

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.

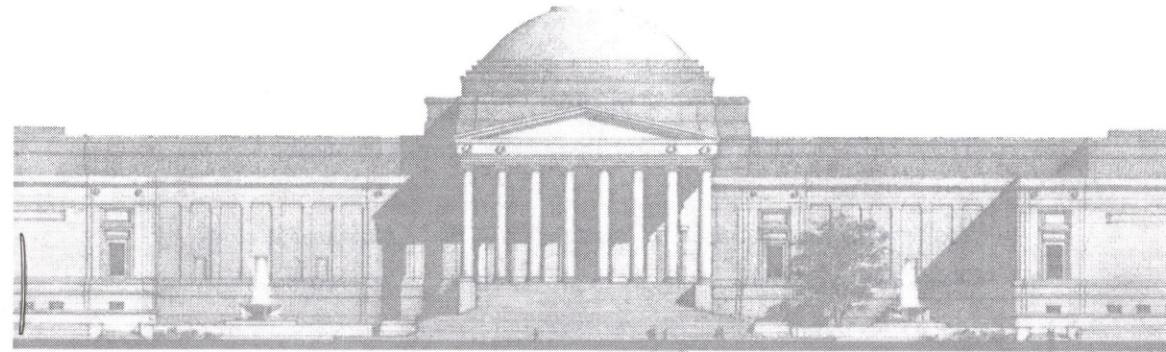
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

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

National Gallery of Art
2,931st Concert

Michiko Otaki, pianist
Roger Chase, violist

Presented in honor of the
2013 National Cherry Blossom Festival

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

Admission free

Program

Benjamin Dale (1885–1943)

Romance for Viola and Piano (1906)

From *Suite for Viola and Piano*, op. 2

Yoshimitsu Kurokami (1933–2002)

Wild Flowers (1965)

Hajime Okumura (1925–1991)

Preludes to Three Flowers (1971)

Anemone

Hyacinth

Tulip

Kunihiko Hashimoto (1904–1949)

Pluie dans la rue (1934)

Frederick Delius (1862–1934)

Sonata no. 3 for Violin and Piano (1930)

Arranged for viola and piano by Lionel Tertis

Slow

Andante scherzando

Lento; con moto

INTERMISSION

Johannes Brahms (1833–1897)

Sonata in E-flat Major, op. 120, no. 2 (1894)

Allegro amabile

Allegro appassionato

Andante con moto

York Bowen (1884–1961)

Phantasy for Viola and Piano, op. 54 (1918)

The Musicians

MICHIKO OTAKI

A noted chamber musician, pianist Michiko Otaki has performed and recorded with renowned international ensembles including the Graffe String, José White, Kodály, and Martinů quartets, and Swiss Wind Quintet. With the Graffe Quartet she has recorded Robert Schumann's *Piano Quintet* and works by Bohuslav Martinů (1890–1959) and Vítězslav Novák (1870–1949). In addition to numerous recordings with violist Roger Chase, Otaki has recorded and toured with the Bohemian Chamber Philharmonic, Brno Chamber Orchestra, Brno Chamber Soloists, Pilsen Philharmonic, Slovak Sinfonietta, and Warsaw Wind Quintet. Her concerto recordings include works by Beethoven, Mozart, and Schumann, and her first solo recording of Dmitry Kabalevsky's (1904–1987) seldom-played *Preludes and Fugues* is available from iTunes and other major digital outlets.

Otaki's multi-year association with the Warsaw Wind Quintet included numerous extensive tours of the United States and Europe, broadcasts on American Public Media's *Performance Today*, and two critically acclaimed CD recordings, one of which received the Polish Grammy Award as Best Chamber Music Recording.

Born in Japan, Michiko Otaki studied at the San Francisco Conservatory and the Manhattan School of Music, and received her doctorate in performance from the University of Miami. She is director of keyboard studies at Clayton State University in Atlanta, where she performs often at Spivey Hall. In addition to a previous concert at the National Gallery, she has played at the Cleveland Museum of Art, the Chamber Music Hall of the Warsaw Philharmonic, and Weill Recital Hall in New York City. She has been a featured performer at BIG Arts, Festival Miami, and the chamber music festival of Princeton University as well as with the Chicago Chamber Music Society, Da Camera Society of Los Angeles, and Harvard Musical Association.

ROGER CHASE

Born in London, Roger Chase studied at the Royal College of Music with Bernard Shore and in Canada with Steven Staryk, also working for a short time with the legendary Lionel Tertis, whose Montagnana viola he now plays. He performed with the English Chamber Orchestra, appearing as soloist at the Proms at Royal Albert Hall, and played in major cities throughout Australia, Canada, Europe, India, Japan, the Middle East, and New Zealand as well as in the United Kingdom and the United States. His festival appearances include the Schiermonnikoog (Holland), Consonances (France), Casalmaggiore (Italy), and Bowdoin (Maine) international music festivals.

A member of the Nash Ensemble for more than twenty years, Chase also performed with the Esterhazy Baryton Trio, Hausmusik of London, London Chamber Orchestra, London Sinfonietta, and Quartet of London. His critically acclaimed recordings for Dutton with pianist Michiko Otaki include music by nineteenth- and twentieth-century British composers Stanley Bate, Arnold Bax, W. H. Bell, Arthur Bliss, Benjamin Dale, Richard Harvey, Theodore Holland, Edmund Rubbra, and Ralph Vaughan Williams, as well as violin sonatas of Frederick Delius and John Ireland (1879–1962), transcribed by Tertis.

Roger Chase taught at the Guildhall School, Oberlin College, and Roosevelt University as well as the Royal College of Music and Royal Northern College of Music. He and Michiko Otaki appear at the National Gallery by arrangement with Raymond Weiss Management, RWAM.cnc.net.

Program Notes

The legendary English musician Lionel Tertis (1876–1975) is recognized as one of the greatest violists of all time. In his autobiography, *My Viola and I*, Tertis wrote: “It was pure generosity in those days—at the beginning of the [twentieth] century—to write for the solo viola. . . . However, my composer friends continued to write a number of works for me.” Benjamin Dale and York Bowen, whose music opens and closes tonight’s program, were the first to make contributions to the new solo literature. Their unique musical languages shared some common traits, such as colorful and complex chromaticism, unusual (but perfectly logical) modulations, and uncommonly long but singable melodic lines.

Benjamin Dale came from a musical family, and his father, C. J. Dale, was the principal of the North Metropolitan College of Music, the first school Bowen attended. Like Bowen, Dale studied composition with Frederick Corder (1862–1932) at London’s Royal Academy and won many prizes for his compositions. In 1909 he was appointed professor of harmony at the academy, and later professor of composition and warden of the academy. He composed very little after that, presumably because the administrative work took most of his attention and time. The *Romance* is the second movement of Dale’s *Suite for Viola and Piano*, composed in 1906. Lionel Tertis considered Dale’s *Romance* to be one of the most beautiful pieces of music ever written, and always had the score open on his music stand.

In honor of the 2013 National Cherry Blossom Festival, Michiko Otaki offers two pieces inspired by flowers and one inspired by rain, reflecting the major role that these elements have played in the artistic and literary traditions of Japan. Born in Tokyo in 1933, Yoshimitsu Kurokami studied at the Kunitachi Music College with Saburo Takada and Yuzuru Shimaoka. His best-known compositions are *Nogiku-no-haka* for mixed choir and an opera entitled *Ikutagawa*. His opera *Nogiku-no-shi* won a Theatrical Arts Award from Japan’s cultural ministry. He was the vice-president of Shin-Naminokai—a group advocating the preservation of the authentic Japanese language and the propagation of beautiful Japanese art songs—and a member of the Japan

Modern Music Society. Composed in 1965, *Wild Flowers* is a set of three variations based on a pentatonic melody, which is marked “Whole-heartedly, with sincerity.” Rather than the progressively accelerating tempi typically seen in the theme and variation form, Kurokami alternates slower and faster tempi.

Born in Tokyo in 1925, Hajime Okumura first aspired to become a professional pianist, but later focused on composition, studying at the Tokyo Music School. He joined a military school in 1944, where he completed intensive studies in arranging and orchestration, and played oboe and bassoon in the band. After World War II, he was active as an accompanist to the finest opera singers in Japan, which inspired him to compose his own operas. His best-known works are for piano solo, wind ensemble, and wind ensemble with piano. In his set of three miniature pieces, *Preludes to Three Flowers*, Okumura explores various piano tonal colors using sophisticated chromaticism and the unconventional use of parallel motion.

Born in Tokyo 1904, Kunihiro Hashimoto moved with his family to Osaka while he was still very young. There, he studied with Kichinosuke Tsuji, one of the finest violinists in Japan, but his interest soon turned to composition. Because at the time there was no composition teacher at the Tokyo Music School he attended, he majored in violin performance and conducting, and taught himself composition.

During the years he spent in Europe and the United States (1934–1937), Hashimoto developed strong interests in atonalism, musical nationalism, and impressionism. He became acquainted with Ottorino Respighi (1879–1936), Ernst Krenek (1900–1991), and Arnold Schoenberg (1874–1951), and studied intensively in Vienna with Egon Wellesz (1885–1974), a Schoenberg pupil. Hashimoto wrote both popular and classical music for the concert stage, commercials, films, recordings, and broadcasts. Moved by the political fervor in Japan during World War II, he composed patriotic songs that reinforced the propaganda of the time. After the war, he took responsibility for his wartime music activities by resigning from his post at the Tokyo Music School. He suffered both mentally and physically for the remainder of his life, and died of cancer in Kamakura in 1949. Making liberal use of pentatonic scales,

Hashimoto's *Pluie dans la rue* is clearly inspired by the first and last of Claude Debussy's *Estampes* (*Pagodes* and *Jardins sous la pluie*). The pentatonic scales come full circle, so to speak, having entered Debussy's musical vocabulary thanks to his exposure to Far Eastern music.

Frederick Delius was already an established composer living abroad by the time Lionel Tertis started his campaign for new viola compositions. Delius' *Violin Sonata no. 3* was composed after his advancing illness had left him blind and wheelchair-bound, and was completed with the help of his amanuensis, Eric Fenby (1906–1997). In his memoirs, Fenby describes Tertis' visit to Delius' house in Grez-sur-Loing on a very cold winter day in 1933. During that visit, Tertis played his viola arrangement of the sonata for Delius, recalling: "Rarely had I seen Delius so happy."

In his transcriptions of the sonatas, op. 120, originally written for the clarinet, Johannes Brahms took full advantage of the viola's special characteristics by adding double stops at decisive moments, elongating phrases, adjusting broken-chord figures for idiomatic string playing, changing articulations to those that suit the viola better, and altering registers. Brahms' letter to his friend violinist Joseph Joachim (1831–1907), written soon after his transcription of these two sonatas, is often quoted as proof of Brahms' own disapproval of his viola arrangement: "I fear that, as viola sonatas, both pieces are very awkward and unenjoyable." Brahms' apprehension has been proven unwarranted by subsequent generations of performers, who render the alterations made in the viola parts so effectively that one could imagine that Brahms had the viola in mind from the very inception of these sonatas.

Tertis created his own viola version of Brahms' op. 120 sonatas, in which he preserved most of Brahms' register changes for the viola. Where he reverted to the original clarinet register, Tertis appears to have done so either to restore the original melodic line, or to allow a convincing demonstration of his own extended upper register technique. Tertis also added some double stops and eliminated others, and made significant changes in phrasing. Roger Chase's version, heard in tonight's concert, is based on the Tertis version, with his own personal alterations.

York Bowen was one of the finest pianists Britain ever produced. At the Royal Academy, he studied piano with the world-renowned pedagogue Tobias Matthay (1858–1945) and composition with Frederick Corder. Bowen won no fewer than seven prizes as a pianist and composer while at the academy and was appointed professor in 1909. A frequent recital partner of Lionel Tertis, he considered the viola to be far superior in tone to the violin. Among the many works Bowen wrote for Tertis are a viola concerto and two viola sonatas and the *Phantasy for Viola and Piano* that concludes tonight's concert. Written in one continuous movement with several sections, the *Phantasy* begins with a tender viola monologue and proceeds through a light and playful *Poco più allegro*, a majestic *Poco più lento*, a warm and intimate *Poco adagio*, and an energetic *Allegro vivo* to the grand finale. The work is imbued with an exquisite sense of harmonic color, lyrical melodies, and masterful structure.

Program notes based on materials provided by Roger Chase and Michiko Otaki

Upcoming Concerts at the National Gallery of Art

**Edvinas Minkstimas, pianist
with National Gallery of Art and
Phillips Camerata resident musicians**

Music by Beethoven
and other composers

March 27, 2013
Wednesday, 12:10 pm
East Building Auditorium



Ars Vocalis

Music by Puerto Rican
and other Hispanic composers

March 31, 2013
Sunday, 4:00 pm
West Building, West Garden Court



Crowden School Ensemble

Music by Bach, Dvořák,
and other composers

April 3, 2013
Wednesday, 12:10 pm
West Building, West Garden Court

**Winners of the
2013 Feder Memorial String Competition**

Presented in collaboration with the
Washington Performing Arts Society

April 6, 2013
Saturday, 3:30 pm
West Building Lecture Hall



**Danielle DeSwert Hahn, pianist
with National Gallery of Art and
Phillips Camerata resident musicians**

Music by Beethoven
and other composers

April 7, 2013
Sunday, 6:30 pm
West Building, West Garden Court