

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

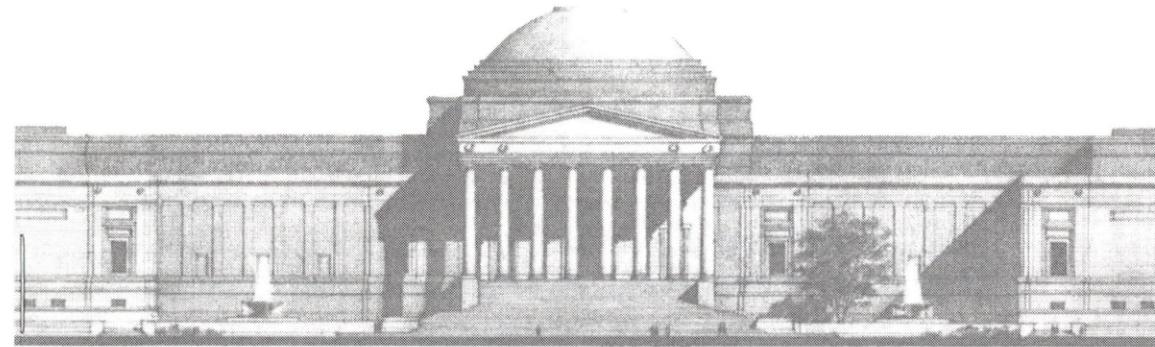
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue nw
Washington, dc

www.nga.gov

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.



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

National Gallery of Art
2,925th Concert

Avalon String Quartet
with
Winston Choi, pianist

Third and final concert with composer-in-residence Jeffrey Mumford

February 17, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Music by Jeffrey Mumford (b. 1955)

in forests of evaporating dawns (1996)

a celebration of Elliott (2006)

Washington, DC, Premiere Performance

for Elliott (1983–1984)

INTERMISSION

a landscape of interior resonances (2001)

- I. Molto sonoro e luminoso
- II. Lontano quasi una eco
- III. Esplosivo e quasi eccessivo

toward the deepening stillness beyond visible light (2004)

For piano and string quartet

Washington, DC, Premiere Performance

The Musicians

AVALON STRING QUARTET

Described by the *Chicago Tribune* as “an ensemble that invites you—ears, mind, and spirit—into its music,” the Avalon String Quartet has established itself as one of the country’s leading chamber music ensembles. In the 2011–2012 season, the quartet performed the complete Beethoven string quartet cycle at the Art Institute of Chicago in historic Fullerton Hall. Other major venues in which the ensemble has recently performed include Alice Tully Hall, Carnegie Hall, Lincoln Center, Merkin Hall, and the 92nd St. Y in New York; the Herkulessaal in Munich; the Isabella Stewart Gardner Museum in Boston; the Library of Congress in Washington, DC; and Wigmore Hall in London. The quartet captured the top prize at the ARD Competition in Munich (2000) as well as the First Prize at the Concert Artists Guild Competition in New York (1999).

Installed as quartet-in-residence at the Northern Illinois University School of Music in DeKalb, the Avalon Quartet performs annual concert series in Chicago and DeKalb. This follows previous residencies at the Juilliard School of Music and Indiana University, South Bend. Additional teaching activities have included the Interlochen Advanced Quartet Program, Madeline Island Music Camp, Icicle Creek Chamber Music Institute, and Britten-Pears School in England.

The Avalon Quartet’s debut CD, *Dawn to Dusk*, was honored with the 2002 Chamber Music America/WQXR Record Award for best chamber music recording. In 2010 the quartet released a CD of contemporary American works on the Albany label to critical acclaim. The Quartet’s live performances and conversations are frequently featured on Chicago’s WFMT-FM, including a recent nationally syndicated live broadcast of *Exploring Music with Bill MacLaughlin*. The members of the Avalon string quartet are violinists Blaise Magniere and Marie Wang, violist Anthony Devroye, and cellist Cheng-Hou Lee. They appear at the National Gallery by arrangement with John Gingrich Management, Inc., www.gingarts.com.

WINSTON CHOI

Winner of the 2002 Orléans Concours International and a laureate of the 2003 Honens International Piano Competition, Canadian pianist Winston Choi maintains an active international performing schedule. In demand as a concerto soloist, he has appeared with the CBC Radio Orchestra, Calgary Philharmonic Orchestra, Cheyenne Symphony Orchestra, Kalistos Chamber Orchestra, l'Orchestre National de Lille, l'Orchestre Symphonique d'Orléans, la Orquesta Sinfónica Nacional de Colombia, and the Victoria (British Columbia) Symphony Orchestra, among others.

Choi has recently appeared in recital at the National Arts Center of Canada, the Glenn Gould Studio in Toronto, New York's Carnegie-Weill Recital Hall and Merkin Recital Hall, the Kennedy Center, the Kravis Center in Florida, and the "Cicle Grans Solistes" in Spain. Choi performs extensively in France, having played venues such as the Paris' Salle Cortot, Lille's Festival Rencontre Robert Casadesus and the Strasbourg Festival. An accomplished chamber musician, he tours regularly with his wife, MingHuan Xu, as Duo Diorama.

As a dedicated champion of contemporary music, Choi has premiered and commissioned more than 100 works. The first pianist to perform Pierre Boulez's last version of *Incises* in North America, he also played the South American premiere of Luciano Berio's *Sonata per Pianoforte Solo*. He also regularly appears in concert at IRCAM, (Institut de Recherche et Coordination Acoustique/Musique), Europe's most renowned institution for contemporary music. Composers with whom Choi has collaborated include William Bolcom, Elliott Carter, Brian Ferneyhough, Bright Sheng, Christian Wolff, Chen Yi and John Zorn. A core member of the new music ensemble Brave New Works, Choi has taught at Bowling Green State University and the Oberlin College Conservatory of Music. He is currently assistant professor of piano and head of the piano department at the Chicago College of Performing Arts at Roosevelt University.

JEFFREY MUMFORD

Born in Washington, DC, composer Jeffrey Mumford brings to his three-week residency at the National Gallery of Art a deep love for the Gallery, which he frequented with his family in his formative years. He also brings the fruits of a flourishing career as composer and teacher at the Washington Conservatory of Music, Bowling Green State University, the Oberlin College Conservatory of Music, and Lorain County Community College in Lorain, Ohio, where he is a distinguished professor.

Among the numerous fellowships, grants, awards, and commissions Mumford has received are those awarded by the Aaron Copland School of Music at Queens College, Alice M. Ditson Fund of Columbia University, American Academy of Arts and Letters, American Society of Composers, Authors, and Publishers (ASCAP), Guggenheim Foundation, National Black Arts Festival, National Endowment for the Arts, Oberlin College Conservatory of Music, Ohio Arts Council, and the University of California. His works have been performed in prestigious venues worldwide by the Atlanta, Cincinnati, Cleveland, Detroit and National symphony orchestras as well as the American Composers' Orchestra, Minnesota Orchestra, and Saint Paul Chamber Orchestra. His chamber works have been performed by the Borromeo, Corigliano, and Pacifica string quartets as well as the CORE and Emyrean ensembles, Imani Winds, and Los Angeles Philharmonic New Music Ensemble, among others.

Recently selected for a residency with the Milwaukee Youth Symphony Orchestra, Mumford has also completed residencies at the Alba, Italy, Music Festival and the Chamber Music Conference and Composers Forum of the East in Bennington, Vermont, to which he has been invited to return in 2013. Following this residency at the National Gallery, Mumford will travel to Cincinnati where some of the works heard here will be performed by the Blue Ash Montgomery Symphony Orchestra.

Five of Mumford's recent chamber works were issued on the Albany Records label, and Capstone Records has released *Telling Tales*, a recording project sponsored by the Cleveland Composers Guild. Jeffrey Mumford's music is published by Theodore Presser Company and Quicklight Music, and he is represented by Carlson & Carlson Arts Contractors.

Program Notes

Tonight's program is the third and last of three concerts to have been presented during a three-week residency at the National Gallery of Art by composer Jeffrey Mumford. Sponsored jointly by the Gallery's music department and its equal employment opportunity department, the residency is both part of the Gallery's observation of African American History Month and a new phase of the institution's long-standing relationship with composers. The Gallery's first head of music programs, Richard Bales, was appointed in 1943, shortly after he had composed and successfully submitted a musical score for the first informational film the Gallery produced, titled *Your National Gallery*. Bales' successor, George Manos, also a composer, continued the practice of organizing and presenting on an annual basis an American Music Festival devoted exclusively to music by American composers. By the time he retired in 2004, Manos had brought the number of such festivals up to sixty-one, making it the longest-running festival of its kind in the world.

The current head of music at the Gallery, Stephen Ackert, has encouraged a number of composers to write new music for world premiere performance in Gallery concerts. Highlights include Allen Fletcher's *Woman with a Balance* for violin and piano (inspired by the eponymous painting by Johannes Vermeer); Jessica Krash's *Be Seeing You*, inspired by paintings by women, and John Musto's *Later the Same Evening*, an opera inspired by five paintings by Edward Hopper.

Jeffrey Mumford has taken a place in this tradition by providing for his residency newly revised works for world premiere performance in Washington — *tango variations* for the opening concert on February 3, 2013, and *eight aspects of appreciation II* for last Sunday's concert. In addition to choosing the content of this and the previous two concerts at the Gallery, he will present a "Works in Progress" lecture in the East Building Small Auditorium on Tuesday, February 19, at 12:10 and 1:10 pm. He also provided the program notes that follow:

“in forests of evaporating dawns was written for the Maia Quartet and is dedicated to my daughter Blythe. The work explores various aspects of sound decay within the context of layered motives. Throughout the piece, as melodic lines weave their way throughout the work’s ongoing developmental fabric, instruments are often paired to reinforce timbres and elaborate on specific materials. Overall, however, there is a diffusion of motives and melodic elements to create a transparent texture, much in the same way that one experiences morning sunlight filtering through a forest of tall trees. As the light does this, one encounters its many degrees of bright presence, from that which is barely noticeable, to that which is very intense, but which has nonetheless proceeded through a process of decay by the time it reaches the eye.

“a celebration of Elliott was commissioned by the Philadelphia-based Network for New Music as part of a series titled Ten for Carter, which celebrated Elliott Carter’s 100th birthday in 2008. The work takes as its departure the opening minor seventh motive from *for Elliott*, an earlier solo piano piece of mine celebrating that great composer’s seventy-fifth birthday. It has been an honor and a pleasure to have known Carter for many years since being a student of his during the early 1980s. His recent passing is a great loss to humanity, but the legacy of his singular vision lives on.

“a landscape of interior resonances was commissioned jointly by the Phillips Collection, the Miller Theatre in New York, and the Schubert Club in Saint Paul. The work, cast in three movements, is a celebration of the piano’s sonority as a resonating chamber. Within this chamber are many layers of linear and vertical activity involving materials that most often interact to support and reinforce one another, but on occasion, comment upon and interrupt one another. The first movement lays out the primary harmonic and motivic material that focuses on A. The second movement is an echo and a reverberation of the first, and the third is a catharsis and summation of elements of both of the previous two movements.

“toward the deepening stillness beyond visible light was commissioned by a consortium of presenters consisting of the Krannert Center for the Performing Arts at the University of Illinois Urbana-Champaign; Chamber Music Columbus, Ohio; Omus Hirshbein for the Pacifica Quartet; and pianist Amy Dissanayake. The title suggests layers and intensities of late afternoon and evening light as experienced through gradually receding clouds. Thus, in terms of its developmental scenario, the piece concerns itself with how these layers of shifting space (strings) interact with a more stable and resonant sound world (piano). Often the piano and strings reinforce one another but increasingly the piano establishes a personality of its own which eventually dissipates into the distance.”

Concerts in February and March at the National Gallery of Art

Poulenc Trio

Music by Duke Ellington and other composers
Presented in honor of African American History Month

February 24, 2013
Sunday, 6:30 pm
West Building, West Garden Court



Vienna Piano Trio

Music by Beethoven, Haydn, and Saint-Saëns

March 3, 2013
Sunday, 6:30 pm
West Building, West Garden Court



Hermitage Cats: A Musical

Music by Chris Brubeck

March 10, 2013
Sunday, 6:30 pm
East Building Auditorium

Inscape Chamber Orchestra
Richard Scerbo, conductor

Music by Debussy, Delage, Hindemith, and Ravel

March 17, 2013
Sunday, 6:30 pm
West Building, West Garden Court



Paul Posnak, pianist

Music by Gershwin and other composers

March 20, 2013
Wednesday, 12:10 pm
East Building Auditorium