

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

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

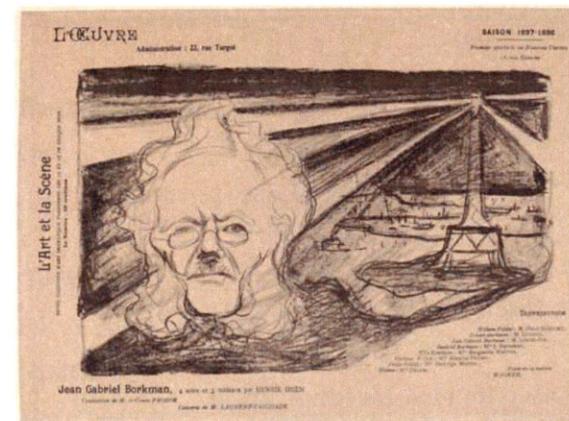
For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.

COVER: Edvard Munch, *Theatre Programme: John Gabriel Borkman* (Portrait of Henrik Ibsen with a Lighthouse), 1897, lithograph in black on wove paper, National Gallery of Art, Washington, Gift of The Atlas Foundation
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The Seventy-first Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,920th Concert

Tone Elisabeth Braaten, soprano
Andreas Sønning, flutist and artistic director
Kjell Habbestad, composer and narrator
with Members of the National Gallery of Art Orchestra
Per Kristian Skalstad, conductor and violinist

Sponsored by the Royal Norwegian Embassy in honor of
the 150th anniversary of the birth of Edvard Munch

January 6, 2013
Sunday, 6:30 pm
East Building Auditorium

Admission free

Program

Edvard Grieg (1843–1907)

From *Holberg Suite*, op. 40

Praeludium

En Fuglevise (A Birdsong), op. 25, no. 6

Text: Henrik Ibsen (1828–1906)

Det første Møde (The First Meeting), op. 21

Text: Bjørnstjerne Bjørnson (1832–1910)

Arranged for string orchestra by Kjell Habbestad

Båbærli (Blueberry Slope)

Text: Arne Garborg (1851–1924)

Jeg elsker dig (I Love Thee Only), op. 5, no. 3

Text: Hans Christian Andersen (1805–1875)

Arranged for string orchestra by Kjell Habbestad

Ole Bull (1810–1880)

Afsked (Farewell)

Arranged for string orchestra by Kjell Habbestad

Grieg

From *Peer Gynt*, op. 23

Solveig's Song, op. 23

Text: Ibsen

Anitra's Dance, op. 23

INTERMISSION

Remarks by Kjell Habbestad

Kjell Habbestad (b. 1955)

Munch Suite (2012)

For flute, harp, and string orchestra

Part I

The Voice/Summer Night

Eye to Eye/Attraction

Separation

Part II

Woman/Sphinx/The Dance of Life

Part III

The Kiss

Love and Pain (Vampire)

Madonna

World Premiere Performance

The Musicians

STONE ELISABETH BRAATEN

A graduate of the Norwegian Academy of Music in Oslo, coloratura soprano Stone Elisabeth Braaten has enjoyed international success as an opera singer, recording artist, and frequent collaborator with symphony orchestras. A founding member of the renowned vocal sextet Nordic Voices, with which she sang at the National Gallery of Art in 2008 and 2010, she has performed the role of the Queen of the Night in Mozart's *Die Zauberflöte* in France and Germany and in multiple productions at the Norwegian National Opera. A voice teacher and choral conductor at the Academy of Music in Oslo, she maintains a website at www.stonebraaten.no.

ANDREAS SØNNING

Serving as artistic director as well as flutist in tonight's concert, Andreas Sønning is an associate professor at the Norwegian Academy of Music in Oslo, where he teaches communication skills, concert production, culture management, dramaturgy, and music performance. He is the founding director of Sønning Music Performance, a consortium with which he has produced concerts in Austria, France, Germany, Greece, and Scandinavia as well as Bangladesh, Malaysia, and Japan. From 2000 to 2008, Sønning was artistic director for a regional concert series in Agder, Norway, and for the past five years has served as co-artistic director with conductor Pierre Bleuse of MusikA Toulouse. He maintains a website at www.sonning.no.

PER KRISTIAN SKALSTAD

Born in 1972, conductor and violinist Per Kristian Skalstad started playing the violin at age six and the piano three years later. A graduate of the Norwegian State Academy of Music, Skalstad studied the violin with Stig Nilsson, Lars Anders Tomter, and Camilla Wicks. Assistant concertmaster of the Norwegian Opera Orchestra from 1993 to 2005 and a founding member from 1991 to 2007 of the Oslo String Quartet, Skalstad is currently a member of the Norwegian Chamber Orchestra. He has conducted all of the major Norwegian orchestras and has performed as a violin soloist with the Bergen Philharmonic, Norwegian Chamber Orchestra, Norwegian Radio Orchestra, and Risør Festival Strings.

KJELL HABBESTAD

Born in the town of Bremnes in the Norwegian province Sunnhordland, Kjell Habbestad spent the early years of his career as a church organist. A 1981 graduate of the Norwegian State Academy of Music with a degree in composition, he lectured for five years at the Bergen Conservatory of Music and in 1986 was appointed associate professor at the Conservatory of Music, Oslo College. Since 1996 he has been a professor of theory and composition at the Norwegian State Academy of Music. His first major work, *Magnificat*, won first prize in the 1978 composer's competition sponsored by TONO, the Norwegian performing rights society. Since then he has produced, in addition to a large number of choral and chamber works, an oratorio, *Ei Natt på Jorda*, and two operas, *Hans Egedes Natt* and *The Maid of Norway*, all with texts by Paal-Helge Haugen. Habbestad has also written concertos for organ and strings, hardanger fiddle and symphonic band, and saxophone and symphonic band. A writer and editor as well as a composer, Habbestad has written a reference work for sacred choral music titled *Cantate*, and he created the visual as well as the musical components of his *Munch Suite*. He maintains a website at www.kjellhabbestad.no.

NATIONAL GALLERY OF ART ORCHESTRA

Founded in 1943, the National Gallery of Art Orchestra initially consisted of approximately twenty-five players drawn from the National Symphony Orchestra. Gradually growing in numbers, the ensemble eventually reached the size and status of a large chamber orchestra. It 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 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, Philippe Entremont, Vladimir Lande, George Mester, Otto-Werner Mueller, and José Serebrier.

Members of the National Gallery of Art Orchestra participating in tonight's concert are:

Violinists

Regino Madrid

Jonathan Mott

Karen Lowry-Tucker

Simon Rundlett

Lisa Cridge

William Tortolano

Cristina Constantinescu

Luke Ridge

Violists

George Ohlson

David Quick

Cellists

Marcio Botelho

Sean Neidlinger

Bassist

John Nazdin

Harpist

Nadia Pessoa

Pianist

Stephen Ackert

Percussion

Joseph Tortolano

Program Notes

This concert is the first observance in music of the 150th anniversary of the birth of Edvard Munch (1863–1944), whose art will be celebrated in exhibitions and special events throughout 2013 in Europe and the United States. After a childhood marred by poverty and the untimely deaths of his mother and his favorite sister, Munch enrolled at age thirteen in a technical college to study engineering, where he excelled in physics, chemistry, and math. In 1881 he enrolled at the Royal School of Art and Design of Christiania (now Oslo), where his teachers were the sculptor Julius Middelthun (1820–1886) and naturalist painter Christian Krohg (1852–1925). As he advanced into his twenties, Munch found the naturalist and Impressionist idioms too superficial. He began a period of reflection and self-examination, recording his thoughts in a journal he titled "Soul's Diary." He wrote that his painting *The Sick Child* (1886), based on his sister's death, was his first "soul painting" and his first break from Impressionism.

It was not until the late 1890s that Munch finally began to receive critical acclaim for his work and some measure of financial success. His life remained unsettled, however, through his middle years, and he maintained consistently that his art was an expression of his troubled existence.

Among the few close friends Munch cultivated were two prominent musicians, the composer Frederick Delius (1862–1934) and the British violinist Evangeline Hope Muddock (1883–1952), better known by her professional name, Eva Mudocci. One of Munch's pupils, the painter Jelka Rosen (1868–1935), introduced him to Delius at the artists' colony at Grèz-sur-Loing. Rosen later became Delius' wife, and the couple were important allies for Munch in Paris during the early 1900s, offering practical advice and assistance in arranging the exhibition of his work. Munch heard Mudocci perform in Paris in 1902 and was immediately smitten with her beauty and talent. She was the model for a number of his most famous lithographs, including *The Brooch*, *Salome*, and *Violin Lesson*, all completed in 1903.

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

I LOVE BUT THEE

Op. 5 No. 3

T: Hans Christian Andersen

Tr. William H Halverson

Thou art my joy, the radiance of my being,
O my beloved, thou my ecstasy!
I cherish thee, my every passion freeing,
I love but thee now and eternally!

SOLVEIG'S SONG

Op. 23 No. 19

T: Henrik Ibsen

Tr. William H. Halverson

The winter may pass and the spring disappear,
And summer too may vanish and soon the year.
But in my heart I know you will come back again,
And as I have promised, you will find me waiting then.

God strengthen you now if you're wandering alone,
God grant you peace and joy if you stand at his throne.
Here I will wait until again you appear,
And if you are in heaven I will meet you there, my dear!

The Edvard Grieg Songs

English versions

A BIRD-SONG

Op. 25 No. 6

T: Henrik Ibsen

Tr. William H. Halverson

One lovely day in springtime we strolled the avenue,
Thinking again to savour our secret rendezvous.

The west wind blew so gently, the sky was ocean-blue,
Above us flew a mocking-bird and sang its 'loo-la-loo.'

We fashioned plans as lovers do, we vowed we would never part.
I told you that I loved you, you promised me your heart.

High in the tree above us, hark! a chirping refrain,
We kissed but once and said farewell, and ne'er did meet again.

Now as alone I wander along the avenue,
Those twittering, feathery creatures my every step pursue.

It seems a gossipy sparrow was listening as we spoke;
She made a song about us just for the feathered folk.

Now all the birds have learned it, it's one they love to sing;
And every treetop tells the tale of that sweet day in spring.

THE FIRST MEETING

Op. 21 No. 1

T: Bjørnstjerne Bjørnson

Tr. William H. Halverson

The thrill of love's first blooming is like a song in springtime,
Or golden rays of sunshine when eventide is looming.
Like distant horns resounding in tones of muffled thunder,
All nature us surrounding, our souls unite in wonder.

BLUEBERRY SLOPE

Op. 67 No. 3

T: Arne Garborg

Tr. Rolf Kr. Stang

Ah! Look, how this field's a-bloom! Let's stop to rest here, my Bossie!
We may help ourselves, I presume; just eat, so your coat grows glossy!

Such berries! I've never seen the like! The slope their blue-hue they lend.
I've hunger, too, from our hike; we'll stay and feast till day's end!

But what if the bear should come? There need must be room here for two.
With him here my voice would fall dumb; that scamper's provoked
with a 'boo.'

I might say, "Please, help yourself! My goodness, now don't be shy!
It's you first (I'll wait myself); you own what's under the sky!

But were it the sly red fox, he'd soon taste the sting of my hand-staff;
I'd chase him to give him sharp knocks, were he kin to the Pope,
this riff-raff!

This loathsome, sneaky red lout! He steals both our sheep and our lambs.
His elegant looks, there's no doubt, mask his cruel treachery and shams.

But were it the wolf, we dread, as false as our bailiff, the mean brute,
A birch-club I'd strike at his head, and pray that I'd break his unclean snoot.

The ewes and their newborns succumb; poor mother's lost much of her flock.
I swear! If he only should come, my blows the wretch would bemock.

But were it that splendid boy, the one from yon brushwood clearing,
Once more a big smack I'd employ, but this time one quite endearing!

What thoughts! My word, how absurd, my fantasy always at fault;
I must go tend to my herd; dear Bossie's dreaming of salt.