

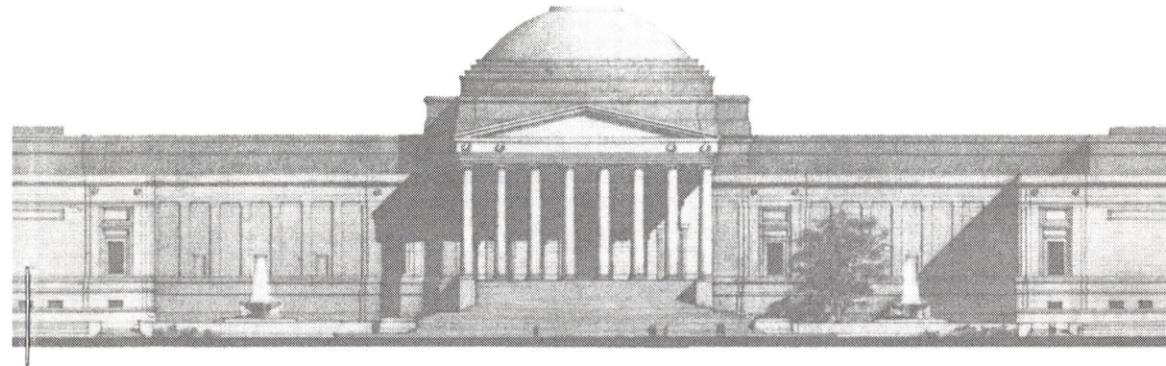
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

www.nga.gov



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

National Gallery of Art
2,841st Concert

National Gallery of Art String Quartet
National Gallery of Art Wind Quintet
National Gallery of Art Piano Trio

May 8, 2011
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

(Performed without intermission)

Wolfgang Amadeus Mozart (1756–1791)

String Quartet in C Major, K. 465 (“Dissonant”) (1785)

Adagio; allegro

Andante cantabile

Menuetto: Allegretto

Molto allegro

Johann Sebastian Bach (1685–1750)

Christ unser Herr zum Jordan kam, BWV 684 (1739)

Kommst du nun, Jesu, vom Himmel herunter, BWV 650 (1739)

Arranged for wind quintet by Mordechai Rechtman

Concerto no. 2 nach Vivaldi, BWV 593 (c. 1714)

Allegro moderato

Adagio

Allegro

Fugue in G Minor (“Little”), BWV 578 (c. 1707)

Mozart

Piano Trio in B-flat Major, K. 502 (1786)

Allegro

Larghetto

Allegretto

This concert is the third in a series of chamber music concerts made possible by support from The Gottesman Fund in memory of Milton M. Gottesman.

The Musicians

NATIONAL GALLERY OF ART STRING QUARTET

The National Gallery of Art String Quartet has performed regularly at the Gallery since its debut in 1995. In addition to standard quartet repertoire, the group presents rarely heard masterpieces of chamber music. The musicians also perform under the name Sunrise Quartet, and in that capacity they have been recognized with a Chamber Music America residency at the Duke Ellington School of the Arts as well as with residencies at Concerts at the Beach in Delaware and the Davies Concert Series in Camp Springs, Maryland. Last month the quartet appeared on the Millennium Stage at the John F. Kennedy Center for the Performing Arts, and in January 2009 the quartet collaborated in concert with the renowned chamber musician and pianist Menahem Pressler, playing music by Mozart and Schumann.

CLAUDIA CHUDACOFF

In addition to serving as concertmaster of the Alexandria Symphony Orchestra, the National Gallery of Art Orchestra, and the United States Marine Band White House Chamber Orchestra, violinist Claudia Chudacoff appears frequently as a soloist and chamber musician in the Washington and Baltimore areas. A member of both the Sunrise Quartet and the National Gallery of Art String Quartet, she has also performed with the Contemporary Music Forum and National Musical Arts as well as in the Embassy Series and at the United States Holocaust National Museum. She is featured on a CD of chamber music by Erich Korngold released by Albany Records, and has been heard a number of times on American Public Media’s *Performance Today*.

TERI LAZAR

Violinist Teri Lazar has performed as a soloist and chamber musician in the United States, Europe, and the Middle East. She is the concertmaster of the Virginia Chamber Orchestra and performs with the Richmond Chamber Players and in Currents, a chamber music series also based in Richmond. She earned a doctor of music degree from the Catholic University of America

and teaches violin at American University, where she is a musician in residence. Lazar has recorded chamber music for the Albany, Centaur, Klavier, and North/South Consonance labels and has been heard on *Performance Today*.

OSMAN KIVRAK

With numerous concert tours of Europe to his credit, including performances at the Spoleto Festivals in the United States and Italy, violist Osman Kivrak brings a wealth of experience and expertise to the National Gallery of Art String Quartet. He also performs with the Sunrise Quartet, the Richmond Chamber Players, and Currents and serves as artistic director of Concerts at the Beach in Delaware and the Davies Concert Series in Camp Springs, Maryland. A viola instructor in the applied music program at American University, Kivrak received master of music and doctor of music degrees from the Catholic University of America. Before coming to the United States, he studied at Gazi University in Turkey and the Guildhall School of Music in London. He has recorded chamber music for the Amerimusic, Arizona University Recordings, Klavier, and Living Music labels. His compositions for viola and other instruments have been heard at the Corcoran Gallery of Art, the Kennedy Center, and the Library of Congress.

DIANA FISH

A resident of Washington, DC, since 1994 when she became a member of the Marine Chamber Orchestra of "The President's Own" United States Marine Band, Diana Fish currently serves as assistant principal cellist of that ensemble. She graduated from the Curtis Institute of Music, where she studied with Orlando Cole, and continued her work at the graduate level at Indiana University, where her teacher was Janos Starker. Fish has been the principal cellist of Concert Artists of Baltimore, with whom she performed as soloist in Beethoven's *Triple Concerto* for piano, violin, and cello. She has also appeared as soloist with the Marine Chamber Orchestra in Victor Herbert's *Cello Concerto in E Minor*. She is a founding member of both the Sunrise Quartet and the National Gallery of Art String Quartet.

NATIONAL GALLERY OF ART WIND QUINTET

Since the enthusiastic public reception of its first concert in 1995, the National Gallery of Art Wind Quintet has become a regular feature of the Gallery's popular Sunday evening concerts. Founded by former National Gallery of Art music director George Manos, the ensemble explores and presents masterpieces of chamber music that are rarely heard as well as the standard classics for wind quintet. In 2007 the quintet was a featured resident ensemble at the Amalfi Coast Music Festival in Vietri sul Mare, Italy.

SARA NICHOLS

Currently appearing with the Opera Theatre of Saint Louis and the Saint Louis Symphony Orchestra, Sara Nichols was the principal flutist of the Baltimore Opera for twenty-one seasons and acting assistant principal flutist of the Baltimore Symphony Orchestra for two seasons. In addition to frequent appearances with the National Gallery of Art Orchestra, she performs at Wolf Trap, most recently in the premiere of John Musto's opera *Volpone*. In 2010 she was a member of the chamber orchestra for the world premiere performance at the Gallery of Gisle Kverndokk's opera *Max and Moritz: A Cartoon Opera in Seven Pranks*. A member of the music faculty of the Baltimore School of the Arts, Nichols performs with Quintigre, the wind quintet at Towson University in Towson, Maryland; and Pro Musica Rara, with which she performed at the Gallery in 2009.

RONALD SIPES

Oboist Ronald Sipes studied with Marc Lifschey and received bachelor and master of music degrees from the San Francisco Conservatory of Music. He has played principal oboe in the Orquesta Sinfonica de Castille y León (Valladolid, Spain), the New World Symphony, and the Orquesta del Estado de Mexico. Since moving to the Northern Virginia area in 1994, Sipes has played with numerous orchestras and ensembles, including the National Gallery Orchestra, the Washington Opera, and the Theater Chamber Players.

CHRISTOPHER HITE

Born in Columbus, Ohio, and raised in a musical family, clarinetist Christopher Hite received a bachelor of arts degree from Capital University, where he studied with his father, clarinetist David L. Hite. He continued his clarinet studies with Robert Marcellus, Earl Bates, Anthony Gigliotti, and Loren Kitt, receiving a master of music degree from the Catholic University of America. As a member of the United States Air Force Band from 1974 to 1997, he was a featured soloist in more than fifty performances worldwide. Hite has performed regularly with many Washington area orchestras and chamber ensembles, including the National Gallery of Art Orchestra. He serves as music director of the Dominion Symphony Orchestra, an ensemble that he and his wife, flutist Angela Uperti-Hite, founded in 1999. He has been the music director of the Manassas Ballet Theatre since 1997.

DANNY K. PHIPPS

A graduate of the Curtis Institute of Music in Philadelphia, where he was a student of bassoonist Sol Schoenbach, Danny K. Phipps earned the master of arts and doctor of musical arts degrees from the Catholic University of America. He was principal bassoonist with the United States Air Force Concert Band for twenty years, retiring in 2002. From 2002 to 2006 he served as associate dean of the music school at Shenandoah University in Winchester, Virginia, where he also directed the graduate studies program in music and taught bassoon and music history. He is presently professor of music and chair of the department of music and dance at Grand Valley State University in Allendale, Michigan.

THEODORE PETERS

A graduate of the Curtis Institute of Music, French horn player Theodore Peters studied horn with Mason Jones and chamber music with John deLancie. He continued his studies as a member of the New World Symphony, under the direction of Michael Tilson Thomas. He has served as principal French horn player of the Baltimore Opera Company, the Chamber Orchestra of

Philadelphia, the Columbus Symphony Orchestra, and L'Orchestra Communale di Firenze. Peters is currently performing with many ensembles in the Washington, DC, area, including the National Gallery of Art Orchestra, the National Theatre Orchestra, the Richmond Symphony Orchestra, the Post-Classical Ensemble, and the Wolf Trap Opera Company.

NATIONAL GALLERY OF ART PIANO TRIO

The newest of the Gallery's resident ensembles, the Piano Trio was formed in 2008 and has since played on several of the Gallery's Sunday concerts. In October 2009 the Trio performed a special program at the residence of the Belgian Ambassador. In spring 2010 it played a complete program of music by early twentieth-century American composers in honor of the exhibition *American Modernism: The Shein Collection*.

LUKE WEDGE

Luke Wedge received a master of music degree in violin performance from Northwestern University and a bachelor of music degree in English literature from the University of Kansas. His principal instructors included David Perry, Gerardo Ribeiro, and Ben Sayevich. A member of the Covington String Quartet from 2003–2009, Wedge has appeared as soloist and chamber musician in Chicago, Illinois; Lawrence, Kansas; and Washington, DC. A member of the United States Air Force Strings, he has also been engaged by the National Gallery of Art Orchestra, the National Symphony Orchestra, and the Ravinia Festival Orchestra.

BENJAMIN R. WENSEL

A founding member of the Tarab Cello Ensemble, Benjamin R. Wensel has performed in the premieres of more than twenty new works written by established and emerging American composers for that ensemble. A graduate of the Cleveland Institute of Music and the Eastman School of Music, Wensel has participated in seminars and master classes conducted by members of the Cleveland, Guarneri, Juilliard, Miami, and Ying quartets; studied chamber music with Peter Salaff and members of the Audubon and Cavani Quartets;

and participated in solo master classes with Clemens Michael Hagen, Steven Isserlis, and Michel Strauss. Wensel has performed with the National Symphony Orchestra, the ProMusica Chamber Orchestra, the Rochester Philharmonic Orchestra, and the Syracuse Symphony Orchestra as well as with many local ensembles. Wensel maintains a private studio in Fairfax, Virginia, and plays with the newly formed Messiaen Quartet.

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, New Orleans Opera Association, Portland (Oregon) Opera, San Francisco Opera Center, Sarasota Opera, and Washington National Opera. From 2004–2006 she was the principal repetiteur with the Baltimore Opera Company and Washington Concert Opera.

Hahn 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. A former apprentice coach under Placido Domingo at the Washington Opera, she is currently principal pianist with the Inscape Chamber Music Project. A graduate of the Music Academy of the West, where she studied with Warren Jones and Anne Epperson, she earned 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.

Program Notes

In 1785 Mozart wrote a set of six string quartets that he dedicated to his friend and mentor Joseph Haydn. The inspiration for the six quartets came from Haydn's opus 33 quartets, also six in number. There is evidence that in 1782, shortly after Haydn's opus 33 was completed, he and Mozart (along with fellow composers Karl Dittersdorf and Johann Vanhall) participated together in several quartet performances, giving Mozart an opportunity to hear and grasp the style of the elder composer's quartet writing, which features the musical discourse of four equal partners.

The last of Mozart's quartets in the set, K. 465, is in the ostensibly sunny key of C major, but it owes its "Dissonant" nickname to its slow, tense introduction, full of unresolved dissonances over a throbbing cello line. This disorienting *Adagio* gives way to the first movement's bright main section, marked *allegro*. The second movement, *Andante cantabile*, visits the warm key F major, with all four instruments exploring a variety of highly lyrical thematic passages. A witty, Haydnesque *Minuet* presents sudden dynamic contrasts, pitting various combinations of instruments against one another. It can be seen as a precursor of Beethoven's early minuets. The brief *Trio* section dips into C minor for an episode of agitated pathos. The finale (*Allegro*) opens as a conventional rondo, but the music veers repeatedly into unexpected harmonic territory, including more than one minor key. Performers have varying opinions about this movement, some calling it comedic, others dramatic, and still others identifying it as a bold melding of the two.

The National Gallery of Art Woodwind Quintet performs four works by Johann Sebastian Bach, as reimagined by one of the great arrangers for woodwinds, Mordechai Rechtman. A renowned bassoonist, conductor, arranger, teacher, and educator, Rechtman left Germany in 1933 at age seven, when his family immigrated to Israel. Between 1946 and 1991 he was principal bassoonist with the Israel Philharmonic Orchestra. In addition to his orchestral appearances and participation in music festivals worldwide, Rechtman has devoted considerable time and energy to writing transcriptions and arrangements for wind quintet and larger wind ensembles. His arrangements have been published by leading publishing houses, played by

leading ensembles, and recorded in Austria, Denmark, Germany, Great Britain, and the United States. His fresh approach to transcribing Bach's work has been deemed transformative by connoisseurs of music for winds.

Bach's chorale preludes for organ are peaks of human expression in music. Though relatively short in length, each prelude presents a relationship between the music and the text that conveys both theological meaning and emotion. *Christ unser Herr zum Jordan kam*, BWV 684, based on one of the six catechism chorales by Martin Luther (1483–1546), refers to the sacrament of Holy Baptism; it features an undulating line of sixteenth notes that rises above the chorale melody three times, symbolizing the interaction between the water and the person being baptized in a Christian baptismal ceremony. *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, is a Lutheran Hymn tune from the generation before Bach (mid to late seventeenth century), which he used on several occasions in cantatas and chorale preludes. If one were to use the human body as a metaphor for the piece, the chorale melody is the backbone, and Bach's expansive, flowing obbligato melody and stepping bass line are agile arms and legs engaged in a joyful dance.

Bach first became acquainted with Antonio Vivaldi's remarkable instrumental concertos during the early 1710s, when he was in the service of the Duke of Weimar. The scores that Bach obtained from musicians visiting the ducal court would prove to have a tremendous influence on his own instrumental concertos as well as his writing in other genres. It was a short step from copying borrowed scores, which was his primary means of enlarging his library, to creating adaptations and transcriptions of the pieces. *Concerto no. 2 nach Vivaldi*, BWV 593, is Bach's arrangement—in fact a condensation and refinement—of Vivaldi's famous *Concerto for Two Violins and Strings in A Minor*, RV 522, which first appeared in print in Amsterdam in 1711. In the process of reducing the concerto for two soloists, strings, and basso continuo to a work for one person to play on two keyboards and pedals, Bach not only simplified some parts of the original but also tightened and enriched the counterpoint in Vivaldi's music.

Bach's *Fugue in G Minor ("Little")* for organ, BWV 578, carries a diminutive nickname to distinguish it from the *G Minor Fantasia and Fugue*, BWV 542 ("Great"). The smaller work probably dates from between 1703 and 1707, when he was an up-and-coming organist in the city of Arnstadt. The four-and-a-half-measure subject of this fugue is one of Bach's most widely recognized tunes. Over the centuries since its conception, this work has captured the imagination of many composers and has been rescored for every conceivable combination of instruments, including computer-generated sounds. Mordechai Rechtman's skillful application of wind sonorities to the work ranks as one of the finest settings of this fugue.

By November 1786, when Mozart wrote his *Piano Trio in B-flat Major*, K. 502, the upheaval surrounding the creation, production, and staging of *The Marriage of Figaro* had passed, and he was turning his creative attention to improving upon his previous work in several other genres. Within the span of a few months, he completed the famous *C Major Piano Concerto*, K. 503, the seminal *Symphony in D Major*, K. 504 ("Prague"), and the above-mentioned piano trio. Moving on from the two trios he had already written, he broke new ground by making the string instruments truly equal partners with the piano. Conceived with professional players in mind, the work is challenging and brilliant, and the composer's satisfaction with it helped to make up for the apparent failure of the premiere of *Figaro* in Vienna.

The trio opens with an *Allegro* in which sophisticated counterpoint is plentiful. The second movement (*Larghetto*) is lyrical in the manner of a song without words and features extended interplay among the three instruments. The piano opens the concluding *Allegretto*, but shares the spotlight seamlessly with the two string instruments throughout the remainder of the movement.

Program notes on Bach by Danny K. Phipps. Additional notes by Stephen Ackert, head, music department, National Gallery of Art.