaver Viol Consort

Music by Cima
and other Renaissance composers

Presented in honor of *Arcimboldo* (1526–1593)

November 17, 2010
Wednesday, 12:10 pm
East Building Auditorium



Stephen Framil, cellist
Daniel Lau, pianist

Music by J. S. Bach, Paganini, Schubert,
and other composers

November 21, 2010
Sunday Evening, 6:30 pm
West Building, West Garden Court