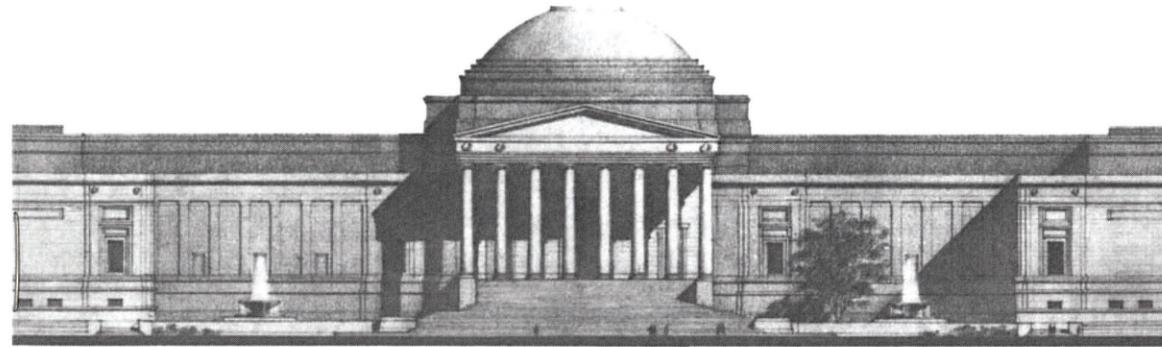


The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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



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

National Gallery of Art
3,000th Concert

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.

National Gallery of Art Chamber Players

June 29, 2014
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Johann Sebastian Bach (1685–1750)

Orchestral Suite in B Minor, BWV 1067 (c. 1720)

Ouverture
Lentement
Rondeau
Sarabande
Bourée I
Bourée II
Polonaise
Menuet
Badinerie

Carl Ditters von Dittersdorf (1739–1799)

Trio no. 6 in C Major (1771)

Allegro
Menuet

INTERMISSION

Wolfgang Amadeus Mozart (1756–1791)

Quintet in A Major, KV 581 (1789)

Allegro
Larghetto
Menuetto
Trio I
Trio II
Allegretto con variazioni

This concert is made possible by The Gottesman Fund in memory of Milton M. Gottesman.

The Musicians

NATIONAL GALLERY OF ART CHAMBER PLAYERS

Consisting primarily of small ensembles from within the National Gallery of Art Orchestra, members of the National Gallery of Art Chamber Players have provided chamber music in conjunction with a number of recent Gallery exhibitions, including music by nineteenth-century French and Belgian composers in honor of *The Darker Side of Light: Arts of Privacy, 1850–1900* (2009); Renaissance Spanish music to accompany *The Art of Power: Royal Armor and Portraits from Imperial Spain* (2009); Music by Gershwin, Joplin, and Milhaud in celebration of *From Impressionism to Modernism: The Chester Dale Collection* (2011); and music for silent films from Catalonia in honor of *Joan Miró: The Ladder of Escape* (2012). In 2013 the ensemble performed new works by Jeffrey Mumford that were composed during his residency at the Gallery and subsequently featured in the 2013 and 2014 Month of European Culture concerts. Chamber players participating in this afternoon's concert are:

Claudia Chudacoff and Bruno Nasta, *violinists*

Francis Sheih, *violist and violinist*

Marcio Botelho, *cellist*

Greg Watkins, *bassist*

Sara Nichols, *flutist*

David Niethamer, *clarinetist*

Steve Silverman, *harpsichordist*

Program Notes

Bach composed four orchestral suites, which he called “ouvertures,” a general term used in baroque Germany to describe a suite of dance pieces in the French style preceded by an overture. Though it was an incredibly popular genre in Bach’s day, he showed less interest in it than many of his contemporaries, and did not make an effort to have the suites published. The *Suite for Orchestra no. 2 in B Minor*, BWV 1067, was probably written around 1720, certainly before 1723, when he began work at Leipzig and turned his full attention to church music. A vibrant and fast-paced work, it contrasts with Bach’s more lofty, intellectual creations in its aspiration to entertain the listener. The solo instrument he had in mind was the transverse flute, which had just come into fashion. The influence of French music, which was also very much in vogue, can be heard in the Badinerie, the paired Bourées, and the Rondeau. Bach’s ear, however, seems to have been drawn to the music of Italy, especially that of Antonio Vivaldi (1678–1741), Alessandro (1660–1725) and Domenico (1685–1757) Scarlatti, and Tomaso Albinoni (1671–1751). Hints of the brilliant tone colors and dramatic harmonic changes that characterize Italian baroque music are present in the Sarabande and the Menuet.

One of the earliest composers of the First Viennese School, which also included Haydn, Mozart, and Beethoven, Carl Ditters von Dittersdorf (born August Carol Ditters) composed around one-hundred-twenty symphonies, forty concerti, and numerous chamber works, and his light operas established the form of the *Singspiel* (opera with a good deal of spoken dialogue). A child prodigy on the violin, as he grew to adulthood and musical maturity he associated with Christoph Willibald Gluck (1714–1787) and Joseph Haydn, and was even known to play in string quartets with Mozart. In 1764 Gluck became *Kappellmeister* in the court of Hungarian nobleman Ádám Patachich. A year later he was introduced to the Prince-Bishop of Breslau, who was in the process of creating a cultural center around his court in Johannesberg (today part of the Czech Republic). There, he became court composer in 1771, and began the most fruitful compositional period of his life. In 1773, in order

to entice Dittersdorf to remain in his somewhat isolated bishopric, the prince-bishop appointed him *Amtshauptmann* (civil service director) of a nearby jurisdiction. In this capacity, he was sent to Vienna to receive the noble title “von Dittersdorf,” which became his full surname.

After having enjoyed much adulation in Vienna in the early 1780s, Mozart saw his popularity as a composer and a performer plummet in the waning years of that decade. Primarily occupied with producing and conducting operas for far inferior composers who happened to rank among the social elite, he faced both professional and financial doldrums. Most of his teaching jobs and commissions had dried up, the bills were accumulating, and his wife, Constanze, was not only chronically ill, but also in the middle of her fifth pregnancy. In June 1789 he received some relief in the form of a commission for an opera, which became the great *Così fan tutte*. Around the same time, he composed the *Clarinet Quintet*, KV 581. Out of one of the most challenging and unhappy periods of his life came the most sublime music, in the radiant key of A major and full of warmth. It is not known for what occasion the work was written, but it was premiered by the celebrated clarinetist Anton Stadler (1753–1812). Mozart was inspired to write a number of works for Stadler, who was especially noted for his ability to exploit the low register of the clarinet. He used a special extension for the instrument, invented by Theodor Lotz (1748–1792), which allowed it to play lower notes. Mozart was quick to exploit the new possibilities for the clarinet’s range.

Program notes by Danielle DeSwert Hahn

The Seventy-third season of Concerts at the National Gallery of Art
September 2014 – May 2015

U.S. Air Force Strings

Music by Chadwick, Fauré, and other composers

Presented in honor of *Degas / Cassatt*

September 7, 2014
Sunday, 12:00 and 1:00 pm
National Gallery of Art Sculpture Garden



Ricardo Marlow and Ensemble

Music and Dance in the Flamenco Tradition

Presented in honor of Hispanic Heritage Month

September 14, 2014
Sunday, 12:00 and 1:00 pm
National Gallery of Art Sculpture Garden

Seldom Scene

Bluegrass Concert

September 21, 2014
Sunday, 12:00 and 1:00 pm
National Gallery of Art Sculpture Garden



National Gallery of Art Wind Ensemble

Music by J. S. Bach, Beethoven, and Gounod

Presented in honor of *Andrew Wyeth: Looking Out, Looking In*

September 28, 2014
Sunday, 12:00 and 1:00 pm
National Gallery of Art Sculpture Garden