

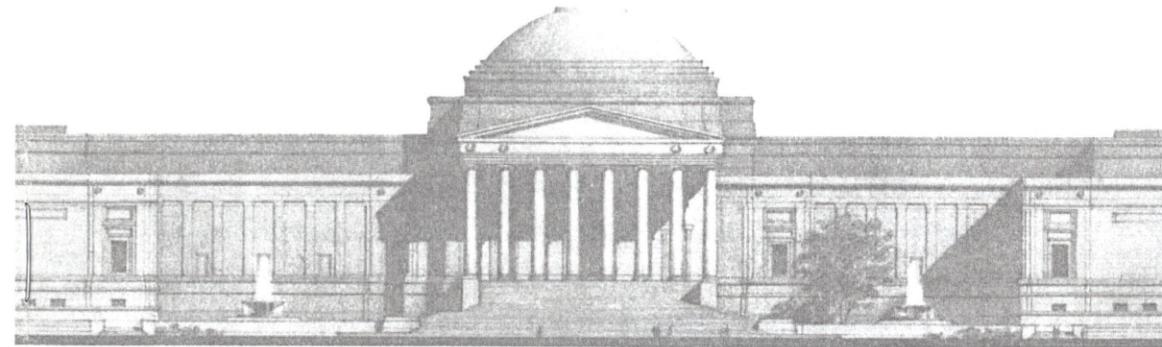
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

National Gallery of Art
2,874th Concert

Cavatina Duo
Eugenia Moliner, flute
Denis Azabagić, guitar

February 12, 2012
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Johann Sebastian Bach (1685–1750)

Sonata for Flute and Basso Continuo in E Major, BWV 1035 (c. 1741)

Adagio ma non tanto

Allegro

Siciliano

Allegro assai

Astor Piazzolla (1921–1992)

Adiós Nonino

Flute Etude no. 1

Arranged by Sérgio Assad

Miroslav Tadić (b. 1959)

Four Macedonian Pieces for alto flute and guitar

Pajdushka

Jovka Kumanovka

Zajdi, Zajdi

Gajdarsko Oro

INTERMISSION

Vojislav Ivanović (b. 1959)

Café Pieces for solo guitar (1986)

Nostalgia

Improvisation and Dance

Claude Debussy (1862–1918)

Syrinx for solo flute (1913)

Tōru Takemitsu (1930–1996)

Toward the Sea (1981)

The Night

Moby Dick

Cape Cod

Alan Thomas (b. 1968)

Variations on *The Carnival in Venice* (2011)

After Tarrega and Briccialdi

The Musicians

Since winning the “Young Musicians of the Doelen” competition in the Netherlands in 1996, the Cavatina Duo—Spanish-born flutist Eugenia Moliner and Bosnian-born guitarist Denis Azabagić—has captivated audiences across Asia, Europe, and North America. Invited to perform at the Aix-en-Provence, Da Camera Society, Eem & Veem, and Ravinia festivals, the Duo has been heard at the International Guitar Festival of Frechen, Germany, and the China National Flute Convention as well as at the National Center for the Performing Arts in Beijing and the National Concert Hall of Taipei.

Acclaimed as a “brilliant young musician” by *Flute*, the journal of the British Flute Society, Eugenia Moliner has performed with the principal musicians of the Chicago Symphony and Rotterdam Philharmonic orchestras and has been featured on radio and television programs in The Netherlands, Spain, Taiwan, and the United States. She holds degrees in music performance from the conservatories of Valencia, Spain, and Rotterdam, The Netherlands. Winner of top prizes at eleven international competitions, guitarist Denis Azabagic has been described as a “virtuoso with flawless technique” by *Soundboard* Magazine. A member of the guitar faculty at the Chicago College of Performing Arts of Roosevelt University, he has appeared as soloist with the Chicago and Madrid symphony orchestras and recorded seven CDs and two DVDs. He is the author of the manual “On Competitions—Dealing with Performance Stress.”

Composers who have been inspired to write works for flute and guitar for the Duo include Clarice Assad (Brazil), Michael Djupstrom (USA), Boris Gaquere (Belgium), Michael Karmon (USA), Erik Otte (The Netherlands), Carlos Rivera (USA), and Alejandro Yagüe (Spain). The Cavatina Duo has numerous recordings, including a CD of music by Astor Piazzolla and a disc of Balkan music, released by Cedille Records in 2010. They appear at the National Gallery by arrangement with Lisa Sapinkopf Artists, www.chamber-muse.com, and maintains a website at www.cavatina duo.com.

Program Notes

In addition to featuring the flute as a solo instrument in his *Orchestral Suite no. 2* and *Brandenburg Concerto no. 5*, Johann Sebastian Bach wrote four flute sonatas, and for many years was mistakenly credited with two others. The *Sonata in E Major for Flute and Basso Continuo* survives only from a nineteenth-century copy, annotated as having been composed by Bach in 1741 for Michael Gabriel Fredersdorf, an amateur flutist and valet to Frederick II of Prussia. This light-hearted work begins with an *Adagio* that is reminiscent of the *Adagio* from the *B Minor Sonata*, BWV 1030, but of a less intense character. The second movement is a spirited *Allegro* in a much simpler harmonic style, and the third is a *Siciliano*, a popular slow dance of the period. The final movement, *Allegro assai*, is particularly lively and demonstrates Bach's humorous side.

Universally acknowledged as the master of the modern tango, Astor Piazzolla was born in Mar Del Plata, Argentina, and raised in New York City, where he lived with his father from 1924 to 1937. Before Astor was ten years old, his musical talents had been discovered by Carlos Gardel, then the most famous of all tango performers and composers, and a cultural hero in Argentina. At Gardel's urging, the young Astor moved to Buenos Aires in 1937 and joined the popular tango orchestra of Anibal Troilo as arranger and bandoneón player. Piazzolla studied composition with Alberto Ginastera in Buenos Aires, and with Nadia Boulanger in Paris. When Piazzolla returned to Buenos Aires from Paris in 1956, he founded his own performing group, and worked out a new style for the tango—*Nuevo Tango*—that combines elements of traditional tango, Argentinean folk music, contemporary classical music, and jazz. In 1974 Piazzolla settled again in Paris, winning innumerable enthusiasts for both his *Nuevo Tango* and for the traditional tango with his many appearances, recordings, and compositions. By the time that he returned to Buenos Aires in 1985, he was welcomed as a hero who had revitalized one of the quintessential genres of Latin music.

Piazzolla composed *Adiós Nonino* (Farewell, Nonino) in October 1959 in memory of his father, Vicente “Nonino” Piazzolla. The piece has proven to be one of Piazzolla's most popular compositions, and has been recorded many times in various arrangements and instrumentations. His six *Flute Etudes* were written on commission for a music conservatory in Belgium. Recognized as valuable teaching tools, they have been transcribed for every imaginable instrument, even the tuba.

A classically trained guitarist from the former Yugoslavia, composer Miroslav Tadić draws inspiration from the rich cultural heritage of his native land, which brings together music from Albania, Macedonia, and Turkey as well as Roma (Gypsy) and other ethnic Balkan musical idioms. Macedonian folk songs are often historical in nature, with lyrics detailing great heroes and warriors, but can also be love songs or shepherds' songs, such as *Zajdi Zajdi*. Known for complex rhythms, Macedonian music often uses 5/4 and 7/8 meters as well as non-traditional scales, such as the Phrygian dominant. Tadić's *Four Macedonian Pieces* is dedicated to the Cavatina Duo.

About *Café Pieces*, composer Vojislav Ivanović writes: “[They] were written in Athens in a relatively short period of time in late 1985 and early 1986. At the time I was studying guitar at the Athens Conservatory and among the students one of the favorite forms of entertainment was to play “café,” as we called it—that is, to improvise in a certain style, usually popular music or Latin or whatever else was considered to be of a ‘lesser’ value as compared to ‘classical’ repertory. As I enjoy a good joke and always liked to improvise, I was soon the best in this kind of music making, playing at the parties and often even mimicking through music the students and the teachers of the Conservatory. It all turned more serious as six *Café Pieces* eventually emerged. They represent my attempt to break away from being ‘serious’ at the expense of losing touch with my heart and the audience and with what I really was. . . . So the *Café Pieces* started a life of their own . . . performed . . . perhaps most superbly of all by my dear friend and ex-student, Denis Azabagić.

The first of the *Café Pieces*, “Nostalgia,” is a tremolo study with a short verse added. Listeners who would know and recognize the melody of the verse would recall the text that goes with it, which acts as a kind of hidden message:

‘Lonesome . . . Long into the night,
In a lonely window the breeze has died alone.
Nostalgia . . . so sweet and dark and yet so bright,
Ah, where have all the stars so suddenly gone?’”

Claude Debussy was asked by the poet and dramatist Gabriel Mourey to provide a score for his poetic adaptation of the mythical account of the death of Pan, god of the forest, fields, and herds. Pan had once pursued a nymph named Syrinx, who fled his advances; when capture was imminent, she prayed to be turned into a reed, and from this reed Pan cut the pipes on which he played. Debussy was wary of the project and resisted at first, finally agreeing to furnish only an offstage flute solo that would depict the last melody Pan played before his death. The piece, which Debussy titled after the nymph, has remained famous, even though Mourey’s dramatic poem has disappeared into obscurity. Debussy de-emphasizes conventional tonal centers; focusing on whole-tone scales and fragmentary melodies to give the work a sense of antiquity and mystery. In its simplicity of utterance, delicacy, and highly emotive language, *Syrinx* recalls Debussy’s *Prélude à l’après midi d’un faune* (1892-1894). Both works derive their sensuality from symbolist poetry, which had a profound influence on both Debussy and Mourey.

Commissioned by Greenpeace in 1981 for its campaign to save the whales, Tōru Takemitsu’s *Toward the Sea* forms part of a wider group of compositions devoted to aquatic themes. A serious, reflective work, it represents the sea from the perspective of a marine biologist. According to the composer, “It has been demonstrated that whales communicate not with their gibbering voices but with the varied intervals of silence between the sounds they emit, a provocative discovery.” In Takemitsu’s work, silence plays an important part in the overall structure, providing a backdrop for strongly articulated musical phrases.

An American guitarist and composer currently working in the United Kingdom, Alan Thomas writes: “These Variations on *The Carnival in Venice* were written for my longtime friends, the Cavatina Duo. I was delighted to have the opportunity to write for them, [not only] as a great admirer of their artistry but also in gratitude for the support and encouragement they have given me and my music over the years.”

Concerts at the National Gallery of Art in February 2012

The Phillips Camerata

Resident Chamber Ensemble of the Phillips Collection,
Washington, DC

Music written between 1890 and 1921

Presented in honor of *Picasso’s Drawings, 1890–1921*

February 19, 2012

Sunday, 6:30 pm

West Building, West Garden Court



Roger Wright, pianist

Music by Balakirev, Debussy, Griffes, Ravel, and other composers

February 26, 2012

Sunday, 6:30 pm

West Building, West Garden Court