

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.

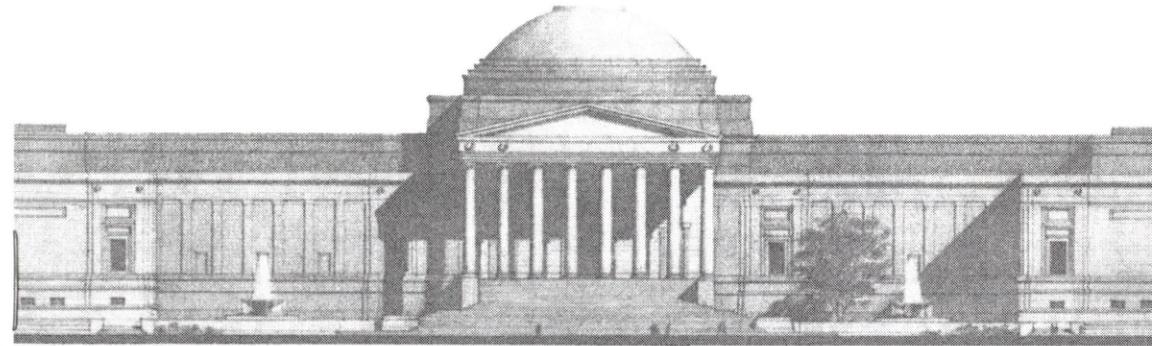
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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. Lamot Belin
Concerts

National Gallery of Art
2,940th Concert

Mykola Suk, pianist
with members of the National Gallery of Art String Quartet
and the Phillips Camerata

April 21, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Music by Ludwig van Beethoven (1770–1827)

Seven Bagatelles, op. 33 (1801–1802)

E-flat Major (Allegro grazioso quasi allegretto)

C Major (Scherzo: Allegro)

F Major (Allegretto)

A Major (Andante)

C Major (Allegro non troppo)

D Major (Allegro quasi andante)

A-flat Major (Presto)

Quartet for Piano, Violin, Viola, and Cello in E-flat Major, op. 16 (1785)

Grave; allegro ma non troppo

Andante cantabile

Allegro ma non troppo

INTERMISSION

Piano Concerto no. 5 in E-flat Major, op. 73 (“Emperor”) (1809–1811)

Arranged for piano and strings by Franz Paul Lachner (1803–1890)

Allegro

Adagio un poco mosso

Rondo: Allegro

The Musicians

MYKOLA SUK

Making his third appearance at the National Gallery of Art following acclaimed solo recitals in 2001 and 2003, Ukrainian-American pianist Mykola Suk gained international recognition as the winner of the first prize and gold medal at the 1971 International Liszt-Bartok Competition in Budapest, Hungary. Performing in the most prestigious venues around the world, from the Great Hall of Moscow Conservatory to Carnegie Hall in New York, Suk has garnered critical acclaim from audiences and critics alike. The *Toronto Star* praised his “...enormous digital control... [and] an impressive technique... so completely subsumed in the task of musical characterization” while *American Record Guide* cited his “...astonishing blend of muscular power, poetry, and utter control.”

Suk has appeared as soloist with numerous leading orchestras, including the Beethoven Orchestra Bonn under Roman Kofman and the Russian National Symphony under Mikhail Pletnev. He has collaborated with many of the world’s outstanding conductors, including Charles Bruck, James DePreist, János Ferencsik, Arvid Jansons, and Stefan Turchak. Suk’s passion for chamber music has taken him to many distinguished festivals, including the Australian, International Keyboard Institute, Kiev, and Kuhmo chamber music festivals. An avid supporter of twentieth- and twenty-first-century piano literature, he has premiered numerous works, including those of his fellow Ukrainians Ivan Karabyts, Valentin Silvestrov, and Myroslav Skoryk.

Holder of the doctor of musical arts degree in piano performance from the Moscow State Conservatory where he studied with Lev Vlasenko, Suk served as professor of piano at the Kiev and Moscow state conservatories. Since coming to the United States, he has given master classes at many festivals as well as at Columbia University, the Manhattan School of Music, the New England Conservatory, and the University of Southern Alabama. His numerous recordings appear on the Hungaraton, Meldac / Tritan Melodia, Russian Disc, Cambria-Troppe Note, and Music & Arts labels. Mykola Suk appears at the National Gallery by arrangement with Shupp Artists Management, www.shuppartists.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. Performing under the name Sunrise Quartet, the musicians 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 this evening's concert are violinist Teri Lazar, violist Osman Kivrak, and cellist Diana Fish.

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 violinist Karen Johnson and bassist Jeffrey Weisner.

Program Notes

This is the fifth and final concert of a series 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 of the 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 Franz Paul Lachner 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; *Concerto no. 2*, op. 19, was performed on March 27 at the Gallery by Edvinas Minkstimas and members of the National Gallery of Art String Quartet, National Gallery of Art Orchestra, and Phillips Camerata. Members of all three ensembles combined to assist pianists Danielle DeSwert Hahn and Thomas Pandolfi as they played *Concertos nos. 3 and 4* on April 7 and 14, respectively.

Classical and romantic composers wrote short pieces of music more frequently than their baroque forebears, reflecting the increasing influence of humanism in the eighteenth and nineteenth centuries. Improvisatory in nature and sometimes enigmatic, the pieces carry such names as “moment musical,” “impromptu,” or “bagatelle,” and often reflect a whim or a sudden change of mood on the part of the composer. The latter genre name comes from the Italian *bagattella*, which means a trifle or a thing with merely decorative purpose. Given the extended rhapsody and unyielding abundance of development in Beethoven's sonatas and piano concertos, one is not surprised to find in his *Bagatelles*, op. 33, a concentrated version of the same creativity. In these short pieces, the composer explores numerous musical possibilities while giving each idea just the right amount of time, attention, and development.

Beethoven composed all three of his piano quartets at age fifteen, when he was developing a reputation as a prodigious pianist in his home town of Bonn. The works reflect his ambition to write and play music that would show off his skill at the keyboard, but the writing for the string instruments

also shows maturity and insight beyond the composer's years. Particularly noteworthy in the *Quartet*, op. 16, is the freedom and scope of the viola part. The instrument moves with fluidity throughout its range, sometimes functioning as soprano or alto in the ensemble, whereas traditionally it shared the tenor voice with the more powerful cello.

Beethoven earned the reputation of a revolutionary in every genre in which he composed, and his piano concertos are no exception. Already with his first two concertos, composed in the 1790s, he was surprising his listeners. Bohemian composer Johann Tomaschek (1774–1850) heard Beethoven play both works, and soon thereafter wrote: "I admired his powerful and brilliant playing, but his frequent daring deviations from one motive to another, whereby the organic connection, the gradual development of idea was put aside, rudely awakened the unbiased listener from his transport."

With his fifth piano concerto, the composer, already at thirty-nine a larger-than-life figure among the musicians of his time, set out to surpass even his own previous masterpieces in this genre. The nickname "Emperor" was added by a later publisher, as an acknowledgment of the superior place that he felt the work should occupy in the pantheon of concertos. After an opening chord, the ensemble gives way to the piano's rhapsodic, improvisational introduction. Only then does one hear the ensemble undertake the exposition, a thorough exploration of two themes. The subsequent development comes to an impressive climax, setting the stage for the cadenza, which Beethoven wrote out specifically for use with this movement.

The strings open the second movement with a chant-like passage, to which the piano responds on its own with music that relates to the chant without actually quoting it. After an extended piano melody with plucked string accompaniment, the movement closes with a preview of the theme that will function as the rondo of the third movement, which arrives without pause. The motoric energy of this last movement has been a model for all subsequent composers who have undertaken concertos, few of whom have ever surpassed it.

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

Upcoming Concerts at the National Gallery of Art

Duo Leroy-Moubarak

French music for cello and piano written between 1815 and 1915

Presented in honor of *Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac*

Sponsored in part by the Cultural Services of the Embassy of France in Washington, DC, and Safran USA

April 24, 2013

Wednesday, 12:10 pm

West Building Lecture Hall



Katherine Chi, pianist

Music by Bach, Beethoven, Mallia, Scriabin, and Vonorov

April 28, 2013

Sunday, 6:30 pm

West Building, West Garden Court