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

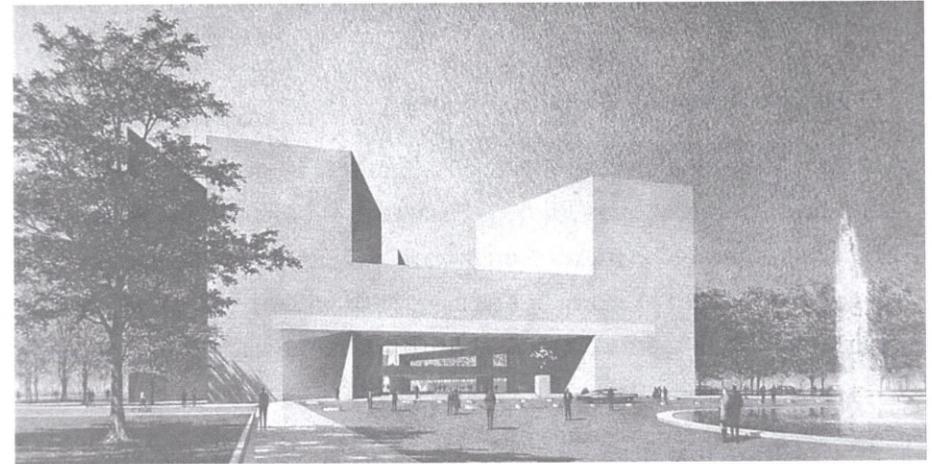
For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

[www.nga.gov](http://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](mailto:circle@nga.gov) for more information.

COVER: Paul Stevenson Oles, *Sketch of the East Building Exterior*, 1971, National Gallery of Art Archives, Gift of I. M. Pei and Partners



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

National Gallery of Art  
2,932nd Concert

**Edvinas Minkstimas, pianist**  
**with members of the**  
**National Gallery of Art String Quartet,**  
**National Gallery of Art Orchestra,**  
**and Phillips Camerata**

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

*Admission free*

## Program

Wolfgang Amadeus Mozart (1756–1791)

*Divertimento no. 1 in D Major*, K. 136 (1772)

Allegro

Andante

Presto

Mozart

*Sonata for Piano in A Minor*, K. 310 (1778)

Allegro maestoso

Andante cantabile con espressione

Presto

Ludwig van Beethoven (1770–1827)

*Piano Concerto no. 2 in B-flat Major*, op. 19 (1795)

Allegro con brio

Adagio

Allegro molto

## The Musicians

### EDVINAS MINKSTIMAS

Widely regarded as one of Central Europe's emerging young pianists, Edvinas Minkstimas has brought his extensive repertory, solid technique, and wide range of musical expression to concert venues throughout Europe and North America. Since July 2012 he has served as a member of the jury and board of directors of the Salzburg Festival and a board member of Mahler Philharmoniker in Vienna, Austria. His upcoming performances include chamber and solo performances at Carnegie Hall and concert tours in Europe and South America. Recent performances include recitals at the 2013 Mozart-Schubert Festival, hosted by the Austrian Embassy in Washington and produced by the Embassy Series. He has also appeared as a guest soloist with the Fairfax Symphony Orchestra, conducted by Christopher Zimmerman.

In 2011 Minkstimas received the doctor of musical arts degree from the Juilliard School of Music, where he studied with Jerome Lowenthal. He previously received the artist diploma from the Paris Conservatory under the tutelage of Michel Béroff and studied in Lithuania with Veronika Vitaite. In 2010 Minkstimas won the Belz-Parker Young Artist Award in Memphis, and in 2007 he won first prize at the Fifth International Čiurlionis Piano Competition in Vilnius, Lithuania.

A native of Kaunas, Lithuania, Edvinas Minkstimas attributes his early artistic influences to Baltic mythology, Nordic poetry, and romantic imagery. His goal of conveying the lyricism and poetry within a musical work through displays of virtuoso technique has been strongly influenced by pianists Sviatoslav Richter (1915–1977) and Arturo Benedetti Michelangeli (1920–1995), and composers Brahms, Liszt, Rachmaninoff, Ravel, Ligeti, and Penderecki. Minkstimas has released two recordings, featuring solo and orchestral performances of works by Beethoven, Brahms, and Liszt. He maintains a web site at [www.minkstimas.com](http://www.minkstimas.com).

#### NATIONAL GALLERY OF ART STRING QUARTET

The National Gallery of Art String Quartet has performed regularly at the Gallery since its debut in 1995. In addition to standard quartet repertoire, the group presents rarely heard masterpieces of chamber music. The musicians also perform under the name Sunrise Quartet, and in that capacity they have been recognized with a Chamber Music America residency at the Duke Ellington School of the Arts as well as with residencies at Concerts at the Beach in Delaware and the Davies Concert Series in Camp Springs, Maryland. The quartet appeared on the Millennium Stage at the John F. Kennedy Center for the Performing Arts and has collaborated in concert at the National Gallery with pianists Míceál O'Rourke and Menahem Pressler. Members of the National Gallery of Art String Quartet performing in today's concert are violinists Claudia Chudacoff and Teri Lazar and violist Osman Kivrak. They are joined by National Gallery of Art Orchestra bassist Edgardo Malaga.

#### THE PHILLIPS CAMERATA

Founded in 2011, the Phillips Camerata appears in various combinations of instruments to suit the demands of a wide variety of chamber music. Comprised of sixteen leading instrumentalists from the Baltimore, New York, Philadelphia, and Washington, DC, areas, and under the artistic direction of Phillips Collection music director Caroline Mousset, the Camerata performs the first and last Sunday concerts of each season at the Phillips Collection and offers additional performances at other chamber music venues. It made its inaugural guest appearance at the National Gallery of Art in 2012, playing music written between 1890 and 1921 in honor of the exhibition *Picasso's Drawings, 1890–1921: Reinventing Tradition*. Representing the ensemble in today's concert are pianist Edvinas Minkstimas and cellist Charlie Powers.

#### Program Notes

This is the second of five concerts planned collaboratively by Stephen Ackert, head of the music department at the National Gallery of Art, and Caroline Mousset, director of music at the Phillips Collection, with the aim of presenting, in the space of a few weeks, all five piano concertos by Ludwig van Beethoven. Taking advantage of a cadre of musicians who are in residence at the two institutions, they have assembled a string quintet to perform the concertos as they were arranged by Vincenz Lachner (1811–1893) in chamber music formation. *Piano Concerto no. 1*, op. 15, was performed on March 24 at the Phillips Collection by Irina Nuzova and members of the Phillips Camerata. Concertos nos. 3–5 will be performed, respectively, by pianists Danielle DeSwert Hahn (April 7 at 6:30 pm at the Gallery), Thomas Pandolfi (April 14 at 4:00 pm at the Phillips Collection), and Mykola Suk (April 21 at 6:30 pm at the Gallery). In each case, the pianists and members of the ensembles will offer additional music to complete the programs.

Wolfgang Amadeus Mozart's *Divertimento in D Major*, K. 136, comes from a place of innocence and unmitigated joy. This is the first of three works known as the "Salzburg Symphonies," which Mozart composed at age sixteen for Prince-Archbishop Colloredo of Salzburg. Written in the style of an Italian string concerto and consisting of three movements (lacking the usual minuet), Mozart's divertimento falls somewhere between his string quartet and symphonic genres. Foregoing motivic development and academic depth in favor of long, lyrical melodies, the work embodies the galant style fashionable in the mid- to late-eighteenth century. The first movement is a virtuosic dialogue between the violinists in sonata form. The second movement, featuring an eloquent, beautifully constructed melody, is the most overtly Italian of the three in terms of style. The finale, a vivacious Presto, is also in sonata form with a short fugal development.

Mozart penned his *Piano Sonata no. 8 in A Minor*, K. 310, while concertizing in Paris in 1778. This was the gifted young composer's first attempt at a keyboard sonata in the minor mode. The summer of 1778 witnessed two events of great consequence for Mozart—his first love affair (with Aloysia Weber, whose father denied Mozart permission to marry her,) and his mother's

unexpected death—and the pathos of this work relative to his earlier sonatas reveals his emotional turbulence at the time. The first movement's march-like primary theme is forceful, with dotted rhythms. Although the writing eventually becomes smoother, with more linear melodic writing and arpeggiated Alberti bass accompaniment, this initial dotted motive continues throughout the movement. Graceful running sixteenth notes characterize the second theme in the relative major key of C major. The second movement, a gorgeous elegy in F major in which a lyrical theme is elaborated throughout, counterbalances the turmoil of the first movement. The finale, a brisk rondo in A minor, revisits the dark atmosphere of the first movement, with a brief episode in A major providing a contrasting middle section.

Beethoven completed his *Piano Concerto no. 2 in B-flat Major, op. 19*, before the one published as *Piano Concerto no. 1*, but it is the publication dates that determine their numbering. The first two movements of *Concerto no. 2* originate from between 1785 and 1789, when the composer was a teenager in Bonn, Germany. The rondo-finale dates from 1795, the year when he premiered the concerto in his Viennese concert debut. Beethoven's childhood friend, physician Franz Wegeler, recalled that Beethoven completed the finale only two days before the work's public performance. While Beethoven did not consider his first two concerti among his better works, they clearly embody the genius of a Viennese master, and not merely the flashes of a brilliant student composer.

The first movement, in double-exposition sonata form, allows the orchestra to state each primary theme before the soloist repeats and embellishes. Beethoven's cadenza, which was notated and published well after the premiere and is therefore somewhat out of character stylistically, incorporates the movement's first theme in a variety of ways. The second movement, a lyrical episode in E-flat major, is in ternary form. Beethoven introduces the songlike cantabile theme before he develops it in the middle section and embellishes it in the recapitulation. The third movement displays the same wit that permeated Joseph Haydn's music. Based on a playful theme in 6/8 time, the interplay between soloist and orchestra remains supple and alive throughout.

*Program notes by Michael Jacko, music program specialist, National Gallery of Art*

## Upcoming Concerts at the National Gallery of Art

### **Ars Vocalis**

**William Rivera, conductor**

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