

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.

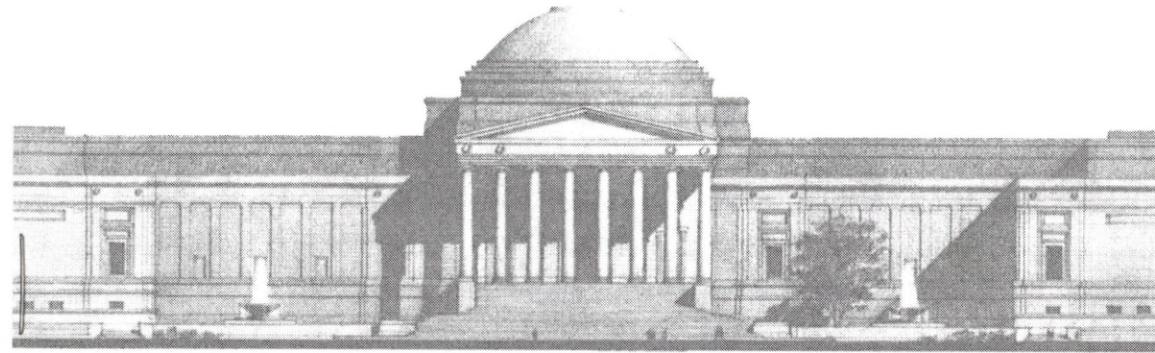
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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
2,942nd Concert

Katherine Chi, pianist

April 28, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Johann Sebastian Bach (1685–1750)

Toccata in G Major, BWV 916 (c. 1710)

Ludwig van Beethoven (1770–1827)

Sonata no. 27 in E Minor, op. 90 (1814)

Mit Lebhaftigkeit und durchaus mit

Empfindung und Ausdruck

Nicht zu geschwind und sehr singbar vorgetragen

Richard Wagner (1813–1883)

Schmachtend (Elegy for Piano) (c. 1858)

Johann Strauss Jr. (1825–1899) / Leopold Godowsky (1870–1938)

Symphonic Metamorphosis of Themes from Die Fledermaus (1912)

INTERMISSION

John Mallia (b. 1968)

Distaff (2012)

World premiere performance

Maurice Ravel (1835–1937)

Le Tombeau de Couperin (1914–1917)

Prélude

Fugue

Forlane

Rigaudon

Menuet

Toccata

The Musician

KATHERINE CHI

Firmly established as one of Canada's fastest-rising musical stars, pianist Katherine Chi has performed throughout Europe and North America to great acclaim. The *New York Times* praised her New York recital debut, citing her "keen musical intelligence and a powerful arsenal of technique." Among her recent and upcoming performances are concerto appearances with the symphony orchestras of Huntsville, Alabama; Calgary, Alberta; Richmond, Virginia; and San Antonio, Texas as well as the Calgary Philharmonic, Edmonton Symphony, and Philadelphia Orchestras. Festivals at which she has appeared include the Aldeburgh, Banff, Domaine Forget, Launadière, Marlboro, Osnabrück Kammermusik, Ruhr, Santander Summer, and Vancouver music festivals as well as Canada's Festival of the Sound.

Noted for the breadth of her repertoire, Chi has received critical acclaim for her interpretations of Mozart and piano concertos by twentieth-century composers. After a recent appearance in Toronto, the *Globe and Mail* praised her performance as "... the most sensational but, better, the most unflinchingly cogent and compelling Prokofiev's *Third* I have heard in years."

One year after Chi's debut recital at age nine, she was enrolled at the Curtis Institute of Music. She continued studies with Russell Sherman and Wha Kyung Byun at the New England Conservatory in Boston; the International Piano Foundation in Como, Italy; and the Hochschule für Musik in Cologne, Germany. Other teachers include Seymour Lipkin, Galina Eguiazarova, and Wassily Lobanov. A prizewinner at the 1998 Busoni International Piano Competition, Chi was the first Canadian and the first woman to win Canada's Honens International Piano Competition. Her debut recording on the Arktos label features works by Beethoven and Rachmaninoff. Katherine Chi appears at the National Gallery of Art by arrangement with Jonathan Wentworth Associates, Ltd, www.jwentworth.com.

Program Notes

Johann Sebastian Bach's set of seven *Toccatas* for keyboard date from 1707–1711, just prior to and during the first years of his post as organist at the ducal court in Weimar. During those formative years, he experimented with a wide variety of compositional models. In addition to French genres, such as the dance suite, he took great interest in Italian baroque forms, among them the toccata and the concerto. His *Toccatà in G Major*, BWV 916, draws its improvisatory character from the former Italian genre and its three-movement structure—unique among his toccatas—from the latter.

Composed during the summer of 1814, Beethoven's *Piano Sonata no. 27 in E Minor* falls into his heroic middle period, but it also looks forward to the contemplative music of his later years. Returning to writing for the piano after a five-year hiatus, the composer can be seen looking ahead to his last group of masterpieces, written between 1816 and 1822 (Opp. 101, 106, 109, 110, and 111). This work is one of a handful of sonatas Beethoven composed with only two movements, instead of the typical three, and in which the tempo indications are written in German, as opposed to the more common Italian ones.

The first movement, marked “Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck” (“With liveliness and feeling and expression throughout”), features taut sonata form. It begins emphatically in the key of E minor, restless and agitated, but finds itself in the dominant minor by the first cadence and then in the relative major at the start of the next phrase. The movement's second theme shifts to the key of B minor. Initially concerned with the first theme's motif, the brief development channels the second theme's energy in approaching the recapitulation. Both the exposition and the coda of this movement fade gently away.

The second and final movement, a rondo with the indication “Nicht zu geschwind und sehr singbar vorgetragen” (“Not too fast; singing”), begins with a *cantabile* melody of folk-like charm. Gentle and jovial, the movement by and large conveys feeling of contentment, though fleeting shadows

return with touches of the minor key. Toward the end, the agitation of the first movement returns briefly, just before the final statement of the rondo's refrain.

May 22, 2013, marks the 200th anniversary of Richard Wagner's birth. Known best for his grand-scale operas, including the *Ring Cycle*, he is one of the most studied, written-about, and influential composers of the nineteenth century. An entry in the diary of Cosima Wagner (9 February 1883) suggests that Wagner rediscovered the melodic fragment on which *Schmachtend* (Elegy for Piano) is based after having forgotten it for twenty-five years. The title, which in English would be *Languishing*, suggests the mood of the melody, which the composer had intended for inclusion in the title page of the score for his opera *Parsifal*. The evocative fragment was made famous by the Italian orchestrator Franco Mannino (1924–2005), who made profuse use of it in the soundtrack he composed for Luchino Visconti's film *Ludwig* (1972).

Polish-American pianist, composer, and teacher Leopold Godowsky was best known for his transcriptions of other composers' works. In this ten-minute fantasy of melodies from Johann Strauss Jr.'s *Die Fledermaus*, Godowsky superimposes several melodies upon one another, rather than merely creating a medley. The outcome is a very difficult score, meant to show off the skills of a flashy virtuoso. A sinister opening section toys with the rhythm from the operetta's Act 1 trio (also famous as the zestiest part of the overture), pulling it from the somber depths of the keyboard up to its glittering upper reaches. Godowsky proceeds to present themes in more recognizable form, but steers them into odd new harmonies almost from phrase to phrase and disguises the melodies with ornamental figures and intricate counter-themes. The writing becomes extravagantly contrapuntal as Godowsky layers melody upon melody in a free fantasia. Adding to the music's complexity is its rhapsodic nature, which requires a constant pushing and pulling of the tempo (*rubato*), and *Luftpausen* (pauses that interrupt the beat and create a feeling of suspense).

Codirector of the Auros Group for New Music from 1992 to 1999, John Mallia has produced more than seventy concerts of contemporary music in New England and New York. His compositions for diverse instrumental, vocal, and electronic forces have been performed internationally in Bulgaria,

France, Germany, Greece, Spain, and The Netherlands. He has collaborated with visual artists and poets on three multi-media installations: *Bloodlines: Remembering Smyrna, 1922* (with artists John Rexine and Annee Spileos Scott); *Summons* (with poet Dana Dalton); and *Sight, Sound, Synapse* (with sculptor Jacques Abelman, poet Dana Dalton, and neuroscientist Kara Pratt). Mallia's work has received special recognition from the Institut de Musique Electroacoustique de Bourges' International Competition of Electro-acoustic Music and Sonic Art, the Luigi Russolo Competition, and the Boston Microtonal Society's annual award for the creation of microtonal music.

Though he desperately wanted to fight for his country in the First World War, Maurice Ravel's lifelong frailty prevented him from serving in the infantry. He was nevertheless able to enlist as a truck driver for the Thirteenth Artillery Regiment. When he returned from the front in 1917 to recover from injuries, he completed a piano suite he had begun before the war, originally intended to be a suite of French pieces modeled after baroque dance suites, *Le Tombeau de Couperin*. "Tombeau" as a musical term had been used by Couperin himself to indicate a memorial piece. In Ravel's case, each movement in the suite is dedicated to a fallen soldier:

Prélude: "To the memory of Lieutenant Jacques Charlot" (who transcribed Ravel's four-hand piece *Ma Mère l'oye* for solo piano);

Fugue: "To the memory of Jean Cruppi" (to whose mother Ravel dedicated his opera *l'Heure espagnole*);

Forlane: "To the memory of Lieutenant Gabriel Deluc" (a Basque painter from Saint-Jean-de-Luz);

Rigaudon: "To the memory of Pierre and Pascal Gaudin" (brothers killed by the same shell);

Menuet: "To the memory of Jean Dreyfus" (at whose home Ravel recuperated after he was discharged);

Toccata: "To the memory of Captain Joseph de Marliave" (a French musicologist who was killed in 1914, just a few weeks after the onset of the war).

*Program notes by Danielle DeSwert Hahn, music program specialist,
National Gallery of Art*

Upcoming Concerts at the National Gallery of Art

Ignacio Prego, harpsichordist

Music by Frescobaldi, Scarlatti, and Spanish composers

Presented in collaboration with the Delegation of
the European Union to the United States

May 1, 2013

Wednesday, 12:10 pm

West Building Lecture Hall



National Gallery Orchestra

Paul Badura-Skoda, pianist and guest conductor

Music by Mozart

Presented in collaboration with the Delegation of
the European Union to the United States

This concert is the fifth in a series of chamber music
concerts made possible by support from
The Gottesman Fund in memory of Milton M. Gottesman.

May 5, 2013

Sunday, 6:30 pm

West Building, West Garden Court