

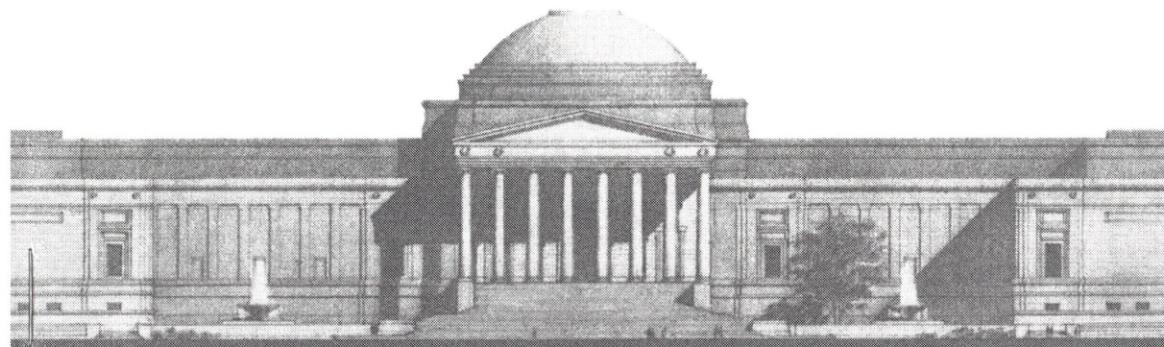
For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

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

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

National Gallery of Art  
2,810th Concert

**Stephen Framil, cellist**  
**Daniel Lau, pianist**

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

*Admission free*

Program

Gaspar Cassadó (1897–1966)

*Requiebros in D Major* for cello and piano (1934)

J. S. Bach (1685–1750)

*Suite no. 6 in D Major* for unaccompanied cello, BWV 1012 (1720)

Allemande

Franz Schubert (1797–1828)

*Sonata in A Minor* for cello and piano, D. 821 (“Arpeggione”)

Allegro moderato

Adagio

Allegretto

**INTERMISSION**

Dmitri Shostakovich (1906–1975)

*Sonata in D Minor* for cello and piano, op. 40

Allegro non troppo

Allegro

Largo

Allegro

Niccolò Paganini (1782–1840)

*Introduction and Variations on “Dal tuo stellato”*

From *Mosè in Egitto* by Gioachino Rossini

## The Musicians

### STEPHEN FRAMIL

Distinguished as the first American cellist to perform in Hanoi since the Vietnam War, Stephen Framil has performed as concert soloist, chamber musician, and conductor in Hong Kong City Hall, New York's Avery Fisher and Weill Recital Halls, and Philadelphia's Verizon Hall. Among the many orchestras that have featured him as guest soloist are the Bombay, Bangalore, Franz Liszt, Latvian Philharmonic, and Nashville Chamber Orchestras; the Manila, Volgograd, and Vratza Philharmonic Orchestras; the National Philharmonic of Moldova; the Oltenia State Filarmonica; and the Redlands, Vietnam National, and Zaporozhye Symphony Orchestras. He has performed with the Brunei Music Society, on the Dame Myra Hess Memorial Concert Series in Chicago, and with the Hong Kong Chamber Music Society. Framil is the music director and conductor of Camerata Philadelphia and artistic director of the Port City Music Festival in North Carolina.

A versatile and dedicated educator, Framil has given cello and chamber music master classes at music schools and conservatories worldwide and has adjudicated for the Hong Kong Schools of Music Festival and the Schadt String Competition in Allentown, Pennsylvania. An advocate of inner-city music education, Framil is the director of the Philadelphia Community Conservatory and the Philadelphia Youth Ensemble. Both programs provide music lessons and orchestral experience to underserved youth. Framil has held professorships at the University of Delaware, Andrews University in Michigan, and Towson University in Maryland.

Framil's recordings for Radio 4 Hong Kong include the complete suites for solo cello by J. S. Bach as well as the complete works for solo cello by Zoltán Kodály and Gaspar Cassadó. He has recorded the Haydn cello concertos with Paul Freeman and the Czech National Symphony Orchestra. Stephen Framil appears at the National Gallery by arrangement with SSP International, LLC, of Wayne, Pennsylvania.

### DANIEL LAU

Pianist Daniel Lau has received enthusiastic press notices for both his solo and chamber performances: "Exemplary artistry" (*Washington Post*); "Beautifully shaded playing" (*Baltimore Sun*); "Playful nuances, translucent phrasing, and miraculous sonorities" (*La Liberté*, Fribourg, Switzerland). With many recitals and concertos with orchestras to his credit, Lau collaborates frequently with singers and instrumentalists as a chamber musician. With soprano Sabrina Coleman Clark, he has performed a multimedia show, "Marian Anderson: A Legacy of Hope," for thousands of school children. Lau is a founding member of the Ravel Trio, praised recently by the Swiss *Journal du Jura* for "splendid interpretation [and] vigorous and nuanced playing."

Since 2006 Lau has released six recordings with a variety of artists, including a CD with award-winning engineer Marc Arbort and a self-produced solo CD, *Transcendent Colors*. With a special interest in Asian American and African American composers, Lau has premiered many solo and chamber works and can be heard on a number of recordings featuring music by contemporary composers. A dedicated educator, he has given master classes and clinics throughout the United States and serves as chair of the Maryland State Music Teachers Association. He serves as coordinator for the Chamber Music Festival and competition coordinator for the American Liszt Society, and coordinator of the Liszt-Garrison International Piano Festival and Competition. He has taught at the Pennsylvania Academy of Music and the College of Notre Dame of Maryland and is currently assistant professor of music at Washington Adventist University.

A versatile violinist and conductor as well as a pianist, he has served as music director for a number of opera productions. He received a bachelor of music degree in piano performance from Loma Linda University, where he served as concertmaster of the orchestra and first violinist of the LLU String Quartet. He also earned master and doctor of musical arts degrees from the Peabody Conservatory of Music.

## Program Notes

Gaspar Cassadó was born into a musical family in Barcelona on September 30, 1897. The son of composer, church musician, and piano store owner, Joaquin Cassadó, Gaspar began his musical training at age five, singing in the church chorus conducted by his father. Before he reached age ten, he was able to play duets with his older brother, who was also showing great promise as a violinist. Determined to give his sons the best musical training possible, Joaquin moved the family to Paris in 1907, where they remained for seven years. With the help of a grant from the city of Barcelona, Gaspar studied with the man who would become one of the central figures in his life, fellow Catalan Pablo Casals. Gaspar Cassadó also had the opportunity to study composition with Manuel de Falla and Maurice Ravel. Primarily active throughout his career as a performer, Cassadó also composed a number of pieces, most of them for cello. His *Requiebros in D* for cello and piano is one of his more frequently performed works.

Although they are today among the most widely known works of Johann Sebastian Bach, the six suites for unaccompanied cello were not rediscovered as concert pieces until the late 1900s. No autographed manuscript survives, so the order in which the suites were written is a matter of speculation, based on comparative analysis of the style of the pieces. Alternatively titled *Suite* or *Partita*, they were likely composed between 1717 and 1723, when Bach was the Cappelmeister at the court of Prince Leopold of Anhalt-Cöthen. Following German tradition, each suite comprises a group of dance movements that are related by key signature. Some older dance forms, such as the courante, allemande, sarabande, and gigue, are mixed with dances in what was in the eighteenth century a “new” style: minuet, bourée, and gavotte. Each suite is introduced by a prelude of distinct character. Set in the triumphant key of D major, the sixth suite is freer than the others, with frequent improvisatory passages and cadenzas.

A five-stringed instrument resembling the cello, the arpeggione was invented in 1823. It is thought that arpeggione virtuoso Vincent Schuster commissioned Schubert to write a sonata for the instrument the following year. By the time the work was published in 1871, use of the arpeggione had died out, and the sonata was played by cellists and violists. Since then transcriptions for other instruments, including double bass and flute, have been published. An example of Schubert’s late chamber music in miniature, the *Sonata in A Minor* was composed during the same period as his *String Quartet no. 14 in D Minor* (“Death and the Maiden”), when the composer was suffering from the later stages of syphilis and prone to bouts of depression.

In his book *Franz Schubert and the Mysterium Magnum*, Schubert scholar M. Frank Ruppert notes that the composer was deeply involved with poetry even when writing instrumental works, and draws a connection between each of the three movements of the “Arpeggione” Sonata and a poem Schubert set as a song in 1824. The opening *Allegro* is gentle and wistful, never becoming too fast or too loud—Schubert was well aware that the arpeggione was incapable of playing fast and loud at the same time—and he may well have had the poem “Ewige Liebe” (Eternal Love) by Ernst Schulze (1789–1817) in mind as he wrote it.

Strings, sound in the evening stillness;  
From so far away bring my dream back to me.  
I hear the music in swelling harmonies,  
Filling the halls with sounds of love.  
My despairing heart is rocked and raised  
Above its storm of fear on a flood of melody.

Never have these strings sung for power or for gold;  
They joyfully display their precious treasure for little reward.  
If some resist their beauty, the songs return to their muse.

Ah, if only in song I could realize my golden dream,  
Or in a battle could fight for it and make it real!  
But love grants her reward easily to neither poet nor warrior.  
How gladly would I die for love;  
But for me love shines only in the distance, like a friendly star!

The rich, hymn-like *Adagio* has a more somber mood, akin to Heinrich Hüttenbrenner's (1799–1830) "Wehmut" (Melancholy).

The vesper bell chimes; peace is poured down from the heavens;  
The eye clouds with tears, but does not close.  
My youth is wasted; I am alone and unloved;  
Every flower for me has wilted . . . . This is my complaint!

When I was young, my heart and my world were my joy;  
Now that my youth is lost, my very breath is a waste!  
The stream flowing from the rocky spring and the mountains  
cannot love;  
Only a heart can do that, and hearts can be so easily broken by  
sadness.

Sound, gentle vesper bell, throughout this quiet valley;  
As dawn crowns the day, so does death crown a life of sorrow!

The second movement moves without pause into the final *Allegretto*, which, although only slightly faster in tempo than the first movement, moves forward more urgently to its conclusion, inspired perhaps by the imagery in Karl Lappe's (1773–1843) poem "Flucht" (Flight).

I want to live out-of-doors; death dwells enclosed in a box!  
See the sunset reflecting upon the hillside . . .  
Life blooms out-of-doors; misery stays inside.

Hurry, then; run outside before the heart slows.  
I need the light and space!  
I want to live out-of-doors!  
Dear bird, let us both fly away, driven aloft by nature!

Shostakovich's *Sonata*, op. 40, is a relatively early work, composed just prior to his being censured by Soviet authorities for having composed "bourgeois" music in the form of his opera *Lady Macbeth of Mtensk*. Legend has it that Shostakovich read the official statement of censure while on his way to the premiere performance of the sonata. Rife with cynicism, despair, and mockery, it was composed during a period of turmoil in his marriage, and can be interpreted as an expression of the composer's personal sorrow as well as ambivalence about the changing political situation in his country. Written in the style of his larger symphonic works, the sonata has four movements, the first of which, *Allegro non troppo*, uses the standard sonata-allegro form and gives no hint of the surprises to come. The second movement (*Allegro*) is a difficult and dissonant scherzo, in which the composer seemingly thumbs his nose at those who wanted him to make his music more "accessible." The aria-like third movement juxtaposes despair and passionate hope, and the finale, also marked *Allegro*, concludes abruptly, perhaps mocking those who would expect to hear a brilliant, showy finish.

No one knows for sure why Paganini composed a set of variations entirely on the violin's G string on an aria from Gioachino Rossini's (1792–1868) opera *Mosè in Egitto* (Moses in Egypt). There is no doubt, however, that it is a finely crafted work, and it has been adapted by cellists as a showpiece for the G string on their instrument. Lighthearted, witty, and effervescent, this exercise is one of a large number of deliberately difficult compositions that made Paganini the master of technical prowess by which future generations of virtuosos would be measured.

*Program notes by Danielle DeSwert Hahn*

Next week at the National Gallery of Art

**National Gallery of Art Chamber Players**

Renaissance Italian music

Presented in honor of

*Arcimboldo, 1526–1593: Nature and Fantasy*

November 24, 2010

Wednesday, 12:10 pm

East Building Auditorium



**Ian Shapinsky, pianist**

Music of Chopin, Mozart, Tchaikovsky,  
and other composers

November 28, 2010

Sunday Evening, 6:30 pm

West Building, West Garden Court