

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.

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COVER: Itō Jakuchū, *Old Pine Tree and Peacock*, c. 1759–1761, ink and color on silk, with gold, Sannomaru Shozokan (The Museum of the Imperial Collections), The Imperial Household Agency, Tokyo



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

Concerts

National Gallery of Art

Cherry Blossom Music Festival

Presented in honor of
*Colorful Realm: Japanese
Bird-and-Flower Paintings by
Itō Jakuchū (1716–1800)*
and the centennial of
Japan's gift of cherry trees
to Washington, DC

Admission free

2,881st Concert

March 31, 2012

Saturday afternoon, 4:00 pm

West Building, Mall entrance

Taikoza

Performed without intermission

Marco Lienhard

Satsuki (Month of May)

Odori (Summer Festival)

Utsu Hachijo (Song from the Island of Hachijo)

Lienhard

Eisa (Okinawan Festival)

Odaiko (Big Drum)

Chichibu Yatai Bayashi (Chichibu Festival Drum Song)

The Musicians

Founded in 1995 in New York City by members of Ondekoza, a performance group credited with the renaissance of Taiko, the art of Japanese drumming, in Japan during the 1960s, Taikoza draws its creative performances from Japan's rich musical tradition. The ensemble has created a new sound, using a variety of traditional instruments. In addition to drums of assorted sizes, Taikoza incorporates the *shakuhachi* and the *fue* (both bamboo flutes). The group has toured internationally and has appeared on broadcasts by ESPN, the History Channel, NBC, and Russian National Television. Taikoza's music is featured on Nintendo's Wii game *Red Steel 1 and 2*.

The ensemble's coach, *fue* and *shakuhachi* master Marco Lienhard, studied under Japanese masters Teruo Furuya and Katsuya Yokoyama. Participating in today's performance are Malika Duckworth, Kenji Nakano, Kristy Oshiro, Chikako Saito, and Yoshiko Taniguchi.

Taikoza maintains a website at www.taikoza.com and appears at the National Gallery of Art by arrangement with Musicians Corporate Management of Highland, New York, www.mcmarts.com.

Program Notes

Taiko has been associated with many aspects of Japanese culture since ancient times. Fifth-century clay dolls holding drums and images of drums in seventh-century poems and paintings are evidence that Taiko was an integral part of Japanese culture for the past fifteen centuries. It is said that drumming was used to drive away the plague and evil spirits. In the Shinto religion it was used to call upon and entertain the gods (*kami*), and in Japanese Buddhism its sound was the manifestation of the voice of the Buddha. Both noblemen and commoners played and listened to Taiko, which could be found in imperial court orchestras, in Kabuki and Nō Theater, on the battlefield, and in the rice fields.

When many Japanese immigrated to North America in the early part of the twentieth century, they brought Taiko drums with them. Taiko drumming was well established in Hawaii by 1910 and in the continental United States by 1930. During and after World War II Taiko drumming died out on this side of the Pacific Ocean, but it saw a renaissance in the late 1960s, when Japanese-born drummer Seiichi Tanaka reintroduced the art at the 1968 San Francisco Cherry Blossom Festival.

A new composition by Marco Lienhard, *Satsuki* represents the energy of spring. *Odori* celebrates the summer, a time for colorful festivals that include the colorful dances and drumming known as *obon*. *Hachijo* is based on a festival song from the island of the same name about two hundred miles south of Tokyo, which was used in ancient times as a place of exile. Taikoza plays the second part of the song, in which the exiled Samurai intensifies his drum beat, in the hope that its sound may be heard by his beloved, whom he left behind in the capital. Movements from daily life, such as woodcutting and pulling fishing nets from the sea, are incorporated into the song.

A festival from Okinawa, *Eisa* is a tradition to which each village on the island contributes its own particular rhythms and songs. The last segment of the piece is "Beginnings," an expression of joy on the part of the gods Izanagi and Izanami upon completion of the creation of the world. *Odaiko*

refers to the larger taiko drums, used in Japan for temple festivals and as a call to prayer. Before the advent of a strong central government in Japan, disputes between villages were sometimes settled by the use of Taiko. During droughts or dry seasons, villages would compete for control of the water from a river that ran between them. The village whose Taiko drummer could play the longest earned the right to control the river water.

Taikoza concludes today's concert with *Chichibu Yatai Bayashi*, a unique and impressive festival drum routine from the Chichibu festival in the Saitama Prefecture, north of Tokyo. The rhythms of the Taiko consist of two main phrases—*Ko-nami* (small wave) and *Ou-nami* (big wave)—rhythms that were originally played on the boats carrying the huge blocks of stone that were used to build Osaka Castle. The Taiko player on board the boat would set the pace for the oarsmen, alerting them to perilous waves ahead.

2,882nd Concert

April 1, 2012

Sunday Evening, 6:30 pm

West Building, West Garden Court

Anraku-Miyata Duo

Mariko Anraku, *harpist*

Mayumi Miyata, *shō player*

Atsuhiko Gondai (b. 1965)

Shi-Sei for Shō and Harp

John Cage (1912–1992)

In a Landscape

Carlos Salzedo (1885–1961)

Quietude

Iridescence

Introspection

Toshio Hosokawa (b. 1955)

Sakura for Otto Tomek, for solo shō

Robert HP Platz (b. 1951)

Senko Hana-Bi

INTERMISSION

Claude Debussy (1862–1918)

En Bateau

Arranged for harp and shō by Mariko Anraku and Mayumi Miyata

Gabriel Fauré (1845–1924)

Pavane in F-sharp Minor, op. 50

Arranged for harp and shō by Mariko Anraku and Mayumi Miyata

Traditional

Greensleeves

Arranged for harp and shō by Mariko Anraku and Mayumi Miyata

Traditional *Gagaku* Music

Sojo no choshi

Hosokawa

Utsurohi for Shō and Harp

The Musicians

MARIKO ANRAKU

Hailed by reviewers for her graceful and elegant playing, Mariko Anraku made her debut in 1987 as soloist with the Toronto Symphony led by Sir Andrew Davis. Among the many orchestras with which she has appeared since then are Concerto Soloists of Philadelphia, the Israel Philharmonic Orchestra, and the New Japan Philharmonic Orchestra, as well as the Tokyo Symphony and Vienna Chamber and Yomiuri Symphony orchestras. As a recitalist, she has performed in major concert halls on three continents, including Jordan Hall in Boston; the Bing Theater at the Los Angeles County Museum; Merkin Concert Hall and Weill Recital Hall in New York; the Opéra Comique in Paris; the Palazzo delle Esposizioni in Rome; and the Casals, Kioi, and Oji Halls in Tokyo. Since 1995 Anraku has been the associate principal harpist of the Metropolitan Opera Orchestra.

The recipient of numerous awards, including first prize at the First Japan International Harp Competition, the Channel Classics Recording Prize and the ITT Corporation Prizes at the Concert Artists Guild Competition in New York, and the Pro Musicis Foundation International Award, Anraku is strongly committed to contemporary music and the expansion of the boundaries of the harp repertoire. In addition to participating in an international tribute to Tōru Takemitsu in New York, she has premiered works by Toshio Hosokawa, collaborating with traditional Japanese musicians and monks. She also gave the United States premiere of Jean-Michel Damase's concerto *Ballade* at the American Harp Society Conference with the Cincinnati Chamber Orchestra.

An active chamber musician, Anraku has performed at the Banff Festival of the Arts and the Festival of Sound in Canada; the Spoleto Festival in Italy; the Karuizawa and Takefu Music Festivals in Japan; and the Bridgehampton, Newport, Spoleto, and Tanglewood Chamber music festivals in the United States. She has also been heard at the Metropolitan Museum of

Art, the Harvard Music Association, and Columbia University and has collaborated with other outstanding instrumentalists, including clarinetist Richard Stoltzman and flutists Emmanuel Pahud, Carol Wincenc, and Paula Robison.

An exclusive recording artist with EMI Classics, Mariko Anraku appears with Mayumi Miyata at the National Gallery by arrangement with Columbia Artists Management, www.CAMI.com.

MAYUMI MIYATA

One of the first professional musicians to bring the traditional shō to world-wide recognition, Mayumi Miyata has established the instrument's place both in traditional performance and in contemporary music. A graduate of the Kunitachi College of Music where she studied piano, Miyata pursued further studies in *gagaku* (ancient Japanese court music), and in 1979 joined the *gagaku* ensemble at the National Theater of Japan. Since her debut recital in 1983 in Tokyo, she has been active as a shō soloist at festivals in Avignon, Darmstadt, and Geneva, and at Japan's Akiyoshidai International Contemporary Music Festival, Pacific Music Festival Sapporo, and Takefu International Music Festival. Named cultural ambassador in 2005 by the Japanese Agency for Cultural Affairs, she has toured Europe in that capacity, giving concerts and workshops and collaborating with local artists and composers to promote knowledge of the shō outside Japan.

Although the shō is traditionally associated with *gagaku*, Miyata is highly acclaimed for her performances of compositions by many of the world's leading contemporary composers. She worked closely with John Cage, having performed the world premiere of the composer's *Two*³ for shō and conch in 1992. Among the numerous other new compositions written with her as consultant and performer are the world premiere of Helmut Lachenmann's opera *The Little Match Girl*, Toshio Hosokawa's *Utsurohi Nagi and Could and Light*, Tōru Takemitsu's evocative *Ceremonial—An Autumn Ode* with Seiji Ozawa and the Saito Kinen Orchestra, and the premiere of Gerhard Stäbler's new work for shō and orchestra, *Tsuki, Subaru*. Miyata has also collaborated with composers Pierre-Yves Artaud, Klaus Huber, Toshi Ichiyanagi, Maki Ishii, Paul Méfano, Zsigmond Szathmáry, and Joji Yuasa.

Program Notes

Atsukiko Gondaï's *Shi-Sei for Shō and Harp* is a mystical journey through three seasons, beginning with spring and proceeding through summer and fall, which serves as a symbol for impending death even as the autumn sun sets behind mountains in the west. The music is intended to connect this world to paradise, humans to the universe, and the present to the future.

John Cage's *In a Landscape* has received several performances in recent years at the National Gallery in its original configuration as a piano solo. This evening's concert marks the first time it is performed at the Gallery on the harp, one of the alternative instruments approved by the composer. It has a symmetrical structure, defined by a linear arrangement of a limited number of notes.

A contemporary of Igor Stravinsky (1882–1971), harpist and composer Carlos Salzedo was born in France, but had immigrated to New York by the second decade of the twentieth century, when he wrote the three pieces on tonight's program. Salzedo is credited with bringing the harp into the modern era, contributing to the repertoire pieces that derive their interest from varying textures and colors rather than dramatic changes of tempo or dynamics.

Born in Hiroshima, Japan, Toshio Hosokawa studied composition in West Berlin with Isang Yun. From 1983 to 1986 he studied with Klaus Huber at the Music Conservatory in Freiburg. He distinguished himself among composers working in Germany by winning the first prize in the composition competition on the occasion of the 100th anniversary of the Berliner Philharmoniker (1982), the Arion Music Prize (1984), the Rheingau Music Prize (1998), and the Duisburg Music Prize (1998). Named to the Academy of Arts of Berlin in 2001, he was recognized in his own country by the Kyoto Music Prize (1988). Hosokawa's *Sakura for Otto Tomek* is an arrangement for solo shō of one of the most familiar traditional songs in Japan, *Sakura*. Using *choshi* as a model (see note on the following page), the composer weaves the familiar melody into a harmony based on the pentatonic scale. The piece honors Otto Tomek, a composer active in post-World War II Germany who had a great influence on Hosokawa.

The playfulness of Robert HP Platz's *Senko Hana-Bi* comes from its namesake, a toy made from a hay stick. When the stick is lit on fire, it momentarily resembles a bonsai tree.

An evocative piece from the French symbolist school, Claude Debussy's *En Bateau* (In a Boat) is a movement from his *Petite Suite* for piano four hands. In this arrangement by the Anraku-Miyata duo, the harp takes on the undulating motif that suggests the lapping of waves on the side of the boat.

Originally composed for orchestra and optional chorus, Gabriel Fauré's *Pavane in F-sharp Minor*, op. 50 has been transcribed for many different combinations of instruments. Its haunting *belle époque* elegance lends itself well to rendition on the harp and shō.

Sometimes attributed to England's King Henry VIII as a song he wrote while infatuated with Anne Boleyn, *Greensleeves* was undoubtedly sung by many generations of suitors before him. The title is a sly reference to a common-knowledge joke of the time about certain behavior at picnics and outings that resulted in grass stains on one's sleeves.

Choshi are traditional pieces by unknown composers, although the terms *shitsu-cho* and *sei-cho* suggest a Chinese origin. Originally performed as introductory pieces for *gagaku*, the traditional music of the Japanese court inspired by China and Korea, *choshi* were cultivated primarily by the upper classes. Following the Chinese model, the modes of the *gagaku* are associated with the whole of creation. The Japanese musical mode *sojo* is associated with spring, the direction east, and the color blue. For the performers, *Sojo no Choshi* calls to mind a limpid spring dawn in the mountains. They dedicate tonight's performance of the work to the late renowned *kabuki* actor Nakamura Tomijuro (1929–2011), who had hoped to perform during this festival.

Hosokawa's *Utsurohi for Shō and Harp* involves choreography as well as music. The shō player traces a semicircle around the harp player, symbolizing a celestial sphere around a human being, formed as time passes through a day from dawn to dusk, or through a year from spring to winter. Written as a response to a stainless steel wire sculpture by Japanese artist Aiko Miyawaki, also called *Utsurohi*, the work features quivering, delicate lines and gradually shifting rhythmic patterns and layers of sound.

2,883rd Concert

April 4, 2012

Wednesday, 12:10 pm

West Building Lecture Hall

Ayano Ninomiya, violinist

Timothy Lovelace, pianist

Paul Hindemith (1895–1963)

Sonata in E-flat Major for Violin and Piano, op. 11, no. 1 (1918)

Frisch

Im Zeitmaß eines langsamen, feierlichen Tanzes

Tōru Takemitsu (1930–1996)

Distance de fée (1951)

Béla Bartók (1881–1945)

Sonata no. 2 for Violin and Piano, BB 85 (1922)

Molto moderato

Allegretto

Claude Debussy (1862–1918)

Sonata for Violin and Piano (1915)

Allegro vivo

Intermède: Fantasque et léger

Finale: Très animé

The Musicians

AYANO NINOMIYA

A top prizewinner in the 2003 Walter Naumburg International Competition, violinist Ayano Ninomiya joined the Ying Quartet in 2010 as first violinist and associate professor of violin and chamber music at the Eastman School of Music at the University of Rochester. She is also a winner of the Tibor Varga Competition and the recipient of numerous awards, including the S&R Washington and Lili Boulanger Memorial Awards. Making her National Gallery of Art recital debut this afternoon, Ninomiya's upcoming performances include recitals in Tokyo and at New York City's Lincoln Center. She also makes return appearances at the Kingston, Lenape, and Moab festivals, in addition to east and west coast performances with the Ying Quartet. Chosen for the 2009 Young Performers Career Advancement program by the Association of Performing Arts Presenters, her debut recital at Weill Recital Hall at Carnegie Hall was described as "deeply communicative and engrossing" (*New York Times*). Under the auspices of Astral Artists, whose national auditions she won in 2003, she has given recitals at Merkin Hall in New York as well as in Philadelphia and Munich, Germany. As the recipient of the 2005 Beebe Fellowship, Ninomiya lived in Budapest, Hungary, for two years, where she studied at the Liszt Academy of Music and researched scores at the Bartók Archives. She attended the Marlboro and Ravinia festivals for several summers, and subsequently was invited to perform on their national and international tours.

Ninomiya graduated magna cum laude with a joint degree in music and French from Harvard University before pursuing a degree from the Juilliard School of Music. Her teachers include Michele Auclair, Miriam Fried, Hyo Kang, Robert Mann, and Eszter Perenyi. She has been a volunteer tutor for at-risk high school students at the East Harlem Justice Center, a volunteer teacher's assistant at the Lighthouse Music School in Manhattan, and has led several Elderhostel programs in New York and Boston. When not playing or teaching, she enjoys practicing the Japanese martial art Aikido.

TIMOTHY LOVELACE

Highly active as an ensemble pianist, soloist, and conductor, Timothy Lovelace has appeared with Miriam Fried, Alban Gerhardt, Christine Goerke, Nobuko Imai, Emma Johnson, Pekka Kuusisto, Joe Lovano, Robert Mann, Charles Neidich, the Pacifica String Quartet, Hila Plitmann, and Paquito D’Rivera. For thirteen years, he was a staff pianist at the Ravinia Festival’s Steans Institute, where he played in the classes of Barbara Bonney, Christoph Eschenbach, Thomas Hampson, Christa Ludwig, and Yo-Yo Ma, among others. A proponent of new music, Lovelace has performed under the supervision of composers Elliott Carter, John Corigliano, Leon Kirchner, Lowell Liebermann, Thea Musgrave, Gunther Schuller, and Judith Lang Zaimont, and presented the world premiere of Osvaldo Golijov’s *Third World*. He has recorded for the Albany, Blue Griffin, Boston Records, and MSR labels. Lovelace currently heads the collaborative piano program at the University of Minnesota. His principal teachers include Harold Evans, Gilbert Kalish, Donna Loewy, and Frank Weinstock.

Program Notes

In composing his first sonata for violin and piano, Hindemith began to move away from the influence of Johannes Brahms, the model for his earliest compositions. The concise two-movement format is a departure, as are the abrupt and pithy dynamic changes, the sharply injected dissonances, and the introduction of rhythms from the world of dance. The sonata is also marked by an absence of rubato, a treasured aspect of the music of Hindemith’s romantic forebears. Reaching back beyond the nineteenth century for established forms, the composer uses two that were common in the eighteenth century: sonata form in the first movement and rondo form in the second.

Twenty-one-year-old Tōru Takemitsu was still in pursuit of his stylistic identity when he wrote *Distance de fée* in 1951. The piece shows the strong influence of Messiaen and Debussy, both of whom had looked eastward for inspiration. Distance and proximity are underlying themes that are explored and combined but not reconciled. Some interpreters see Takemitsu reaching toward the the haiku-like reconciliation that is the hallmark of his later work. He was often quoted as saying: “I’d like to produce sounds that are as intense as silence.”

The two movements of Béla Bartók’s second violin sonata are meant to be played without pause, making it in effect a single-movement work. A lone low note from the piano sets the stage for a lurching solo violin improvisation in the style of a Romanian *hora lunga* (a circle dance of extended length). The piano returns with gusto, not so much as accompaniment but as sparring partner. Throughout the sonata chords are mostly not recognizable as major or minor, melodies are atonal, and the pulse is irregular. At several points, the violinist is called upon to play without vibrato, producing an ethereally cool and distant sound. The second movement (Allegretto) begins with a more aggressive repeated piano rhythm followed by a pizzicato response from the violin. A brash dance ensues, marked by flurries of violin notes and big-fisted piano chords in both hands. The improvisatory character encountered in the

first movement continues as the work changes from quiet and thoughtful to stormy and strident, following the traditional Hungarian dance patterns of *lassu* and *friss*. The understated ending is as emotional and expressive as any in the violin repertory.

Dedicated to violinist Jelly d'Arányi, niece of famous violinist Joseph Joachim, the second sonata was an object of great pride for Bartók, who, in a 1924 letter to his publisher, issued a *caveat* to other violinists who might approach it: "The violin part . . . is extraordinarily difficult, and it is only a violinist of the top class who has any chance of learning [it]."

Debussy had plans to compose six sonatas for solo instrument and piano, but was able to complete only three before failing health made composition difficult for him—fortunately for violinists, he completed the *Sonata for Violin and Piano*. For a time before the sonata was released for publication, Debussy held back the first movement (Allegro vivo), intending to provide an alternative, but later he relented and allowed it to be published. The second movement, marked "Fantastic and light," takes an ironic approach to the violin's established lyrical role as a solo instrument. The third movement (Très animé—very animated) refers briefly to a theme from the first movement, then launches into a spirited rondo.

2,884th Concert

April 11, 2012

Wednesday, 12:10 pm

East Building Auditorium

JACK Quartet

Christopher Otto and Ari Streisfeld, *violinists*

John Pickford Richards, *violist*

Kevin McFarland, *cellist*

Performed without intermission

Toshio Hosokawa (b. 1955)

Silent Flowers (1998)

Blossoming (2007)

Charles Ives (1874–1954)

String Quartet no. 2 (1911–1913)

Discussions (Andante moderato; andante con spirit; adagio molto)

Arguments (Allegro con spirito)

The Call of the Mountains (Adagio; andante; adagio)

The Musicians

The JACK Quartet has made a lasting impression on audiences worldwide, demonstrating “explosive virtuosity” (*Boston Globe*) and “viscerally exciting performances” (*New York Times*). Alex Ross of the *New Yorker* hailed their performance of Iannis Xenakis’ complete string quartets as being “exceptional” and “beautifully harsh.” The quartet has performed to critical acclaim at France’s Les Flâneries Musicales; Germany’s Donaueschinger Musiktage, Internationale Ferienkurse für Neue Musik, and Ultraschall Festival für Neue Musik; Italy’s La Biennale di Venezia, Mexico’s Festival Internacional Cervantino; Switzerland’s Lucerne Festival and The Netherlands’ Muziekgebouw aan ‘t IJ as well as repeat engagements at Carnegie Hall, Philadelphia’s Kimmel Center, and the Library of Congress.

Violinists Christopher Otto and Ari Streisfeld, violist John Pickford Richards, and cellist Kevin McFarland met while attending the Eastman School of Music, discovering not only that they could play well together but also that the first letters of their first names could be arranged to spell yet another common first name, and choosing that name for their quartet. Since then, they have studied with the Arditti Quartet, Kronos Quartet, Muir String Quartet, and members of the Ensemble Intercontemporain. Focused on the commissioning and performance of new works, the quartet has collaborated with Caleb Burhans, Aaron Cassidy, James Dillon, Beat Furrer, Georg Friedrich Haas, Toshio Hosokawa, György Kurtág, Helmut Lachenmann, Matthias Pintscher, Wolfgang Rihm, and Elliott Sharp, among other composers.

JACK has led workshops with young composers on many university campuses, including Carnegie Mellon, Columbia, Northwestern, Princeton, and Yale; the universities of Iowa, Wisconsin, Buffalo, Illinois, and Washington; and the Eastman and Manhattan schools of music. In addition to working with composers and performers, JACK seeks to broaden and diversify the potential audience for new music through educational presentations designed for a variety of ages, backgrounds, and levels of musical experience.

Program notes

Toshio Hosokawa’s *Silent Flowers* has as its point of departure *ikebana*, the Japanese art of flower arranging. With a reference to clustering of flowers, the composer builds clusters of sound through glissandi, harmonics, pitchless scrapes, and other unusual string techniques, each of which recedes slowly to silence. After setting the scene with sounds that might not evoke the gentle beauty of flowers, he surprises the listener (as the *ikebana* practitioner surprises the viewer) with a totally unexpected sonority—strands of harmonic-filled clusters that evaporate into high pitch at the end of the work. *Blossoming*, intended as a musical realization of a lotus flower blossoming on the surface of a pond, develops organically, like the flower, from a single sustained note played by the strings, barely audible at the opening but growing and holding for minutes on end. Lower notes depict what is under the water and the higher notes what lives above. Shimmering, oscillating passages suggest the buzzing of insects. A biography of Toshio Hosokawa appears on page 11 of the festival brochure.

As he finished the manuscript for his Second String Quartet, Charles Ives added a typically ironic subtitle:

“S[trung] Q[uartet] for 4 men—who converse, discuss, argue (in re: ‘Politick,’ fight, shake hands, shut up)—then walk up the mountain side to view the firmament!”

Ives considered the *Second String Quartet* to be one of his best works, but in his memoirs, he ruefully admitted that “the old ladies (male and female) don’t like it anywhere at all. It makes them mad.”

He goes on to explain the origins of the quartet:

“It used to come over me . . . that music had been, and still was, too much an emasculated art. . . . String quartet music got more and more trite, weak, and effeminate. After one of those Kneisel Quartet concerts in the old Mendelssohn Hall, I started a string quartet score, half mad, half in fun, and half to try out, practice, and have some fun making those men fiddlers get up and do something like men.”

The first nine-tenths of the quartet can be heard as Ives lashing out at the conservative musical establishment that rejected him, and confronting it head on. The final Adagio section of the third movement, however, is laced with romantic transcendentalism. The conflict presented thus far resolves itself with the a shaking of hands and a “walk up the mountain side to view the firmament.”

Inclined to borrow tunes from the American folk tradition and from familiar passages in European masterworks, Ives included, in the first movement, “Columbia, Gem of the Ocean,” “Dixie’s Land,” “Marching Through Georgia,” and “Turkey in the Straw;” in the second movement, “Massa’s in De Cold, Cold Ground” and themes from Beethoven’s *Ninth Symphony*, Brahms’ *Second Symphony*, and Tchaikovsky’s *Sixth Symphony*; and in the third movement, the hymn tunes “Bethany,” “Nettleton,” and “Westminster Chimes.”

2,885th Concert

April 13, 2012

Friday, 12:10 pm

West Building Lecture Hall

Yoko Owada, flutist

David Ballena and Laura Swartz, pianists

Lee Hinkle and Eric Plewinsky, percussionists

“A Japanese Musical Meditation”

Kyotaka Sakata

At Dusk

Ka Sho (Flower Bell)

Atsuhiko Shiraishi

Kaze-no-Ne (Wind Spiritual)

Cherry Blossom — River

Moon — Flower

Dancing Sparrows

Laura Swartz

Meditation

Pie Jesu

Come, Dance with Me

Sakata

Yuki Mai (Snow Dance)

This concert is sponsored by Toshiba

The Musicians

YOKO OWADA

Flutist Yoko Owada has been performing in public since she was a fourteen-year-old student at Toho Gakuen Music High School, which she attended after graduating from the Karuizawa Music Summer School and Festival. She also studied at the Conservatoire National Supérieur de Musique in Paris and the Musikhochschule in Freiburg, Germany. Among her master teachers were Liliko Hayashi, Tadashi Mori, Aurele Nicolet, and Jean-Pierre Rampal. Owada played her New York debut at Carnegie Hall in 1980, winning first place in the East and West Artists Audition for Young Performers.

Beginning in the 1990s, Owada explored music from a more spiritual standpoint, based on travels and research in Egypt, Greece, and Turkey. While in retreat in the hills of Karuizawa, Japan, she developed programs such as “The Flute and Yugen” (for performance in connection with Nō drama); “Beautiful Rituals: From Heaven’s Memory;” and “Beautiful Rituals: Messages from Time Immemorial.” During this period she expanded the frontiers of flute music, collaborating not only with Japanese composers but also prestigious performers and composers from the United States and other countries. She was invited by Japanese cultural institutes in Germany, Israel, Italy, and the Middle East to introduce Japanese music in those countries, and by the medical department of Tokyo University to join in their research on the relationship between qualities of sound and the human brain. Since 2000, she has further broadened her approach to music-making by incorporating lessons learned from her study of psychology and education at the Japan-Aspen Institute and the Open University Faculty of Liberal Arts, from which she received a master’s degree in psychology and education in 2011.

Yoko Owada has created today’s Japanese music meditation as a salute to the exhibition *Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū (1716–1800)* and to the 2012 Cherry Blossom Festival in Washington, with the hope that friendship between the peoples of Japan and the

United States will continue to grow through the next hundred years. She extends special thanks to her costumer, Kikuko Ogata; translator Yasuko Sato; composer Laura Swartz; and Stephen Ackert, Ellen Bryant, and Izumi Seki, all of whom provided ongoing logistical support.

DAVID BALLENA

A native of Peru, David Ballena received his early training at the Conservatorio Nacional de Música in Lima. While still a student, he was awarded first prize in the piano competition organized by the conservatory and performed with Peru’s Orquesta Sinfónica Nacional. Recipient of a doctor of musical arts degree from the University of Maryland, Ballena studied with Lee Luvisi and Rita Sloan. As an Aspen Festival Fellow, Ballena’s teachers included Victor Derevianko, Joseph Kalichstein, Anton Nel, and Emilio del Rosario. Recent recital appearances include debuts at Carnegie Hall and the Kennedy Center as well as concerts at the American Piano Festival and Happy Birthday Mozart at the Clarice Smith Performing Arts Center, the Aspen Festival’s Festival of Tangos, and the Friday Noon Concert Series at the Arts Club of Washington. He has also been heard at La Maison Française in Washington, Howard County Community College’s Montebaro Recital Hall, the Pontificia Universidad Católica del Perú, and the University of Montana.

LEE HINKLE

A percussionist and baritone vocalist whose playing has been called “rock-steady” by the *Washington Post*, Lee Hinkle has performed with the National Symphony Orchestra and toured with Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. With several CDs to his credit, Hinkle’s recordings can be heard on the Capstone Records, Town Hall Records, and C. F. Peters Corporation labels. A lecturer in percussion at the University of Maryland, he directs the university’s percussion ensemble.

ERIC PLEWINSKI

Active as a percussionist in the Washington, DC, area and previously in Florida, Eric Plewinski received his bachelor of music degree from the University of South Florida as a pupil of former Florida Orchestra principal percussionist Robert McCormick. In addition to performing regularly with the Congressional Chorus, the McLean Orchestra, and the National Symphony Orchestra, he is frequently heard with the Great Noise Ensemble and the Inscape Chamber Orchestra. Currently pursuing his master of music degree at the University of Maryland, College Park, as a pupil of F. Anthony Ames, Jauvon Gilliam, and Lee Hinkle, Plewinski maintains a website at www.EricPlewinski.com.

LAURA SWARTZ

The recipient of a bachelor of science in music education degree from Indiana University of Pennsylvania and a master of fine arts degree in music from Montclair University in New Jersey, composer Laura Swartz has devoted her career to teaching and serving as organist and choir director in schools and churches in Pennsylvania, New Jersey, and Virginia. Turning to composing in 1995, she has produced, among many other works, a collection of short pieces for piano and flute based on *The Animals*, poems translated from Japanese to English by Her Imperial Highness, Empress Michiko of Japan. In 2004 Swartz had the honor of playing *The Animals* for the empress in a private concert and appearing as guest lecturer and performer at the Karuizawa Summer Music School and Festival.

Laura Swartz and Yoko Owada met in 1999, when Owada's son, Kei, was one of Swartz's students at the Congressional Schools of Virginia. Their first concert together was for Kei's pre-kindergarten class. Swartz considers Yoko Owada not only a valued friend, but also her muse, with whom she is honored to share this special Cherry Blossom Festival.

Program Notes

Kanae Yamaoka, a mutual friend of Yoko Owada and Atsuhiko Shiraishi, provides the following meditations for the three parts of *Kaze-no-Ne* (Wind Spiritual):

1. Sakura-gawa (Stream Covered with Cherry Blossom Petals)

The wind brings the seasons. In the spring, the cherry blossom buds will swell, streams will babble, blue skies will haze, and bamboo shoots will sprout in the hills of the countryside. In due time, the wind will scatter the petals of the cherry blossoms into the streams, tinting them with pink. The streams will proceed lightheartedly toward summer, gaining strength.

2. Gekka (Ray of Moonlight)

At night, when we need to rest our bodies and souls, the moon radiates its soft and silky light equally to everything on earth. The flute's pure and gleaming tone radiates mercy to all on earth from the universe far beyond the night sky, like a ray of moonlight, noble and unapproachable.

3. Mai-suzume (Dancing Sparrows)

The joy of harvest in autumn is shared among all countries in the world. Sparrows can be seen enjoying themselves in the fields after harvest. Sparrows often appear in old Japanese tales from time immemorial. Since ancient times, the residents of Sendai City, one of the areas hit by the March 2011 earthquake and tsunami, perform a traditional "sparrow dance" at festivals and other special occasions. Apparently, it derives from a jumping dance performed by stone masons from Europe, who helped in the construction of Sendai Castle around 1603. It is one of the most familiar dances among the Sendai citizens and is performed at the festivals there. The composition is full of vigor, with a light dialogue between the flute and the piano. The recurring rhythm of "tattaka-ta" brings joy to the listeners' hearts."

Composer Kyotaka Sakata provides the following commentary on *Ka Sho* and *Yuki Mai*:

“Ka Sho” is based on a poem by the revered Japanese poet Basho Matsuo (1644–1694): “Just as the last sound of the temple bell leaves behind reverberations in the dusk, it fades completely with the fragrance of flowers floating in the air. It is as if the fragrance is vibrating, the flower having taken the place of the bell, and the scent the place of the sound. Are they not the same, I wonder?” Enchanted by the poem, and with these thoughts in mind, I invented a new Japanese word — *ka sho* (flower bell) — for the title of a new piece. . . . The first performance [took place] in 1993 in Bucharest at the Third International Contemporary Music Week of Romania, performed by flutist Yoko Owada. . . . A revised version was performed later that same year at the opening of the Shizuoka Media Hall by Owada-san, Nō dancer Hideo Kanze, and pianist Yuko Maehashi.

Yuki Mai (Snow Dance) has an infinite number of aspects. At times silent and gentle, at times ferocious and devilish. I wonder if there are things deep in all of us waiting to burst forth. The first performance of *Yuki Mai* was presented by Yoko Owada and percussionists Momoko Kamiya and Keiko Nishikawa on October 30, 1993 [in] concert at the Tessenkai Nō Theater [in Tokyo, Japan].

2,886th Concert

April 15, 2012

Sunday, 6:30 pm

East Building Auditorium

Billy Fox and the Kitsune Ensemble

Billy Fox, *director and composer*

John Savage, *flute*

Miki Hirose, *trumpet*

Arun Luthra, *clarinet*

Christopher Hoffman, *cello*

Yayoi Ikawa, *piano*

Yoshi Waki, *bass*

Arei Sekiguchi, *drums*

Benjamin Gaspard and Hitomi Nozawa, *dancers and choreographers*

Liz Schreiber, *set designer*

Billy Fox

Amanogowa (2010)

Hanarebanare (Separation)

Uchu (Outer Space)

Tentei (Sky King)

Orihime (Weaving Princess)

Ten No Mai (Heaven's Dance)

Hikoboshi (Cow Herder Star)

Tanabata (Evening of the Seventh)

The Musicians

Taking its name as a word play on the Japanese word for fox (*kitsune*), the Kitsune Ensemble specializes in compositions and improvisations inspired by the arts, cultures, and history of Japan. Comprised of Japanese and American musicians based in New York City and directed by composer Billy Fox, the ensemble has performed in the Washington area at the Kennedy Center and the Planet Arlington world music series, and in New York City at the experimental theater festival Spring Fever and the New York Center for Art and Media Studies. A member of the Asian American Arts Alliance, the Kitsune Ensemble has received grants from the Japan Foundation and the Lower Manhattan Cultural Council.

Originally trained as a drummer and percussionist, ensemble director and composer Billy Fox has performed in idioms ranging from avant-garde jazz to mambo, Latin jazz, R&B, hip hop, rockabilly, and hardcore punk. He has recorded with Richmond, Virginia's avant-groove band Hotel X; Nashville's roots rock act Last Train Home; and Washington, DC punk legend United Mutation.

Awarded grants from the American Composers Forum, Fox also received commissions from the Puffin Foundation and the MacPhail Center for Music. A member of the CARTwheel Initiative, a small team of artists who traveled in December 2011 to Sri Lanka to mentor children with PTSD, Fox has two releases on Clean Feed Records—*The Uncle Wiggly Suite*, featuring members of the Kitsune Ensemble and double bassist Mark Dresser; and *Dulces*, featuring jazz as influenced by African, Asian, and Middle Eastern music.

Program Notes

Amanogawa melds experimental and traditional musical and theatrical techniques to explore subtexts of the ancient Tanabata legend. It received its world premiere on December 17, 2010, at the Center for Art and Media Studies in New York City, performed by the Kitsune Ensemble under the direction of theatrical director and designer Tomi Tsunoda.

Japan's annual Star Festival, Tanabata (Evening of the Seventh), is based on an ancient tale of Orihime (the Weaving Princess, associated with the star Vega) and Hikoboshi (the Cow Herder, associated with the star Altair). The lovers are banished to opposite sides of Amanogawa ("The River of Heaven," or the Milky Way) by Orihime's father Tentei (Sky King), after their bliss causes them to neglect their duties. Orihime is so despondent at being separated from Hikoboshi that Tentei mercifully allows the couple to cross the Milky Way and reunite for one day each year. Tanabata is considered a time of hope and renewal in Japan, and celebrations include writing out wishes on colorful pieces of paper (Tanzaku). Some interpreters see a subliminal message in the story, which is revealed when one asks questions such as: "Is Tentei really so merciful in allowing the lovers this single day together?" and "Wouldn't their reunion be as much a curse as a blessing, considering that every moment together brings them closer to another year of separation?" In this interpretation, the Tanabata legend can be read as an indictment of societal constraints that keep people from their true desires.

For this evening's performance, the Kitsune Ensemble is joined by Benjamin Gaspard (Hikoboshi) and Hitomi Nozawa (Orihime). Blurring the lines between dance and theater, the dancers construct an installation representing the Milky Way (created by set designer Liz Schreiber) and interact with the musicians. As they reconfigure the stage, they assume the guises of *kuroko*, the black-shrouded stagehands of Kabuki theater and Bunraku puppetry. In *Amanogawa*, the tasks of *kuroko* become integral to the total artistic experience, rather than remaining discrete and purely functional. This nontraditional approach to *kuroko* was inspired by Masahiro Shinoda's landmark 1969 film *Shinju: Ten No Amijima* (Double Suicide).

2,887th Concert

April 20, 2012

Friday, 12:10 pm

West Building Lecture Hall

Claire Huangci, pianist

Frédéric Chopin (1810–1849)

Ballade no. 1 in G Minor, op. 23 (1836)

Robert Schumann (1810–1856)

Symphonic Etudes, op. 13 (1834–1837)

Pyotr Ilyich Tchaikovsky (1840–1893)

Sleeping Beauty Suite

Arranged for piano solo by Mikhail Pletnev (b. 1957)

Dance of the Pages

Visions

Silver Fairy

Grand Pas de deux

Singing Canary

Finale

The Musician

CLAIRE HUANGCI

Born in Rochester, New York, twenty-one-year-old pianist Claire Huangci won the 2006 Hamamatsu International Piano Competition, as well as numerous prizes in Europe and the United States. In 2009 she won the European Chopin Competition in Darmstadt, Germany, and received the Orpheum Music Prize in Zurich, Switzerland. In 2010 she was awarded first and special prizes at the Eighth National Chopin Competition in Miami, and the following year she won the second prize and the prize for the youngest finalist at Germany's ARD Music Competition.

In demand as a concerto soloist, Huangci performed recently with the Animato Philharmonie, the Brandenburgisches Staatsorchester, and the Frankfurter Radio Sinfonieorchester, as well as the Chinese Philharmonic, Moscow Radio Symphony, Philadelphia, Saint Petersburg Symphony, and Stuttgart Radio Symphony orchestras. She has appeared in recital in Frankfurt, Geneva, Karlsruhe, Lyon, and Paris, and has been featured at numerous international festivals, including the Antibes Generation Virtuoses, Chopin Duszniki, Menuhin, and Nomus festivals. She was the subject of a 2010 video profile on the Deutsche Welle television network.

A student at the Curtis Institute of Music in Philadelphia from 2003 to 2007, Claire Huangci now studies under Arie Vardi at the Hochschule für Musik in Hannover, Germany.

Program Notes

According to most authorities on the works of Chopin, it is possible that his first *ballade* for solo piano was inspired by an epic poem by Adam Mickiewicz (1798–1855). The poem tells the story of Konrad Wollenrad, a young Lithuanian prince who is captured and then adopted by a knight of the Red Cross in the late fourteenth century. The boy subsequently escapes and returns to his native land, only to find himself sent back among the enemy knights as a spy. In the end, he dies a traitor's death. The melancholy episodes in the ballade may refer to the young prince's longing for his homeland, but it is likely that what is being expressed is also the exiled composer's longing for his native Poland.

Begun when the composer was twenty-four years old and finished three years later, Robert Schumann's *Symphonic Etudes*, op. 13, is a work for pianists of superior technique and stamina. Functioning as variations on a theme, the etudes run the gamut from capricious through clamorous to highly poetic and sensuous. Modern editions contain seventeen variations, an additional five having been added by Johannes Brahms after Schumann's death from manuscripts that had not been published in Schumann's lifetime.

Completed in 1889, Tchaikovsky's ballet *The Sleeping Beauty* had its premiere in January 1890 at Saint Petersburg's Mariinsky Theater, enjoying immediate popular success. Composer and conductor Mikhail Pletnev has transcribed six of the less familiar dances from the orchestral score for the suite on today's program. The "Dance of the Pages" is one of the ensemble dances included in the festive celebration of Princess Aurora's sixteenth birthday, with which Act I of the ballet begins. "Visions" comes from Act II, in which the Princess is already asleep, but is seen dancing in visions by Prince Désiré, who will eventually rescue her. The Silver Fairy is one of four fairies—the others are Gold, Sapphire, and Diamond—who dance a jubilant *pas de quatre* in Act III, having learned that the sleeping princess

has been revived. There are numerous *pas de deux* (duos) in every ballet, but in *The Sleeping Beauty* the "Grand Pas de deux" is reserved for Princess Aurora and Prince Désiré, as their wedding is celebrated in Act III. In the full version of *The Sleeping Beauty*—rarely performed, due to its length—Act I is not the beginning of the ballet. There is also a prologue, for which the setting is Aurora's baptism. One of the marvels of that event is "The Singing Canary," a bird that also dances, of course.

2,888th Concert

April 22, 2012

Sunday, 6:30 pm

West Garden Court

National Gallery Orchestra

Chosei Komatsu, *guest conductor*

Charles Wetherbee, *violinist*

Performed without intermission

Tōru Takemitsu (1930–1996)

Waltz (1996)

Joe Hisaishi (b. 1950)

Divertimento for String Orchestra

Korine Fujiwara (b. 1967)

The Storyteller (2011)

Concerto for Violin and String Orchestra

Prologue and Narrative

Adagio

Introduction; allegro; epilogue

World Premiere Performance

The Musicians

NATIONAL GALLERY OF ART ORCHESTRA

The National Gallery of Art Orchestra was founded in 1943 and initially consisted of approximately twenty-five players drawn from the National Symphony Orchestra. Gradually growing in numbers, the Gallery orchestra eventually reached the size and status of a large chamber orchestra. The ensemble has undertaken the full range of chamber and symphonic repertoire and has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives' *Symphony no. 1* under the direction of Richard Bales; the 1990 premiere of Daniel Pinkham's *Symphony no. 4* under George Manos; and the 2007 premiere of John Musto's *Later the Same Evening: An opera inspired by five paintings of Edward Hopper*, under guest conductor Glen Cortese. Other guest conductors who have appeared with the orchestra in recent years include Bjarte Engeset, Vladimir Lande, George Mester, Otto-Werner Mueller, and José Serebrier.

CHOSEI KOMATSU

Appointed conductor laureate of the Orquesta Sinfónica Nacional de Costa Rica in 2010, Chosei Komatsu also continues in the same capacity with Japan's Central Aichi Symphony Orchestra. He previously held the posts of principal conductor of the Tokyo Philharmonic Orchestra and Japan Shinsei Symphony Orchestra, music director of the Takefu International Music Festival, music director of the Kitchener-Waterloo Symphony and Canadian Chamber Ensemble, and principal guest conductor of the Lviv State Opera and Ballet. He also served as associate conductor of the Baltimore Symphony Orchestra and Exxon/Arts Endowment Conductor of the Buffalo Philharmonic Orchestra.

Komatsu has guest conducted some of the world's finest orchestras, including the Bolshoi Opera Theater Orchestra, Kölner Rundfunk-Sinfonie-Orchester, L'Orchestre Symphonique de Montréal, Norddeutsche Philharmonie Rostock, and Orquesta Sinfónica de Venezuela, as well as the Japan

Philharmonic, Kiev National Philharmonic, Moscow Radio Symphony, Prague Radio Symphony, Saint Petersburg Symphony, and Seoul Philharmonic orchestras.

Komatsu's many recordings include his two most recent CDs with Orchestra Ensemble Kanazawa, released on Sony Classical. His 2004 recording of Akira Senju's piano concerto *Shukumei*, with the Japan Philharmonic Orchestra and Kentaro Haneda, remains the best-selling classical CD in the history of Japan. Komatsu has also recorded for the Columbia, BMG-Victor, EMI, and CBC labels.

A native of Japan, Chosei Komatsu earned a bachelor of literature degree in aesthetics from Tokyo University and a doctorate in orchestral conducting from the Eastman School of Music. He appears at the National Gallery by arrangement with Parker Artists, www.parkerartists.com.

CHARLES WETHERBEE

A native of Buffalo, New York, violinist Charles Wetherbee gave his first performances at age six. A graduate of the Curtis Institute of Music, he studied with Aaron Rosand. He made his debut with the Buffalo Philharmonic Orchestra under Symon Bychkov, and since then has performed with the Alexandria Symphony Orchestra, the Concerto Soloists of Philadelphia, the Minnesota Symphonia, the National Repertory Orchestra, the National Symphony Orchestra under Mstislav Rostropovitch, and the Symphony Orchestra of the Curtis Institute. In 1990 he traveled to the Middle East to perform for the men and women of the United States Armed Forces.

A devoted chamber musician, Wetherbee is a founding member of Opus 3, a piano trio based in Washington, DC, with which he has performed several times at the National Gallery. In 2009 he performed the Washington premiere performance of James Aikman's *Waves* with the National Gallery Orchestra. Newly appointed to the violin faculty of the College of Music of the University of Colorado at Boulder, Wetherbee is a founding member of the High Street Four Quartet and the National Quartet.

Program Notes

Tōru Takemitsu's unusual *Waltz* (Warutsu) was written as a score for the 1996 film *Tanin no kao* (The Face of Another). The story follows a businessman, Okuyama, whose face is severely burned in an unspecified work-related accident. Given a new face in the form of a lifelike mask, the protagonist finds that his impulses have changed with his face, and he sinks into a life of dissolution. A study in paradox, the music is at once lively yet melancholic, cheerful yet with a tragic undertone, and well suited to the anomalies of the film plot.

Known professionally as Joe Hisaishi, Mamoru Fujisawa is a composer with more than one hundred works to his credit. Six-time winner of the Japanese Academy Award for best music between 1992 and 2011, he also received the 48th Newcomer Award in 1997 from Japan's Ministry of Education (Public Entertainment Section). Hisaishi's music explores and incorporates minimalist, experimental electronic, European classical, and Japanese classical genres. *Divertimento for String Orchestra* is the third movement of Hisaishi's *Sinfonia for Chamber Orchestra*, composed early in his career, when he was following a minimalist path.

A Japanese American born in Montana, Korine Fujiwara grew up in a family of traditional folk artists, and credits her early experiences at family gatherings where relatives played and improvised music together as having a profound impact on her musical journey. Her works often contain fragments, melodies, and sounds reminiscent of this family tradition. The recipient of multiple commissions, including works for chamber ensembles and choruses, concerti, and music for modern dance, she holds degrees from the Juilliard School of Music and Northwestern University, where she studied with Joseph Fuchs and Myron Kartman, respectively. A founding member of the Carpe Diem String Quartet, with whom she performs and tours regularly, and a member of the honorary society Pi Kappa Lambda, she has received many awards and prizes, including the Fetzer Prize for outstanding performance, the Hjalmer and Emma Kivekas Award, and the Raymond Cerf Memorial Scholarship in Violin.

2,889th Concert

April 25, 2012

Wednesday, 12:10 pm

West Building Lecture Hall

Robert Henry and Yoshikazu Nagai, pianists

Performed without intermission

Part I (Performed by Robert Henry)

Sergei Prokofiev (1891–1953)

Prelude in C Major, op. 12, no. 7

Maurice Ravel (1875–1937)

Jeux d'eau

Prokofiev

Scherzo and March from The Love for Three Oranges, op. 33

Frédéric Chopin (1810–1849)

Five Etudes in F Major

op. 10, no. 9

op. 25, no. 2

op. 25, no. 3

no. 1 from *Trois nouvelles Études*

op. 10, no. 8

Chopin

Polonaise in A-flat Major, op. 53 (“Heroic”)

Part II (Performed by Yoshikazu Nagai)

Domenico Scarlatti (1685–1757)

Sonata in D Major, K. 96

Sonata in F Minor, K. 466

Sonata in A Major, K. 436

Franz Schubert (1797–1829)

Gretchen am Spinnrade, S. 558

Arranged for piano solo by Franz Liszt

Franz Liszt (1811–1886)

Mephisto Waltz no. 1

The Musicians

Today's concert brings to culmination a theme that has been one of the guiding principles in organizing the National Gallery Cherry Blossom Music Festival—presenting young Japanese musicians who have won important music competitions in the United States, and young American performers who have won important music competitions in Japan. Previous concerts in the festival presented Ayano Ninomiya (2003 Walter Naumburg International Competition) and Claire Huangci (2006 Hamamatsu International Piano Competition). In the case of the 2002 Washington International Competition, sponsored by the Friday Morning Music Club Foundation, Inc., there were two first prize winners, one American and one Japanese, and the Gallery is proud to present them on one stage today as a celebration of Japanese-American cooperation and collaboration.

ROBERT HENRY

Hailed for his “rapturous and texturally refined playing” (*Gramophone Magazine*), Robert Henry is an internationally distinguished pianist, winning universal acclaim as orchestral soloist, recitalist, accompanist, and chamber musician. Recent highlights of his career include his London debut at Wigmore Hall in July 2011 and concert tours throughout England, Italy, Nova Scotia, and the United States. Much in demand as a collaborative pianist and chamber musician, he has appeared with tenor Sergio Blazquez, soprano Mary Ann Hart, the Pacifica Quartet, and cellist Shauna Rolston, and has worked with conductors Donald Runnicles, Stefan Sanderling, and Robert Spano. In response to Hurricane Katrina, he coordinated and performed in the 2006 “Pianists for New Orleans” tour of the United States, raising over \$100,000.

Winner of the gold medal in four international piano competitions, Henry has also garnered prizes for best performance of a twentieth-century work and best performance of a commissioned work. In 2010 he released his debut CD, *Twelve Nocturnes and a Waltz*. A documentary about his recording experience won two 2010 Telly Awards. Educated at the Cleveland

Institute of Music, the Glinka Conservatory in Saint Petersburg, Russia, and the University of Maryland, where he earned the doctor of musical arts degree, Henry has been featured in *American Music Teacher*, *Gramophone*, and *Clavier* magazines and has served as clinician and juror for state, regional, and national conventions and competitions of the Music Teachers National Association. Currently the artistic director of the Great Performances Concert Series in Highlands, North Carolina, Robert Henry maintains a website at www.roberthendry.org.

YOSHIKAZU NAGAI

Praised by audiences and critics alike for his fresh interpretations and dramatic presentation style, Yoshikazu Nagai has performed as soloist and chamber musician in Shanghai Concert Hall in China, Carnegie Recital Hall in New York, National Recital Hall in Taiwan, and the Kennedy Center Terrace Theater, National Gallery of Art, and the Phillips Collection in Washington, DC. Additional cities in which his recitals have been heard include Beijing, Chicago, Hong Kong, New Orleans, San Antonio, San Francisco, Seattle, Shanghai, and Singapore. Nagai has appeared at the Aspen, Sarasota, and Spoleto music festivals, and his performances have been broadcast on National Public Radio's *Performance Today*, RAI (Italian National Television), and Hong Kong National Radio. In addition to the 2002 Washington International Piano Competition, Nagai won top prizes at the San Antonio, Missouri Southern, New Orleans, and Concert Artists Guild International music competitions as well as the Liszt Prize and the svvc Performance Prize at the IBLA Grand Prize International Piano Competitions.

Currently a professor of piano and chamber music at the San Francisco Conservatory of Music, Nagai is also on the summer faculty at the Eastern Music Festival and School and a former piano faculty member at the Interlochen Arts Academy. This summer he will join the faculties of the Amalfi Coast Music Festival in Italy and the Shanghai International Piano Festival. Recognized by the National Foundation for Advancement in the Arts for excellence in teaching, he frequently gives masterclasses and serves as a juror throughout the United States and Asia.

A former pupil of John Perry at Rice University, Nagai received his master of music degree from the Cleveland Institute of Music, where he was awarded the Malvina Podis Prize in Piano upon graduation. Other teachers include Paul Schenly, Sergei Babayan, and Duane Hulbert, with whom he has recorded the Glasunov *Fantasia for Two Pianos*, op. 99.

2,890th Concert

April 29, 2012

Sunday, 6:30 pm

West Garden Court

Kioi Sinfonietta Tokyo

Thierry Fischer, *conductor*

Yu Kosuge, *pianist*

Wolfgang Amadeus Mozart (1756–1791)

Overture to *The Marriage of Figaro* (1786)

Piano Concerto no. 22 in E-flat Major, K. 482 (1785)

Allegro

Andante

Allegro

INTERMISSION

Ludwig van Beethoven (1770–1827)

Symphony no. 3 in E-flat Major, op. 55 (“Eroica”) (1805)

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

This concert has been made possible in part by
Nippon Steel Corporation

The Musicians

KIOI SINFONIETTA TOKYO

Founded in 1995 as the resident chamber orchestra of Kioi Hall, a concert hall built to commemorate the twentieth anniversary of the Nippon Steel Corporation, Kioi Sinfonietta Tokyo (KST), has become one of Japan's foremost chamber orchestras, counting among its members leading soloists, chamber musicians, and principal players from orchestras throughout Japan. The ensemble is led by Kazuki Sawa and Mineo Suzuki, professors at Tokyo University of the Arts, and Yasunori Kawahara, solo contrabassist of the Westdeutscher Rundfunkorchester. The Sinfonietta's honorary conductor laureate is Tadaaki Otaka, who served as music advisor and chief conductor until 2003.

In addition to this final concert of the National Gallery of Art Cherry Blossom Music Festival, the KST is completing its first United States tour, which includes concerts at Harvard University's Sanders Theatre, Lincoln Center's Alice Tully Hall, and Philadelphia's Kimmel Center. In 2005 the ensemble traveled to Germany to perform as the resident orchestra of the Dresdner Musik Festspiele at the invitation of the festival's music director, Hartmut Haenchen. In 2010 the ensemble visited Seoul, Korea, as part of a cultural exchange program between Japan and Korea presented by POSCO, a Korean steel maker, and Nippon Steel Corporation.

The Kioi Sinfonietta Tokyo has released five albums showcasing a wide range of repertoire. In 2001 the orchestra released an album dedicated to the music of Tōru Takemitsu; in 2004 it recorded works by Fauré, Mendelssohn, and Respighi for RCA Victor; in 2009 Vivaldi's *The Four Seasons* with violinist Tamaki Kawakubo; and in 2010 a recording of Beethoven's *Symphony No. 5* and the overture from *The Creatures of Prometheus*, released by Exton Hybrid.

THIERRY FISCHER

Swiss conductor Thierry Fischer is in his second season as music director of the Utah Symphony Orchestra and his sixth and final season as principal conductor of the BBC National Orchestra of Wales, which he has conducted each of those six years at the BBC Proms in London. Fischer has guest-conducted the Berlin Konzerthausorchester, Ensemble Orchestral de Paris, Orchestra of the Age of Enlightenment, Orchestre National de Lyon, and Orchestre Philharmonique de Radio France, as well as the Colorado, Indianapolis, New Jersey, and West Australian symphony orchestras and the Czech Philharmonic, Philharmonia, Scottish Chamber, Swedish Chamber, and Zurich chamber orchestras. From 2008 to 2011 he was chief conductor of the Nagoya Philharmonic Orchestra, making his Suntory Hall debut in Tokyo in May 2010. Attuned to new music, Fischer regularly programs living composers such as Simon Holt, composer-in-residence at the BBC National Orchestra of Wales, and has instituted a major commissioning program for the Utah Symphony Orchestra, starting in 2012 with a cello concerto by his compatriot Michael Jarrell.

YU KOSUGE

With her superlative technique, sensitivity of touch, and profound understanding of the music she plays, Yu Kosuge has earned critical praise for her "acutely poetic sensibility... wit, drama, and effulgent lyricism." Recently invited to perform at the Salzburg Festival with Philippe Herreweghe and Camerata Salzburg, she has also played the Japanese premiere of Tan Dun's piano concerto, *Fire*, with the NHK Symphony Orchestra under the baton of the composer in Japan and a tour with the Norddeutcher Rundfunk Radio Sinfonie Orchester under Eiji Oue. A veteran of numerous performances in Asia with the Singapore Symphony and all of the major Japanese orchestras, Kosuge has worked with many of the leading European orchestras including

the Berliner Sinfonieorchester, Camerata Salzburg, Orchestre Philharmonique de Radio France, Radio-Sinfonie-Orchester Frankfurt, Radio Symphony Orchestra Finland, and Saint Petersburg Symphony Orchestra. Among the conductors with whom she has performed are Rudolf Barshai, Dennis Russell Davies, Alexander Dmitriev, Sakari Oramo, Yutaka Sado, and Seiji Ozawa.

In addition to her recent performance at the Salzburger Festspiele, Kosuge has been heard at the Bremen, Holland, Kissingen, Rheingau, and Schleswig-Holstein festivals, as well as at France's La Folle Journée de Nantes, La Roque d'Anthéron, and Lille piano festivals. Currently residing in Munich, Yu Kosuge records for Sony Classics, a collaboration that has resulted in ten CDs to date.

Program Notes

Destined to set a new world standard in opera composition, Mozart entered his prime with *Le Nozze di Figaro*. The first of his three operas written in collaboration with the great librettist, Lorenzo da Ponte, *Figaro* brought a surge in the composer's popularity across Europe. Its premiere in May 1786 left people whistling and singing its melodies in the streets of Vienna, and its tremendous influence in Prague led to the commission of *Don Giovanni*. The story of *Figaro* came from a comedy by French playwright Pierre Beaumarchais, first staged in 1784 with incidental music by Beaumarchais himself. Mozart's brisk overture, though thematically independent from the rest of the opera, perfectly suits the life-loving and free-flowing character of the whole work.

For his subscription concert series of the previous year, Mozart had composed a new piano concerto in E-flat major, his twenty-second. The composer played the solo part at the premiere as well as at repeat performances throughout the season. The expansive opening movement, a model of beauty in sonata-allegro form, did not draw the spontaneous audience applause that was common at those concerts, but, to Mozart's surprise, the audience clamored for an encore of the second movement (Andante).

The finale, a rondo, unfolds in "potpurri" form, introducing a new theme after each repetition of the rondo. Since the composition of this concerto coincided with that of *Le Nozze di Figaro*, there are clear musical connections between the two works. The rhapsodic quality of the concerto's final movement follows the model of Mozart's exciting opera finales. More specifically, the Andantino cantabile, a slow minuet section within that movement, resembles Count Almaviva's plea for forgiveness (marked "adagio") before the buffa conclusion in *Figaro*.

Ludwig van Beethoven famously dedicated his *Symphony no. 3 in E-flat Major* to "Napoleon Bonaparte, the 'First Consul of France,'" and "un-dedicated" it to Napoleon Bonaparte, the self-crowned Holy Roman Emperor. Beethoven later rededicated the symphony to Prince Lobkowitz in exchange for a large sum of money, and he assigned the final subtitle, *Eroica* ("heroic") with its publication in 1806.

Upon its composition in 1804 and subsequent premiere in 1805, the *Third Symphony* represented a leap forward in the symphonic genre and in the history of music. Its proportions dwarf the previous standard for such a work: the first movement alone exceeds the length of many prior symphonies. Beethoven justifies the length of this movement with an unprecedented harmonic journey, strolling through a brilliant progression and naturally connecting distant key areas through nearly seven hundred measures.

The second movement, a funeral march in C minor, might be described as a slow rondo, returning intermittently to the solemn opening theme. A second theme in E-flat major also repeats several times, and auxiliary themes include a fugato and a section in the parallel major key. In the final iteration of the C minor funeral theme, Beethoven's crafty orchestration causes the music to dissipate and die away completely following one last *forte* gasp.

With the third movement (Scherzo), Beethoven confirms his preference for the scherzo over the minuet, first intimated in his *Second Symphony*. (His first still preserved the more traditional minuet of the classical symphonic form.) Three horns are prominently featured in the Trio of this Scherzo, the only instance of this instrumentation until his ninth and final symphony.

The fourth movement is a tour-de-force finale based on a theme and variations. To contrast the more complex construction of the first movement, Beethoven derives much of the material for the finale from a simple harmonic sequence that he initially establishes in a humorous interplay between the strings and winds. The legato theme that follows is recycled from his incidental music from *The Creatures of Prometheus*, and although the legato theme and bass line serve as the framework for the entire movement, this framework loses neither its interest nor its vitality amid dances, fugues, and hymns. After this frenzied sequence the coda, marked Presto, serves as a liberating and satisfying conclusion to a monumental musical experience.

*Program notes by Stephen Ackert, head, department of music,
National Gallery of Art*

*Notes on Mozart and Beethoven by Michael Jacko, concert aide,
National Gallery of Art*

National Gallery of Art Film Program

In Honor of the Exhibition *Colorful Realm: Japanese Bird-and-Flower Paintings*
by Itō Jakuchū (1716–1800) on view from March 30 through April 29, 2012



Film still from *Life of Oharu*. Image courtesy of Photofest

East Building Auditorium
First come, first seated

Japanese Divas
April 6–May 5

Thirteen films (35mm) by many of Japan's legendary filmmakers feature iconic lead actresses from the golden age of Japanese cinema. *With thanks to Janus Criterion, Film Forum, and the Japan Foundation for support.*

Screenings:

Friday, April 6, 2:30 pm
Ugetsu Monogatari (1953)
followed by *Sisters of the Gion* (1936)

Saturday, April 7, 2:00 pm
Street of Shame (1956)

Saturday, April 7, 4:00 pm
Tokyo Story (1953)

Sunday, April 8, 4:30 pm
Rashomon (1950)

Sunday, April 15, 4:00 pm
Sansho the Bailiff (1954)

Friday, April 20, 2:30 pm
Life of Oharu (1952)

Saturday, April 21, 2:30 pm
Late Spring (1949)

Saturday, April 28, 2:30 pm
Early Summer (1951)

Sunday, April 29, 4:30 pm
Tokyo Twilight (1957)

Friday, May 4, 2:00 pm
Throne of Blood (1957)

Saturday, May 5, 1:00 pm
Flowing (1956)

Saturday, May 5, 3:30 pm
Equinox Flower (1958)

Hanezu

Sunday, April 22, 4:30 pm

A love story set in historic Asuka, Naomi Kawase's *Hanezu* underscores the relationship between humans and their natural habitat. (Naomi Kawase, 2011, DCP, 91 mins., Japanese with subtitles)

Family Films

My Neighbor Totoro

Saturdays, March 31 and April 7, 10:30 am
Ages 6 and up

When Satsuke and her younger sister Mei move to a new home in the country to be near their mother, the sisters soon discover a magical world of forest spirits. (Hayao Miyazaki, Japan, 1988, 86 mins., English)

Summer Wars

Saturdays, April 21 and 28, 11:30 am
Ages 12 and up

When Kenji is invited by his crush and fellow student Natsuki to take a job in her hometown, he learns that he is to pretend to be Natsuki's fiancé. (Mamoru Hosoda, Japan, 2009, 114 mins., English)

The Thousand Year Fire

Sundays, April 22 and 29, 11:30 am
Ages 9 and up

Satoshi moves from Tokyo to a small seaside town and decides to participate in the ritual swim Hiwatashi. (Naoki Segi, Japan, 2004, 89 mins., Japanese with subtitles)

The exhibition: Organized by the National Gallery of Art, The Imperial Household Agency, and Nikkei Inc., in association with the Embassy of Japan.

Made possible through the generous support of Toyota, Nikkei Inc., Airbus, the E. Rhodes and Leona B. Carpenter Foundation, and The Exhibition Circle of the National Gallery of Art.

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These programs are part of the National Cherry Blossom Festival: www.nationalcherryblossomfestival.org

National Gallery of Art

On the National Mall at Fourth Street and Constitution Avenue NW

Admission is always free. Monday-Saturday 10-5, Sunday 11-6

(202) 737-4215 TDD: (202) 842-6176



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National Gallery of Art Cherry Blossom Music Festival

In Honor of the Exhibition *Colorful Realm: Japanese Bird-and-Flower Paintings*
by *Itō Jakuchū (1716–1800)* on view from March 30 through April 29, 2012



Photo © Lois Greenfield, 2005

Free admission
First come, first seated

Taikoza

Saturday, March 31, 4:00 pm

West Building Steps, Mall Entrance

Taikoza was formed in New York City by members of Ondekoza, who began the renaissance of traditional drum performance in Japan during the 1960s.

Anraku-Miyata Duo

Sunday, April 1, 6:30 pm

Special Family Concert, 11:30 am

West Building, West Garden Court

Mariko Anraku, principal harpist of the Metropolitan Opera Orchestra
Mayumi Miyata, *shō* player
Including *Utsuroi* for harp and *shō* by Hosokawa

Ayano Ninomiya, violinist

Timothy Lovelace, pianist

Wednesday, April 4, 12:10 pm

West Building Lecture Hall

Takemitsu and other composers

Jack String Quartet

Wednesday, April 11, 12:10 pm

East Building Auditorium

Blossoming by Hosokawa and *String Quartet no. 2* by Ives

Yoko Owada, flutist

Michael Langlois, pianist

Chris DeChiara and Eric Plewinski,

percussionists

Friday, April 13, 12:10 pm

West Building Lecture Hall

A Japanese Musical Meditation
Takemitsu and other Japanese composers for flute, piano, and percussion
Made possible by Toshiba

Billy Fox and the Kitsune Ensemble

Sunday, April 15, 6:30 pm

Special Family Concert, 11:30 am

East Building Auditorium

Including Fox's *Anagowa*, a piece for Japanese flute and percussion

Claire Huangci, pianist

Friday, April 20, 12:10 pm

West Building Lecture Hall

Chopin, Tchaikovsky, and other composers

National Gallery of Art Orchestra

Chosei Komatsu, guest conductor

Charles Wetherbee, violinist

Sunday, April 22, 6:30 pm

West Building, West Garden Court

Fujiwara, Hisaishi, and Ida

Piano Recital: Yoshikazu Nagai

and Robert Henry

Wednesday, April 25, 12:10 pm

West Building Lecture Hall

Haydn, Scarlatti, Schubert, and other composers

Kioi Sinfonietta Tokyo with

Yu Kosuge, pianist

Thierry Fischer, conductor

Sunday, April 29, 6:30 pm

West Building, West Garden Court

Mozart and Beethoven

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