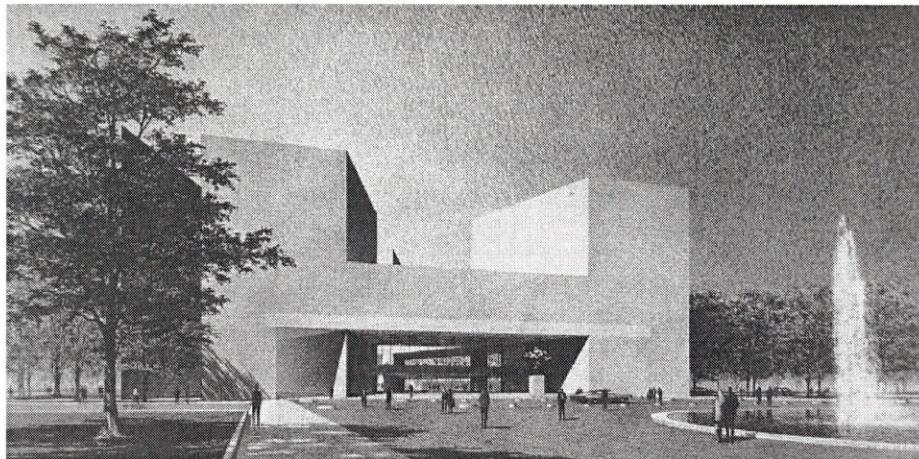


The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.



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

[www.nga.gov](http://www.nga.gov)

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

National Gallery of Art  
2,827th Concert

Sara Stern, flute  
Lisa Emenheiser, piano

February 23, 2011  
Wednesday, 12:10 pm  
East Building Auditorium

COVER: Paul Stevenson Oles, *Sketch of the East Building Exterior*, 1971,  
National Gallery of Art Archives, Gift of I. M. Pei and Partners

*Admission free*

## Program

Joseph Jongen (1873–1953)

*Sonata for Flute and Piano*, op. 77 (1924)

Prélude: Modéré

Très Animé

Modéré

Gigue: Allegro

Paul Schoenfield (b. 1947)

*Four Souvenirs* (1989)

Samba

Tango

Tin Pan Alley

Square Dance

Lowell Liebermann (b. 1961)

*Sonata for Flute and Piano*, op. 23 (1987)

Lento

Presto energico

## The Musicians

### **SARA STERN**

Nationally acclaimed as one of the most talented and versatile flutists of her generation, Sara Stern began to study the flute at age eight and counts among her teachers Julius Baker, Merrill Jordan, Marcel Moyse, and Richard Townsend. Rather than pursuing a degree from a conservatory or college, Stern chose a less conventional approach to education by moving to California and playing informally with a diverse assortment of musicians and musical groups. She also formed Arcangelo, a trio that arranged classical favorites and performed them on the streets of San Francisco. When the group disbanded, she returned to the East Coast and accepted the position of principal flutist with the National Ballet Orchestra, with which she toured extensively. She has since been principal or solo flutist with many ballet, opera, and symphony orchestras as well as chamber groups, including the American Chamber Players, the Emerson String Quartet, and the Eastwind Consort, which she cofounded. Stern joined the 21st-Century Consort when it was still the 20th-Century Consort, and continues to enjoy premiering many works with that ensemble. She has presented solo recitals at Carnegie Recital Hall and the Kennedy Center's Terrace Theater and has performed in many venues throughout the United States as duo partner with Dotian Levalier, principal harpist of the National Symphony Orchestra.

### **LISA EMBERHEISER**

One of Washington DC's most recognized performing artists, pianist Lisa Emenheiser has been acting principal keyboardist and "pops" pianist of the National Symphony Orchestra for the past twenty years. A graduate of the Juilliard School of Music, Emenheiser has performed in recital at New York's Alice Tully Hall, Avery Fisher Hall, and Carnegie Recital Hall. In addition to several recitals at the National Gallery, she has appeared at the Kennedy Center, the National Gallery of Art, the Phillips Collection, and the Smithsonian Institution. A favorite soloist with the symphony orchestras of Baltimore, Fairfax, McLean, and Richmond, as well as the Kennedy

Center Opera House Orchestra, the National Symphony Orchestra, and Virginia Chamber Orchestra, Emenheiser was one of the featured soloists at the Kennedy Center's Piano 2000 Festival and its Journey to America Festival. A veteran of many recording sessions for the Arabesque, AUR, Cascades, Centaur, Delos, Pro Arte, and VAI Audio labels, she has appeared on national television as a performer and commentator in the PBS documentary titled *Exploring Your Brain*. An avid performer of contemporary music, she is pianist for the 21st-Century Consort and the Opus 3 Trio. A committed teacher, Lisa Emenheiser maintains a private studio in her home.

#### Program Notes

Among Belgian composers, Joseph Jongen is recognized by students of twentieth century music as second only to César Franck. Born in Liège, Jongen showed an early precocity for music, was admitted to the conservatory there at age seven, and began composing at age thirteen. His output of compositions ranges from solo and chamber works to symphonies and concertos, including his *Symphonie concertante*, considered by many to be the greatest work ever written for organ and orchestra. His eclectic style is evident in early works that are richly romantic and heavily influenced by Wagner and Franck. His later compositions contain strong tones of impressionism and some hints of Stravinsky's style. The *Sonata for Flute and Piano*, op. 77, cast in the traditional four movements with a slow-fast-slow-fast tempo relationship, avoids academic constraints and combines impressionistic thematic elements with sonata form.

Born in Detroit, Michigan, Paul Schoenfeld moves with ease among jazz and popular styles, vaudeville, and klezmer. He imbues an infectious sense of humor, wit, and sparkling energy into all of his music. His compositions, like those of George Gershwin to whom he has been compared, are seamlessly crafted, even when they enter the world of "crossover" art music. His knowledge of music history, combined with his grasp on the popular and folk traditions of America and those of his Jewish roots, creates a distinct voice. In his dance suite *Four Souvenirs*, Schoenfeld gives four twentieth-century dances the same treatment that Bach would have given to a gavotte or a minuet, extending and elaborating the form while retaining the basic gesture. The energetic "Samba" opens the suite, followed by a slow and sultry "Tango." Tin Pan Alley is remembered in an eponymous soft-shoe number, and the raucous "Square Dance" finishes the set. Originally composed for violin and piano, it was arranged for flute by Stephanie Jutt.

One of America's most frequently performed and recorded contemporary composers, Lowell Liebermann has been described by the *New York Times* as "as much of a traditionalist as an innovator." Known for its technical sophistication and audience appeal, his music has gained substantial international recognition, and several works, among them his *Sonata for Flute and Piano*, have become standard repertoire for their instruments. Recorded more than twenty times to date, the sonata was composed for flutist Paula Robison as a result of a commission from the Spoleto Festival Chamber Music Series. It was premiered at the festival in 1988 by Robison and pianist Jean-Yves Thibaudet. The following year it was chosen by the National Flute Association as one of the best newly published flute works of 1989. Set in two movements, the sonata begins with a tightly structured *Lento* that contains much contrasting material. The second movement, a rondo-like *Presto energico*, requires the utmost in virtuosity from both flutist and pianist.

*Program notes by Danielle DeSwert Hahn*

Next Week at the National Gallery of Art

**Red Priest**

Music by Vivaldi and other composers

Presented in honor of *Venice: Canaletto and His Rivals*

February 27, 2011

Sunday Evening, 6:30 pm

West Building, West Garden court



**Wilhem Latchoumia, pianist**

Music by Debussy and other French composers

Presented in honor of *Gauguin: Maker of Myth*

March 2, 2011

Wednesday, 12:10 pm

East Building Auditorium