

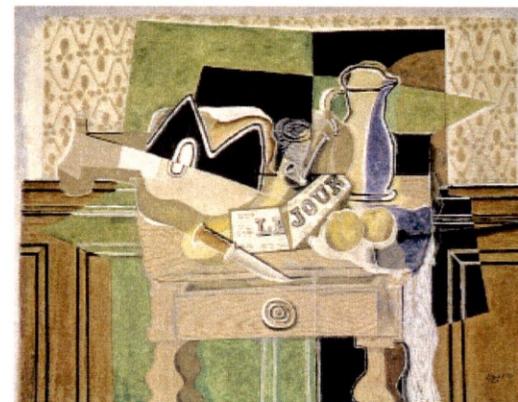
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

www.nga.gov

COVER: Georges Braque, *Still Life: Le Jour*, 1929,
National Gallery of Art, Chester Dale Collection



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

National Gallery of Art
2,818th Concert

Bruno Nasta, violinist
with
Danielle DeSwert Hahn, piano
David Niethamer, clarinet
Ronald Chiles, piano
Jonathan Nazdin, bass

Presented in honor of
From Impressionism to Modernism: The Chester Dale Collection

January 16, 2011
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Darius Milhaud (1892–1974)

Suite for Violin, Piano, and Clarinet, op. 157b (1936)

Overture

Divertissement

Jeu

Introduction et finale

Igor Stravinsky (1882–1971)

L' Histoire du soldat (The Soldier's Tale) (1918)

Arranged by Igor Stravinsky for clarinet, violin, and piano.

Marche du soldat

Le Violon du soldat

Petit Concert

Tango-valse-rag

La Danse du diable

INTERMISSION

The Petite Sweet Suite

“Twelfth Street Rag” by Euday L. Bowman

“That’s a Plenty” by Lew Pollack and Ray Gilbert

“Tango Jealousie” by Jacob Gade

“I Love You” by Cole Porter

“The Man I Love” by George and Ira Gershwin

“Farewell Polka” by Philip Mathieu

The Musicians

BRUNO NASTA

A resident of Reston, Virginia, violinist Bruno Nasta graduated from James Madison University in Harrisonburg, Virginia, with a degree in music performance. Early in his career, he was a member of the Richmond Symphony Orchestra and Richmond Chamber Players in residence at the Virginia Museum of Fine Arts. As an orchestra contractor and performer, he has worked with a wide range of musicians including Tony Bennett, Ray Charles, John Denver, Gloria Estefan, Denyce Graves, Lyle Lovett, Liza Minnelli, Luciano Pavarotti, The Three Tenors, The Who, and Yes.

Nasta can be heard on several GRAMMY-nominated recordings, including a 1997 performance as concertmaster of The Taliesan Orchestra that was ranked number one on *Billboard's* charts in the classical crossover category. A featured soloist on Eva Cassidy's multi-platinum selling recordings *Imagine* and *American Tune*, his improvisatory violin solos are featured on Kathy Fink and Marcy Marxer's GRAMMY-winning recording *Bon Appetit!* In 2003 Nasta received a "Wammie" award from the Washington Area Music Association for best classical artist. He is lead violinist with the Gypsy Strings and maintains a vigorous freelancing schedule, actively recording and performing in the symphony, opera, and theater orchestras of greater Baltimore and Washington, DC. Musical performance credits for film include *Crazy like a Fox* and the recent documentary *Yoo-hoo Mrs. Goldberg*.

Personnel director of the National Gallery Orchestra since 1998, Nasta was named assistant to the National Gallery of Art's music department in 2002. In 2008 his responsibilities were expanded to include program coordinator and master of ceremonies for the Gallery's "Jazz in the Garden" summer concert series.

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 to 2006 she was the principal répétiteur with the Baltimore Opera Company and Washington Concert Opera. Much in demand as a collaborative pianist, she performs regularly in instrumental 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. The recipient of 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, Hahn 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.

DAVID NIETHAMER

David Niethamer teaches clarinet at Longwood University and the University of Richmond, where he also conducts the University Wind Ensemble. He performs with the Richmond Chamber Players, where he was artistic director from 1994–1997, and with the National Gallery of Art Orchestra. From 1979 to 2002, Niethamer was the principal clarinetist of the Richmond Symphony Orchestra. During his first season with that orchestra, Niethamer won critical acclaim and national recognition for the American premiere performances of Andre Casanova's *Ballade for Clarinet and String Orchestra*. He

has also performed with the Virginia Symphony Orchestra and numerous chamber ensembles, including the Brentano, Composers, and Lenox String Quartets and the Kandinsky Trio. From 1982 to 1992 Neithamer was the clarinetist and artistic director of the Roxbury Chamber Players. His teaching career has included two years as visiting lecturer of clarinet and chamber music at Ithaca College, and he has conducted master classes and workshops at Furman University, Oberlin College, Tennessee Technological University, and the University of Alabama in Huntsville, the University of North Carolina at Chapel Hill, and the University of Vermont. For seven years Neithamer served on the board of Virginians for the Arts, a statewide organization encouraging funding for the Virginia Commission for the Arts.

RONALD M. CHILES

A former member and piano soloist of the United States Navy Band in Washington, DC, Ronald Chiles also served as the musical director and accompanist of the Navy Band Sea Chanters. He was the featured soloist on three separate occasions with the Boston Pops Orchestra and performed as soloist with National Symphony Orchestra under Leonard Slatkin. He has worked with Sammy Davis, Jr., Aretha Franklin, Denyce Graves, Marvin Hamlisch, Joni Mitchell, and Frank Sinatra.

Chiles holds degrees from the University of Arkansas and The Catholic University of America. Currently the musical director of the Musical Theater Lab at the University of Maryland, College Park, he is active as an accompanist and performer at Ford's Theater, the Hippodrome in Baltimore, the Kennedy Center, and the National Theater.

JONATHAN NAZDIN

A native of Washington, DC, Jonathan Nazdin attended the Berklee College of Music in Boston and received a diploma in composition. A freelance musician, Nazdin performs in a wide variety of styles including country and western, orchestral, jazz, and rock.

Program Notes

Born in Marseilles, France, to a Jewish family from Aix-en-Provence, Darius Milhaud studied at the Paris Conservatory with Charles-Marie Widor (1844–1937) and privately with Vincent D'Indy (1851–1931). As a young man he worked for Paul Claudel, poet and dramatist and cultural attache at the French Embassy in Brazil. In 1922 Milhaud traveled to New York City and experienced American jazz for the first time in Harlem. These associations greatly influenced his musical outlook. To escape the German occupation, the composer and his family left France in 1939 and immigrated to America. He secured a teaching position at Mills College in Oakland, California, and began composing. Thanks in part to a sympathetic response to his string quartets from the Budapest and Paganini quartets, his compositions were soon heard in prestigious music festivals in Aspen, Colorado, and Los Angeles. The French press included Milhaud in a group of composers that became known as “Les Six,” which also included Georges Auric, Louis Durey, Arthur Honegger, Francis Poulenc, and Germaine Tailleferre. He produced innovative works for the concert stage, film, radio, and theater, as well as electro-acoustic music and music for children, and numbered among his students some of the most celebrated jazz performers and composers of the next generation, including Burt Bacharach, Dave Brubeck, Philip Glass, and Steve Reich. Milhaud's best-known compositions are the ballets *Le Boeuf sur le toit* and *La Creation du monde* and the concert piece *Scaramouch* for saxophone and piano.

Milhaud composed the *Suite for Violin, Clarinet, and Piano*, opus 157b, as incidental music for the Jean Anouilh play *Le Voyageur sans bagage* (The Traveler without Luggage). It shows influences of modal harmonies, jazz, and the rhythmic complexities of Latin American and Jewish music.

Blessed with a long and productive life, Igor Fyodorovich Stravinsky composed music, performed as a concert pianist, conducted orchestras, and authored books. Born in Oranienbaum, Russia (renamed Lomonosov in 1948), he was raised in Saint Petersburg, where his father was a bass singer in the Mariinsky Theater. In 1910 he left Russia for Switzerland, eventually residing in France and the United States. Noted for his inexhaustible desire

to explore and learn about art, literature, and life, he proved adept at playing the part of “man of the world,” acquiring a keen instinct for business matters as well as a broad knowledge of all of the fine arts. Widely acknowledged as being one of the most important and influential composers of the twentieth century, Stravinsky is known for his lush and innovative orchestrations and stylistic diversity, ranging from primitive offbeat rhythmic drive to neoclassicism, incorporation of folk material, and serialism. His innovations sometimes caused extreme public reaction. The *Rite of Spring*, for example, provoked a riot at the Paris Opera House in 1913 on the occasion of its premiere performance, and his unconventional use of the major seventh chord in his 1944 arrangement of the *Star Spangled Banner* was quite literally “banned in Boston.”

L' Histoire du soldat (A Soldier's Tale) is a theatrical work by the Swiss writer Charles Ferdinand Ramuz (1878–1947) for which Stravinsky provided the music. It is a parable about a soldier who trades his fiddle to the devil for a book that predicts future economic gains. Originally it was scored for a septet of violin, bass, clarinet, bassoon, cornet, trombone and percussion. The story is told by a narrator and a character portrayed by a lead dancer accompanied by a dance ensemble. The work was commissioned by the Swiss philanthropist and amateur clarinetist Werner Reinhart, who underwrote the theatrical premiere and later funded a series of concerts which included the trio version of *L' Histoire*, arranged by Stravinsky for violin, clarinet, and piano. The trio version was premiered at the Théâtre Municipal de Lausanne on November 8, 1919. Reinhart later founded a library of Stravinsky's work at his home in Winterthur, Switzerland.

The Petite Sweet Suite is a compilation that begins with popular songs crafted during the same period when Chester Dale was forming his art collection (1919–1950). Bruno Nasta compiled the songs based on his personal experience as an *ad hoc* violinist working with society bands performing at dance balls in New York City and Washington, DC. Some of the bands with whom Nasta performed were the late twentieth-century manifestations of bands that would have worked at society balls and parties attended by Chester and Maud Dale—the Gene Donati Orchestra, the Lester Lanin Orchestra, and the Meyer Davis Orchestra.

Composed by Euday L. Bowman in 1914, “Twelfth Street Rag” is considered one of the most popular rag compositions of its era. Pee Wee Hunt's piano rendition was *Billboard's* number one piano recording in 1948. It was also recorded throughout the years by Bowman and such greats as Donald Peters, Louis Armstrong, and Lester Young. Charlie Chaplin used the tune in his 1919 short film *A Day's Pleasure*.

Also composed in 1914, “That's a Plenty” is an early Dixieland jazz standard by Lew Pollack with lyrics by Ray Gilbert. In 1917 it was recorded by Charles Adam Prince's (1869–1937) band, and the New Orleans Rhythm Kings recorded their version in 1923.

Danish violinist Jacob Thune Hansen Gade (1879–1963) was also a composer of popular orchestral music. His best-known composition, *Tango Tzigane Jealousie* or *Tango Jealousie*, was premiered in 1925. Written to accompany a silent film while Gade was the bandleader for the Palads Cinema in Copenhagen, it became an instant international hit and has been featured in more than 100 films and records worldwide. The royalties he accrued allowed Gade to establish a foundation, which has provided funding for the housing and education of music students in Denmark ever since.

Cole Porter's "I Love You" was written in 1944 for his stage musical *Mexican Hayride*. Bing Crosby popularized it the same year, and many crooners have recorded it since. The ensemble performs it tonight as a beguine, a popular Latin dance form of the 1920s and 1930s.

As is the case for some of the tunes crafted and relocated and renamed by the Gershwin Brothers, "The Man I Love" originally began life as "The Girl I Love" from the score of the government satire *Lady Be Good*. This song was also included, then deleted, from *Strike up the Band*, an anti-war satire (where it first appeared as "The Man I Love") and the 1928 Ziegfeld Follies hit *Rosalie*.

The "Farewell Polka" by Phillip Mathieu was originally composed in 1998 to honor his father Wilfred Mathieu. It was recorded on the album *Life's Savings* (1998) by Ruthie and the Wranglers. The ensemble showcases its careful craftsmanship as a fitting closing to the *Petite Sweet Suite*, a collection of songs inspired by the Chester Dale collection.

Program Notes by Bruno Nasta

Upcoming concerts at the National Gallery of Art

VERGE ensemble

Music by Schönberg
and other composers

January 23, 2011
Sunday Evening, 6:30 pm
West Building, West Garden Court



Victor Goldberg, pianist

Music by Brahms, Mendelssohn,
Mozart, and Scriabin

January 30, 2011
Sunday Evening, 6:30 pm
West Building, West Garden Court