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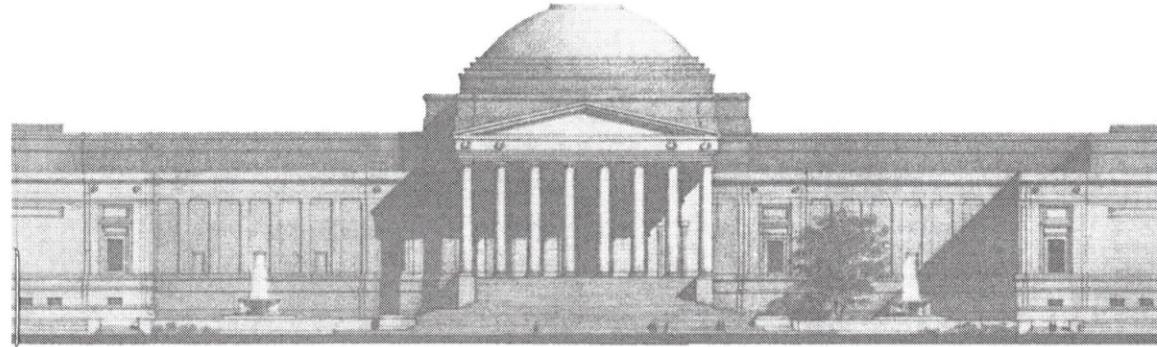
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

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The Seventy-first Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,912th Concert

National Gallery of Art Orchestra
Philippe Entremont, guest conductor and pianist

November 25, 2012
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Richard Danielpour (b. 1956)

Lacrimae beati (2002)

Wolfgang Amadeus Mozart (1756–1791)

Piano Concerto no. 12 in A Major, K. 414 (1782)

Allegro

Andante

Allegretto

INTERMISSION

Johannes Brahms (1833–1897)

String Quintet no. 2, op. 111 (1890)

Transcribed for string orchestra by Philippe Entremont

Allegro non troppo, ma con brio

Adagio

Un poco allegretto

Vivace, ma non troppo presto

The Musicians

Philippe Entremont gained international attention when, at age eighteen, he played his New York debut in Carnegie Hall, performing piano concertos by Franz Liszt (1811–1886) and André Jolivet (1905–1974). The first concert in Entremont's concurrent American debut tour took place on January 4, 1953, at the National Gallery of Art. This evening's concert marks his third appearance at the Gallery in the course of his illustrious career, now nearing sixty years. Chosen to perform in the "Piano Extravaganza of the Century" at the 2008 Beijing Olympic Games, he is president of the International Certificate for Piano Artists and the Bel'Arte Foundation of Brussels. He directs the American Conservatory of Fontainebleau, a post formerly held by the legendary pianist and teacher Nadia Boulanger (1887–1979).

During the last thirty years, Entremont has distinguished himself on the podium as well as at the piano. In recent seasons he has conducted the Deutsche Staatsphilharmonie, Israel Festival, Munich Symphony, and Shenzhen Symphony orchestras. He is the principal conductor of the Boca Raton Philharmonic Orchestra; artistic director and conductor of the Santo Domingo Music Festival Orchestra; and lifetime laureate conductor of the Israel Chamber, Munich Symphony, and Vienna Chamber orchestras. From 1981 to 2002, he served as music director of the New Orleans Philharmonic, Denver Symphony, and Netherlands Chamber orchestras.

Among Entremont's many honors are Austria's Arts and Sciences Cross of Honor and Great Cross of the Republic as well as France's Legion of Honor, Order of Merit, and Order of Arts and Letters, in which he has been named Commander. He appears at the National Gallery by arrangement with Columbia Artists Management, Inc., www.cami.com.

NATIONAL GALLERY ORCHESTRA

Founded in 1942, the National Gallery Orchestra initially consisted of 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. In November 2009 the orchestra played the United States premiere performance of *Violin Concerto* by James Aikman, under the direction of guest conductor Vladimir Lande.

Program Notes

About *Lacrimae beati*—Tears of the Blessed One—Richard Danielpour writes:

[The title] refers to the tears that Mozart is believed to have shed as he wrote the “Lacrimosa” movement of his *Requiem*. It is generally assumed that the first eight bars of the “Lacrimosa” are among the last that Mozart wrote. For nearly thirty years, I have thought about these bars, and the circumstances in which that music and most of the requiem were composed.

In the second half of 2002, I was living in Berlin on a fellowship from the American Academy in Berlin. At the time I was orchestrating the first act first of my opera *Margaret Garner*. On Friday, October 27th, I flew to Vienna to see a performance at the Vienna State Opera that my friend and colleague Thomas Hampson was involved in. My plan was to stay in Vienna for the weekend and return to Berlin on Sunday evening. On Sunday morning I wanted to visit the cemetery in which Beethoven was buried, and had a taxi take me from my hotel. I

wound up not at the Central Cemetery, where Beethoven is buried, but at an eighteenth-century cemetery named Saint Mark's. With the cab waiting for me outside, I walked up and down each row of graves, slowly realizing that I was in the wrong graveyard. In a moment of frantically going through the row of tombs, I tripped over a tree stump, falling flat on my face. When I picked myself up, I found myself a few yards away from a single granite gravestone in a clearing with the name “Mozart” inscribed. (This tombstone marked the general area in St. Mark's where it was believed that Mozart was buried along with others in a mass grave in 1791.)

Later that evening I flew in a fifty-seat Lufthansa mini-jet that found itself in the midst of 200-mile-an-hour headwinds. The plane shook violently, the pilot issued a severe warning and I kept hearing, as if it were a tape in my mind, the “Lacrimosa” from Mozart's *Requiem*. We were in the middle of a hurricane-like storm, and the two Lufthansa pilots in charge heroically brought the plane down safely. Driving back to the American Academy in Berlin I saw several large trees, which had been uprooted. I realized I was fortunate to be alive. *Lacrimae beati* is as much about the *Requiem* of Mozart, and his struggle to complete the work, as it is about my experience of it in the air on October 29, 2002.

In 1785 Leopold Mozart visited Vienna to check up on his son, Wolfgang, who four years before had resigned his post in Salzburg against his father's advice. Leopold was surprised to find his son the most beloved composer and performer in Europe's music capital. Wolfgang's fame was due in no small part to his frequent appearances in concert as composer, performer, and conductor of piano concerti. He composed his twelfth, thirteenth, and fourteenth works in this genre all at once in 1782 and 1783, not bothering to finish one before starting another. He also composed six string quartets dedicated to Haydn during this same period, and soon afterward he began work on *Le Nozze di Figaro*. The scale and scoring of these concerti reflect the chamber quality of the quartets, and the melodic inventiveness precurses that of *Figaro*.

The first of this trilogy, composed late in 1782 for the Lenten concerts of 1783, was the *Piano Concerto no. 12 in A Major*, K. 414. Mozart was especially fond of this concerto—in addition to performing it frequently, he taught it to his students and wrote out two sets of cadenzas for it. The first movement starts quietly and moves from melody to melody, spelling out new themes instead of developing what was already stated. In his landmark study *The Classical Style* (1970), Charles Rosen describes this movement's melodies as "at once so complex and so complete that they do not bear the weight of development." The *Andante* begins with a tribute to Johann Sebastian Bach's youngest son, Johann Christian, who had passed away earlier in 1782. Mozart uses a rich, hymn-like tune from one of Bach's overtures and spins out a deep, solemn movement that occasionally recalls themes from the opening *Allegro*. The final movement, a light and playful rondo, emphasizes three main themes and whirls to a conclusion after an energetic solo cadenza.

Early in his career Johannes Brahms felt comfortable publishing chamber and orchestral music that featured his primary instrument, the piano, but he felt obliged to consult with the legendary violinist Joseph Joachim (1831–1907) before releasing any music carried by the strings. These early works earned high praise, however: Robert Schumann (1810–1856), referring to the richness of structure and thematic development in Brahms' early chamber works, called them "veiled symphonies." As Brahms grew older, he became more self-sufficient in this regard. Between 1876 and 1887, he completed three symphonies, two overtures, two concerti for string instruments, and another for piano, while continuing to produce art songs, chamber music, and choral-orchestral works. This outpouring of music continued into the 1890s and culminated in his *String Quintet no. 2 in G Major*, op. 111.

Still insecure about his large-scale works despite his artistic maturity, he considered burning his unconventionally constructed *Fourth Symphony* and reduced his sketches for a fifth symphony into the first movement of the *String Quintet*, op. 111. Despite the chamber instrumentation for two violins, two violas, and one cello, the *Second String Quintet* is orchestral in concept and structure. Philippe Entremont's arrangement for string orchestra evokes the orchestral sound that Brahms must have had in mind as he initially conceived the piece as his first symphony. Brahms notified his publisher of his

plans to retire with this work, but in fact was unable to resist the urge to write again, producing, among other masterpieces, the *Piano Trio*, op. 114; the *Clarinet Quintet*, op. 115; two piano sonatas, op. 120; and eleven organ chorales, op. 122.

The *Second String Quintet* begins with a heroic, leaping cello line situated below an oscillating accompaniment in the upper strings. Two more lilting and mellow themes follow, leading into a development beginning in B-flat major. Varied instrumentation characterizes the recapitulation: the cello carries the primary theme for only one measure before a soaring violin line takes control. The jubilant coda of the first movement contrasts sharply with the second movement, a lament in variation form in D minor. Brahms features the viola in this movement, often writing a melody for it in a register well above that of the violins. The third movement, which vacillates between G major and G minor, is lively enough to resemble a waltz or a minuet, but its fluid motion and rhythmic interplay suggest a signature Brahmsian intermezzo. The *Vivace* finale provides a spirited conclusion, revisiting the Hungarian dance style that Brahms often employed to cap off a major work.

Program note on Lacrimae beati by Richard Danielpour

*Notes on Mozart and Brahms by Michael Jacko, music program specialist,
National Gallery of Art*