

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.

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 Seventieth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,845th Concert

Rome Trio
Jody Gatwood, violin
Michael Mermagen, cello
Ivo Kaltchev, piano

Presented in connection with
Mutual Inspirations 2011—Antonín Dvořák

September 18, 2011
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Josef Suk (1874–1935)

Élégie

Suk

Piano Trio in C Minor, op. 2

Allegro

Andante

Vivace

INTERMISSION

Antonín Dvořák (1841–1904)

Piano Trio, op. 90, “Dumky”

Lento maestoso; allegro vivace, quasi doppio movimento

Poco adagio; vivace non troppo

Andante; vivace non troppo

Andante moderato (quasi tempo di marcia); allegretto scherzando

Allegro

Lento maestoso; vivace, quasi doppio movimento

This concert is made possible by support from the Embassy of the Czech Republic.

The Musicians

JODY GATWOOD

A former pupil of Ivan Galamian and Paul Mekanowitzky at the Juilliard and Meadowmount schools of music, Jody Gatwood is associate professor of violin at the Catholic University of America. He also studied under Wilfred Biel, Giorgio Ciompi, Josef Gingold, Robert Oppelt, and Sally Thomas. A winner of the Kosciuszko Foundation’s Wieniawski Prize, Gatwood served for four years in the White House Orchestra of the United States Marine Band (“The President’s Own”). A critically acclaimed soloist in the United States and Europe, Gatwood has performed under renowned conductors André Previn and Leonard Slatkin, among others. As concertmaster of the National Philharmonic Orchestra, he performed the world premieres of *Concerto for Violin and Strings* by Andreas Makris and *Self-Portrait with Mozart* by Joel Hoffman. As guest artist with the Smithsonian Chamber Players, Gatwood has recorded for Sony Classical and Deutsche Harmonia Mundi. He was cited by Yehudi Menuhin as “an extraordinarily fine violinist and musician” and was named Teacher of the Year in 1996 by the Maryland/DC Chapter of the American String Teachers Association. Gatwood is also active in organizing and performing “Concerts to End Hunger,” to awaken public commitment to the eradication of hunger and malnutrition worldwide.

MICHAEL MERMAGEN

Cellist Michael Mermagen made his debut at age sixteen with the Baltimore Symphony Orchestra, after receiving the symphony’s Young Soloist’s Award. He has appeared in solo performances with the Juilliard Orchestra and the National Orchestra of New York, where he also held the Emanuel Feuermann principal cello chair. More recently he has played concertos with the Stockton, California and Fairfax, Virginia symphony orchestras. An avid chamber musician, Mermagen is currently a member of the Aspen Ensemble. He also toured with the Arista Piano Trio (called “Artists to Watch” by Chamber Music America), and with the American Chamber Players. A long-time member of the artist faculty at the Aspen Music Festival, Mermagen has

performed as principal cellist of the Aspen Chamber Symphony for twenty-three consecutive summers. A pupil of Zara Nelsova and Stephen Kates, he received a bachelor of music degree from Peabody Conservatory and a master of music degree from the Juilliard School. Performing on a Nicola Gagliano cello (Naples, 1774), Mermagen has appeared on American Public Media's *Performance Today*, Garrison Keillor's *A Prairie Home Companion*, WQXR's *Concerts Plus*, and WNYC's *Around New York*. He is assistant professor of cello at the Catholic University of America.

IVO KALTCHEV

Bösendorfer Concert Artist Ivo Kaltchev has enjoyed a successful performing career as a recitalist, soloist with orchestras, chamber musician, and recording artist. He has performed at Alice Tully Hall; the Beijing Conservatory; the Kennedy Center; the Library of Congress; Philharmonic Hall in Saint Petersburg; Recanati Auditorium in Tel Aviv; Salle Molière in Lyon, France; the Tchaikovsky Conservatory in Moscow; and Warsaw Philharmonic Hall. He has been a guest artist at music festivals in Bulgaria, China, the Czech Republic, France, Germany, Italy, Korea, Spain, and the United States. As a chamber musician, Kaltchev has collaborated with Metropolitan Opera soloists Sharon Christman and Patrick Carfizzi as well as with members of the Boston Symphony Orchestra, New York Philharmonic Orchestra, National Symphony Orchestra, and Royal Concertgebouw Orchestra. Kaltchev holds degrees and diplomas from Yale and Rutgers universities, Sofia Academy of Music, and the Liszt Hochschule für Musik. Associate professor of piano and chair of the Piano Division at the Catholic University of America, Kaltchev is also a visiting piano professor at the Beijing Conservatory of Music and the Yale University School of Music, and codirector of the Washington International Piano Festival.

Festival

MUTUAL INSPIRATIONS 2011 – ANTONÍN DVOŘÁK

This concert is one of more than thirty events in the festival “Mutual Inspirations 2011–Antonín Dvořák,” featuring concerts and narrative presentations honoring the 170th anniversary of the composer’s birth and celebrating the numerous ways in which his sojourn in America and the work of his students influenced American culture. More information about the festival, which continues until October 28, 2011, may be found at www.mutualinspirations.org.

Program Notes

As the political climate in Europe changed in the second half of the nineteenth century, composers in non-German-speaking countries became impatient with the domination of Richard Wagner (1813–1883) and the “New German School” in the musical world. That period saw a dramatic increase in musical nationalism, as composers infused their work with the folk music and subject matter of their native lands. Famous nationalist composers include the Norwegian Edvard Grieg (1843–1907), the Finn Jean Sibelius (1865–1957), and the Russians Modest Mussorgsky (1839–1881) and Nikolai Rimsky-Korsakov (1844–1908), known to their compatriots as the “mighty handful.” The first nationalist composer in the Czech lands was Bedřich Smetana (1824–1884), who is known today primarily for his operetta *The Bartered Bride* and his symphonic poem *The Moldau*. Smetana’s prominence as a Czech composer was eclipsed in the next generation by Antonín Dvořák (1841–1904), who remains today the most famous composer to hail from the Czech lands. In addition to Dvořák’s beloved *Piano Trio*, op. 90 (“Dumky”), this evening’s program also features two works by the composer’s pupil Josef Suk (1875–1935).

A “dumka” was originally a lament in a folk-like style, usually sung in Polish or Ukrainian. The genre was popular in this form in the early nineteenth century, but by Dvořák’s day the definition had changed to an introspective, melancholy instrumental piece that was considered to exude the

spirit of all Slavonic peoples. The nationalistic character of Dvořák's "Dumky" *Trio*, composed in 1891, is apparent in form as well as content: rather than following the traditional Western three- or four-movement structure, it consists of a series of six "dumka" movements. These movements are not cast into the traditional classical formal structures (such as sonata form, minuet and trio, or rondo), but are free, rhapsodic forms, primarily in a slow tempo but occasionally relieved by faster sections in a contrasting mood. True to the composer's nationalistic compositional style, the melodies and harmonies are inflected throughout with the sounds of Bohemian and Slavonic folk music.

Josef Suk studied with Dvořák at the Prague Conservatory in 1891–1892, right around the time that the elder composer wrote his "Dumky" *Trio*. Dvořák considered Suk his favorite pupil, and their close relationship was reinforced when Suk married Dvořák's daughter in 1898. Suk's *Piano Trio in C Minor*, op. 2, is a student work, first written in 1889 and revised in 1890–1891. Unlike Dvořák's trio, this work is in a traditional three-movement format, with two fast movements in sonata form flanking a slow movement. The expansive first movement features soaring melodies that return in a glorious C major recapitulation, while the gentle second movement in E-flat major is remarkably economic in its melodic materials, being based almost entirely upon the melodic motive heard in the opening measures. The third movement opens with playful themes that belie the unexpectedly dramatic central development section. Although influenced by the sounds of the Czech homeland, Suk's music is not as obviously indebted to folk music as Dvořák's; however, his *Élégie* is undeniably nationalistic in that it draws its inspiration from the Czech writer Julius Zeyser (1841–1901), an important literary influence who helped shape much of the composer's outlook on life. Suk subtitled the work, "Under the Influence of Zeyer's *Vyšehrad*," referring to an epic poem published in 1880 that draws upon Czech mythology and celebrates Czech history. Composed in 1902, the *Élégie* was originally scored for a chamber ensemble of six strings, harmonium, and harp, but Suk rearranged

it in the same year into the piano trio version heard on this evening's concert. The piece features a slow, reflective melody colored by evocative harmonies, which recurs throughout the work separated by brief, contrasting episodes.

Program notes by Andrew H. Weaver, associate professor and chair of musicology, the Catholic University of America

Next week at the National Gallery of Art

Harmonious Blacksmith
Kate Vetter Cain, soprano
Ole Hass, tenor

Italian arias and duets from Monteverdi to Haydn

Presented in honor of
Italian Master Drawings from the
Wolfgang Ratjen Collection: 1525–1835

September 25, 2011
Sunday, 6:30 pm
West Building, West Garden Court



National Gallery of Art String Quartet

Music by Beethoven

October 2, 2011
Sunday, 6:30 pm
West Building, West Garden Court