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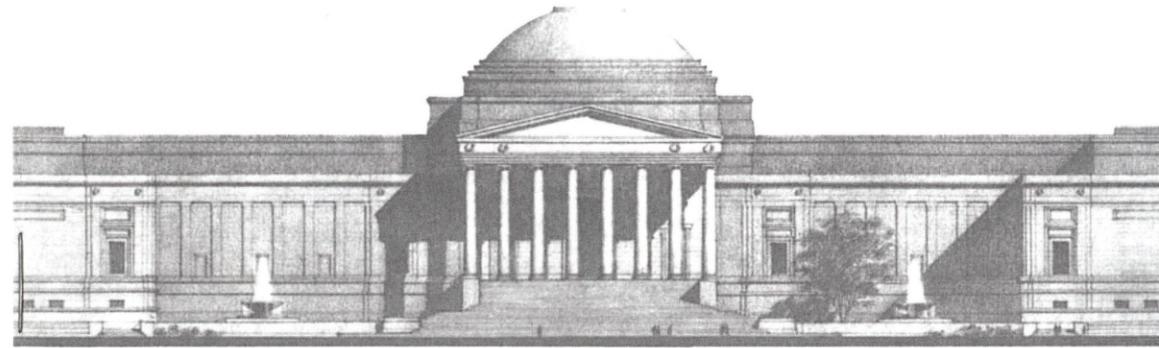
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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](http://www.nga.gov)

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

National Gallery of Art  
2,960th Concert

**National Gallery Orchestra**  
**Claudia Chudacoff, leader**

October 20, 2013  
Sunday, 6:30 pm  
West Building, West Garden Court

*Admission free*

Program

George Frideric Handel (1685–1759)

*Concerto grosso*, op. 6, no 5 (1739)

Overture

Allegro

Presto

Largo

Allegro

Franz Schubert (1797–1828)

*Rondo for Violin and Strings in A Major*, D. 438 (1816)

Edvard Grieg (1843–1907)

*Holberg Suite*, op. 40 (1884)

Praeludium (Allegro vivace)

Sarabande (Andante)

Gavotte and Musette (Allegretto; un poco mosso)

Air (Andante religioso)

Rigaudon (Allegro con brio)

**INTERMISSION**

Arnold Schoenberg (1874–1951)

*Verklärte Nacht* (1899)

## The Musicians

### NATIONAL GALLERY OF ART ORCHESTRA

Founded in 1943, the National Gallery of Art Orchestra initially consisted of approximately twenty-five players drawn from the National Symphony Orchestra. Gradually growing in numbers, the Gallery orchestra eventually reached the size and status of a large chamber orchestra. The ensemble has undertaken the full range of chamber and symphonic repertoire and has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives' *Symphony no. 1* under the direction of Richard Bales; the 1990 premiere of Daniel Pinkham's *Symphony no. 4* under George Manos; and the 2007 premiere of John Musto's *Later the Same Evening: An opera inspired by five paintings of Edward Hopper*, under guest conductor Glen Cortese. Other guest conductors who have appeared with the orchestra in recent years include Bjarte Engeset, Philippe Entremont, Vladimir Lande, George Mester, Otto-Werner Mueller, and José Serebrier.

### CLAUDIA CHUDACOFF

Concertmaster of the Alexandria Symphony Orchestra, the National Gallery of Art Orchestra, and the United States Marine Band White House Chamber Orchestra, violinist Claudia Chudacoff appears frequently as a soloist and chamber musician in the Washington and Baltimore areas. A member of both the Sunrise Quartet and the National Gallery of Art String Quartet, she has also performed with the Contemporary Music Forum and National Musical Arts as well as in the Embassy Series and at the United States Holocaust Memorial Museum. She is featured on a CD of chamber music by Erich Korngold released by Albany Records, and has been heard a number of times on American Public Media's *Performance Today*.

## Program Notes

In the mid-1730s, in response to the expectations of concert audiences of his time, George Frideric Handel composed organ concerti to be played during the intervals of his oratorio performances. For the 1739–1740 season, he adapted this practice to the string ensemble, composing twelve grand concerti grossi in the style of Arcangelo Corelli (1653–1715). The result was a set of orchestral works that captured the public's imagination and became a masterpiece of the chamber music repertoire. The concerti gained widespread popularity in Handel's lifetime, due to transcriptions for solo organ by John Walsh (1705–1740), which were used by church organists throughout England and eventually throughout the world. In the fifth *Concerto grosso*, Handel explores the contrast between a *concertino* group (two violin soloists, one cello soloist, and a continuo instrument) and the *ripieno* (full orchestra). Always an ingenious borrower, Handel turned for the two opening movements of the concerto to his own *Ode for Saint Cecilia's Day* (also 1739), using the same overture with sharp dotted rhythms and fugue that he had borrowed from music by his Austrian contemporary Gottlieb Muffat (1690–1770). The third movement, a lively jig, recalls English dance traditions, while the fourth (Largo) and fifth (Allegro) are both in the style of the concerti grossi of Corelli and other seventeenth-century Italian composers.

Prolific when it came to piano sonatas, songs, and symphonies, Franz Schubert wrote only two pieces resembling concerti: *Concert Piece for Violin and Orchestra*, D. 345; and *Rondo for Violin and Strings*, D. 438. The latter is the masterpiece among Schubert's works for a solo or obbligato orchestral instrument. The *Rondo* begins with an Adagio preface and launches into an Allegro that demands a virtuoso display of technique from the violin. Modeled stylistically after the final movements of Wolfgang Amadeus Mozart's violin concerti, the Allegro contains three primary themes. Schubert explores key areas related by thirds and builds to a delightful F major conclusion.

A gregarious and affable pianist and composer, Edvard Grieg enjoyed fame and prestige throughout Europe during his lifetime. Early in his career, he worked as a conductor and toured extensively as a concert pianist. In 1885, having established himself as a composer, he stopped touring and took up residence in Troldhaugen, an idyllic estate on the outskirts of Bergen, Norway, where he found solitude and comfort during the last two decades of his life.

As Grieg put his native Norway on the musical map, Ludvig Holberg (1684–1754) brought it to prominence in the field of literature. During Holberg's lifetime, Norway was part of the Kingdom of Denmark, and works in French and German dominated the kingdom's literary landscape. Danish served as a vernacular alternative for hymns and ballads, and Norwegian was spoken only in those provinces that had once constituted an independent Norway in the fifteenth century. Holberg produced histories, stage comedies, satirical poetry, and philosophy, and his writings often accentuated the uniqueness of his childhood home, Bergen, as opposed to the prevailing cosmopolitan culture of Denmark.

In the 1880s, when it was time to celebrate the bicentennial of Holberg's birth, Norway was a part of Sweden, and most Norwegians were restless for independence. They saw a celebration of Holberg's life and work as a means of emphasizing Norway's uniqueness. Grieg's participation in this process commenced as early as 1878, when he contributed financially toward a statue of Holberg in Bergen, composed a cantata for its unveiling, and wrote a piano suite titled *From Holberg's Time: Suite in Olden Style*. He arranged the suite for strings the following year and released it for publication in 1884, the Holberg bicentennial year. Intended to recall musical devices from Holberg's lifetime, the suite thoroughly embodies the baroque style.

Famous today for originating the twelve-tone compositional technique and founding the revolutionary Second Viennese School, Austrian composer Arnold Schoenberg first established himself in Vienna with tonal works—primarily songs and chamber music for strings. His first piece of resounding significance, *Verklärte Nacht* (Transfigured Night) is the result of intense inspiration, produced in just three weeks' time. Inspired by Richard Dehmel's (1863–1920) poem, *Weib und Welt* (Woman and World), the tone poem followed

close on the heels of the first encounter between Schoenberg and Mathilde von Zemlinsky, the sister of his teacher, Alexander von Zemlinsky, who would eventually become his wife. Composed in 1899, *Verklärte Nacht* is often cited as the last great gasp of nineteenth-century romanticism in music.

Like the poem, which has five stanzas, Schoenberg's work follows an informal five-movement structure. The poem begins with an image of the night, as two people walk through a bare, cold wood. A woman's voice speaks, confessing and lamenting to her betrothed that the child she carries comes from another man. A decidedly more optimistic man's voice speaks of the beauty, power, and warmth of the night, urging her to release her burdens and accept the child as a union of the couple's love.

In his musical rendition of this tender exchange, Schoenberg fuses the formal mastery of Johannes Brahms with the harmonic adventurousness of Richard Wagner. The resulting voice is Schoenberg's own—richly contrapuntal and highly chromatic, though still tonal. The piece opens with a static passage in D minor and ventures into harmonically vague territory, often hinting at D as a center. The D major arrival at the work's midpoint corresponds with the man's warm, loving response, restoring a temporary feeling of stability. The work concludes with shimmering string harmonics and running arpeggios to depict the couple walking off to begin their new, unified life.

*Program notes by Michael Jacko, concert assistant, National Gallery of Art*