

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.

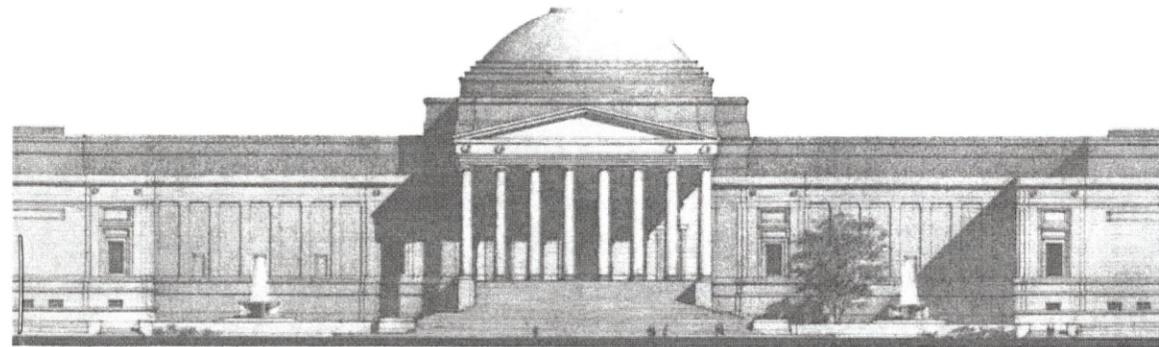
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

National Gallery of Art
2,969th Concert

National Gallery of Art Piano Trio
Luke Wedge, violin
Benjamin R. Wensel, cello
Danielle Hahn, piano

December 1, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Scott Robinson

Great Is the Miracle

Ma'oz Tsur and S'vivon

Al Hanisim

Mi Ze Hidlik

Ozi and Oy Chanukaj

Ernest Bloch (1880–1959)

Three Nocturnes

Andante

Andante quieto

Tempestoso

Joachim Stutschewsky (1891–1982)

Klezmer Wedding Music

INTERMISSION

Solomon Rosowsky (1878–1962)

Fantastischer Tants, op. 6

Allen Menton

Avi Hidlik (A Hanukkah Fantasy for Piano Trio)

Jacob Weinberg (1879–1956)

Trio on Hebrew Themes

Elegy

Scherzo

Tema con variazioni

The Musicians

NATIONAL GALLERY OF ART PIANO TRIO

Formed as a resident ensemble in 2008 by National Gallery of Art music department head Stephen Ackert, the National Gallery of Art Piano Trio has since played in numerous Gallery Sunday concerts as well as other venues, where it appears as the West Garden Trio. In 2009 the Trio performed a special program at the residence of the Belgian Ambassador; in 2010 it played a complete program of music by early twentieth-century American composers in honor of the exhibition *American Modernism: The Shein Collection*; and it has regularly contributed piano trios by Mozart to the annual concert in memory of Milton M. Gottesman, which by tradition consists of music by Mozart and J. S. Bach.

DANIELLE HAHN

Brussels-born pianist Danielle Hahn is an active freelance collaborative pianist. A principal pianist with Inscape Chamber Music Project, she has performed in concert and recorded with the contemporary ensemble New Music Raleigh. Hahn regularly performs in chamber music and voice recitals, partnering with members of the National Symphony Orchestra, the Kennedy Center Opera Orchestra, and vocal soloists.

In addition to numerous appearances at the National Gallery, Hahn has performed at prestigious venues throughout Washington, DC. A principal pianist with Inscape Chamber Music Project, she has performed in concert and recorded with the contemporary ensemble New Music Raleigh. Hahn holds a master of music degree from the University of Michigan, Ann Arbor, and a bachelor of music degree from the University of California, Santa Barbara. Formerly an apprentice coach with the Washington Opera under Plácido Domingo, since 2006 she has held the position of music program specialist at the National Gallery of Art, where she assists in programming and coordinating the concerts and musical programs. In addition to her work with the NGA Piano Trio, she performs with the NGA Chamber Players.

LUKE WEDGE

Originally from Kansas, violinist Luke Wedge is an active chamber musician who is frequently invited to serve as concertmaster of orchestras in the Washington, DC area. A participant in the prestigious Juilliard Quartet seminar, he has given master classes at the Eastern Music Festival and at Gettysburg College. An experienced orchestral musician, he has performed with the Chicago Philharmonic, National Symphony, and Ravinia Festival orchestras. Since 2003 he has been a member of the United States Air Force Strings, with which he has given performances at the State Department, the Vice President's residence, and the White House. Outside Washington, he has played for the Grand Ole Opry and has been featured on several nationally televised programs and various recordings. Having begun violin studies at age five, he holds degrees from the University of Kansas and Northwestern University.

BENJAMIN R. WENSEL

A native of Western New York, Benjamin Wensel earned degrees from the Cleveland Institute of Music and the Eastman School of Music. Equally important to his musical education were performances in seminars and master classes for members of the Cleveland, Guarneri, Juilliard, Miami and Ying quartets; chamber music studies with Peter Salaff and members of the Audubon and Cavani Quartets; and solo master classes with Clemens Michael Hagen, Steven Isserlis, David Soyer, and Michel Strauss.

A member of The United States Army Orchestra Strolling Strings and String Quartet since 2003, Wensel regularly appears with many of the local ensembles in the National Capital region. Dedicated to the creation and promotion of new music, he has performed the world premieres of more than twenty works written by established and emerging American composers. In addition to his work with the National Gallery of Art Piano Trio, Wensel is a founding member of the Tarab Cello Ensemble and the New Orchestra of Washington and cellist of the BAR Piano Trio and "Pershing's Own" Contemporary Music Ensemble (POCME).

Program Notes

An ordained interfaith minister, Scott Robinson was raised in Syracuse, New York, and worked as a professional theater musician and folksinger from 1986 to 1994. After earning his PhD at the University of Minnesota, he taught for ten years at Eastern University in Philadelphia. In 2009 he began studies in spiritual direction at the Shalem Institute for Spiritual Formation, and in ministry at the New Seminary for Interfaith Studies, where he now serves as first year dean.

Commissioned by the Eaken Piano Trio, Robinson's *Great Was the Miracle* is a group of four settings of traditional Hanukkah songs. According to the composer, "Ma'oz Tsur is a Sephardic melody for the hymn 'Ma'oz Tsur' (Rock of Ages), better known as it is sung with a German synagogue melody. *S'vivon* is the tune of a Yiddish folk song about the *dreidl* [a four-sided spinning top]. *Al Hanisim* is a folk melody that accompanies a song about the Maccabean rebellion, so I have attempted to give this setting a martial quality. *Mi Ze Hidlik* is the tune of a lovely traditional Yiddish Chanukah song. This setting of Ozi, or *Ozi v'Zimrat Yah* (The Lord is my strength and my defense, Psalm 118:14) is a Yemenite tune, while *Oy Chanukah* is an old Chassidic song."

Born in Switzerland, Ernest Bloch immigrated to the United States, and held various positions as a conductor and educator. His early musical style drew inspiration from his Jewish heritage. Often asked about the presence of a "Jewish ethos" in his music, Bloch wrote: "I am not an archaeologist. It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible." *Three Nocturnes* for piano trio was written in 1924 while he was director of the Cleveland Institute of Music, the same year he became an American citizen. A departure from his earlier style, the nocturnes feature melodies in a more reserved style, typical of his second compositional period. Nevertheless, Bloch's intrinsic mysticism and poetry remain intact.

Like many Jewish artists of the twentieth century, Joachim Stutschewsky's life story is marked by frequent changes of residence, flight, and expulsion. He began taking music lessons at a young age and was soon playing in his father's klezmer ensembles. In 1909 he went to Leipzig to study cello; when the First World War broke out, he fled to Switzerland, where he organized the first concerts of Jewish folk and art music. In 1924, while living in Austria, Stutschewsky became a founding member of the Vienna String Quartet. In 1938, shortly before the arrival of German troops in Austria, he escaped to Switzerland once again, before immigrating to Palestine. In his memoirs, he compares himself to traveling Jewish musicians—klezmerim—who are never allowed to remain anywhere for long and never able to find rest.

A fourth-generation Jewish musician, Solomon Rosowsky studied law at the University of Kiev before enrolling in the Saint Petersburg Conservatory as a composition major and student of Rimsky-Korsakov, Liadov, and Glazunov. In 1909 he joined composer Mikhail Gnesin (1883–1957) and a handful of other students and conservatory alumni to cofound the Society for Jewish Folk Music. Based on a melody belonging to the mystical Lubavitch Hasidic sect of Judaism, Rosowsky's *Fantastischer Tants* (Fantastic Dance) drew immediate acclaim from fellow composers and audiences for its original treatment of folkloric motives and intense rhythmic energy. The piece was published by the Society for Jewish Folk Music in 1914.

Allen W. Menton's compositions show the influence of a diverse range of genres and musical styles, from Medieval *ars nova* to contemporary pop and film music. A frequent collaborator with the Nouveau Chamber Ballet on dance and theater projects, Menton is currently assistant professor of music theory and composition at California State University, San Bernardino. A second work commissioned by the Eaken Piano Trio on this evening's program, *Avi Hidlik: A Hanukkah Fantasy* captures the emotional complexity of the Jewish holiday: the cheerfulness of the children's games and gifts, the heroism of the ancient Maccabees, and the sad resignation of endurance.

Born in Odessa and groomed by his family for a career in business, Jacob Weinberg was eventually able to study at the Moscow Conservatory, where his teachers included Sergei Taneyev (1856–1915). With a growing reputation as a composer and pianist, he moved to Vienna, where he studied under Theodor Leschetizky (1830–1915). Returning to Russia in 1916, he found himself unable to pursue his interest in Jewish music to his satisfaction. In 1921 he immigrated to Palestine, and in 1926 to the United States. Weinberg, like Rosowsky, belonged to the school of Russian composers, performers, and other intellectuals who attempted to create a “new” Jewish national art music in the first two decades of the twentieth century. His inventive *Trio on Hebrew Themes* transcends traditional folk songs.

Program notes by Danielle Hahn