

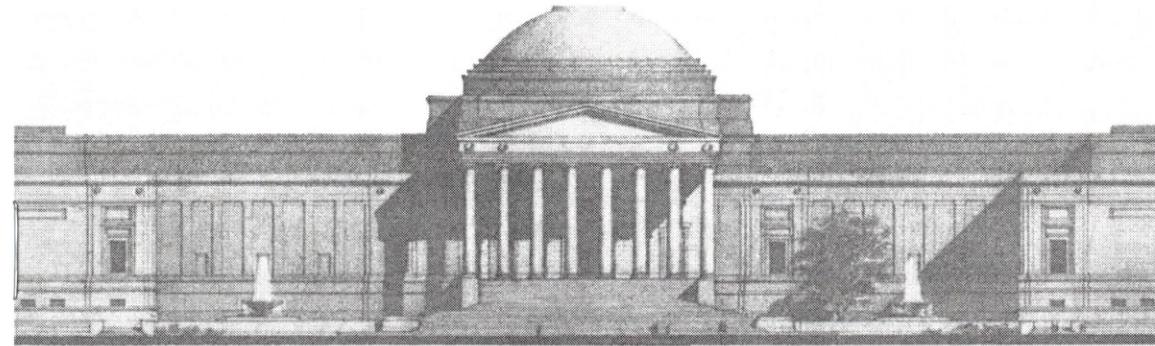
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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. Lamot Belin
Concerts

National Gallery of Art
2,875th Concert

The Phillips Camerata

Olivia Hajioff and Marc Ramirez, violin and viola
Karen Johnson, violin
Steven Honigberg, cello
Irina Nuzova, piano

Presented in honor of *Picasso's Drawings, 1890–1921: Reinventing Tradition*

February 19, 2012
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Joaquín Turina (1882–1949)

Piano Quintet in G Minor, op. 1 (1907)

Fuga lenta

Animé

Andante-scherzo

Finale

INTERMISSION

Gabriel Fauré (1845–1924)

Piano Quintet no. 2 in C Minor, op. 115 (1919–1921)

Allegro moderato

Allegro vivo

Andante moderato

Allegro molto

The Musicians

THE PHILLIPS CAMERATA

Fresh from its fall 2011 debut at its home institution, the Phillips Collection's first resident ensemble makes its inaugural guest appearance at the National Gallery of Art. Comprised of sixteen leading instrumentalists from the New York, Philadelphia, Baltimore, and Washington, DC, areas, and under the artistic direction of Phillips Collection music director Caroline Mousset, the Phillips Camerata performs the first and last Sunday concerts of each season at the Phillips Collection and offers additional performances at other chamber music venues. Performing in various combinations to suit the demands of a wide variety of chamber music, the Phillips Camerata has chosen for this concert in honor of *Picasso's Drawings, 1890–1921: Reinventing Tradition* to focus on piano quintets written in the period between those years. Members of the ensemble performing this evening are:

Olivia Hajioff, violin and viola

Marc Ramirez, violin and viola

Karen Johnson, violin

Steven Honigberg, cello

Irina Nuzova, piano

Program Notes

Acknowledged as the greatest draftsman of the twentieth century, Pablo Picasso (1881–1973) not only broke ground and set standards in several important movements in art history, but also interacted with and influenced a number of composers. The exhibition *Picasso's Drawings, 1890–1921: Reinventing Tradition* presents the development of the artist's drawings over a thirty-year period—from the precocious academic exercises of his youth in the 1890s to the virtuoso works of the early 1920s, including the radical innovations of cubism and collage. Drawing served as an essential means of invention and discovery in Picasso's multifaceted art, and provided a means for spontaneous portraits, including a 1917 portrait of Igor Stravinsky— included in the exhibition—which he drew during a brief encounter with the composer in Rome. The exhibition remains on view in the Ground Floor galleries of the West Building until May 6, 2012.

Among the composers who were privileged to interact with Picasso were Francis Poulenc and Ned Rorem, as well as Manuel de Falla, Erik Satie, and Igor Stravinsky, with whom he collaborated in productions for the Ballets Russes. A particular claim to fame on the part of the latter three composers is that each is the subject of at least one Picasso portrait.

Born in Seville, Joaquín Turina learned to play the accordion as a child. At age twelve, he had already studied harmony and counterpoint, and was ready to undertake his first compositions. Upon completion of his studies in Spain, he traveled to Paris to study with composer Vincent D'Indy and pianist Moritz Moszkowski. In 1907 he completed the first work to which he assigned an opus number—the piano quintet with which the Phillips Camerata begins this program. The first performances took place in Paris and Barcelona, played by Turina and the Parent Quartet, led by violinist Armand Parent. The composer provided the following program notes for the quintet:

The *Quintet in G Minor* is a work emphasizing form. Its construction is based on Beethovenian models. It is, moreover, a cyclical work, which is to say, built over one theme; that theme is from the fugue. The fugue is true but completely free, and in its episodes all

of the work's themes appear successively. The *Allegro* is in sonata form. The *Andante-Scherzo* is the reunion of two pieces in one: the *Andante* begins, then right to the *Scherzo*, and in the end both sound simultaneously. The finale is a rondo as Beethoven redefined the form—in other words, a combination of rondo and sonata form... (The Quintet) is completely Franckian in form and concept... ultimately it is an impersonal work.

The quintet sits stylistically apart from most of Turina's subsequent compositions. From its cyclical form to its French Impressionist tendencies, it reflects the French musical values that he was attempting to master at the time. Not long after the successful premiere of the *Quintet in G Minor*, Turina came into contact with Spanish composer Isaac Albéniz, who urged him to seek inspiration in Spain's own music, particularly Andalusia's popular music. Having finished his studies in France, Turina moved to Madrid to teach and compose for the remainder of his life.

Gabriel Fauré earned a reputation as a composer whose music encapsulated the French style. Remembering him on the occasion of his centenary in 1945, Leslie Orrey of *The Musical Times* wrote: “[He was] more profound than Saint-Saëns, more varied than Lalo, more spontaneous than D'Indy, and more classic than Debussy.” As a young composer, Fauré drew his inspiration primarily from the great composers who preceded him, including Mozart, Chopin, and Schumann. Under the influence of Saint-Saëns, he made careful study of Liszt and Wagner, and composer and pedagogue Gustave Lefèvre (1831–1910) introduced him to progressive harmonic ideas. As his long career unfolded, Fauré expanded freely beyond the generally conservative compositional principles of the “French style.” He composed his best works for chamber ensembles. Unlike most of his contemporaries, he did not view the symphony orchestra as the ideal vessel for communicating his musical ideas. Quite capable of presenting clarity and unity in his works using limited instrumentation, he thought of large orchestration and tone coloration as compensation for an absence of creativity.

Fauré served as head of the Paris Conservatory from 1905 until 1920, when he retired (at age seventy-five) due to increasing deafness and frailty. It

was right around the time of his retirement that he composed the *Piano Quintet no. 2 in C Minor*, op. 115, and dedicated it to Paul Dukas. Critics immediately contrasted it with his first piano quintet, which he had completed in 1894, and which was more adventuresome. Harmonically, the later quintet is more conservative than many of his other late works, and its melodies are clearly rooted in classical technique. Aaron Copland, then a young admirer of Fauré, was one of only a few who maintained that the *C Minor Quintet* was Fauré's greatest masterpiece. Copland found it to be "a pure well of spirituality...extremely classic, as far removed as possible from the romantic temperament."

Program notes by Michael Jacko, concert aide, National Gallery of Art

Upcoming concerts at the National Gallery of Art

Roger Wright, pianist

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

February 26, 2012

Sunday, 6:30 pm

West Building, West Garden Court



Pascal and Ami Rogé, duo pianists

Music by Debussy

Presented in honor of the reopening of the
Nineteenth-century French galleries

March 4, 2012

Sunday, 6:30 pm

West Building, West Garden Court



Carmen Balthrop, soprano

José Cáceres, pianist

Music by Dvořák, Greenleaf, Tchaikovsky, and other composers

March 11, 2012

Sunday, 6:30 pm

West Building, West Garden Court