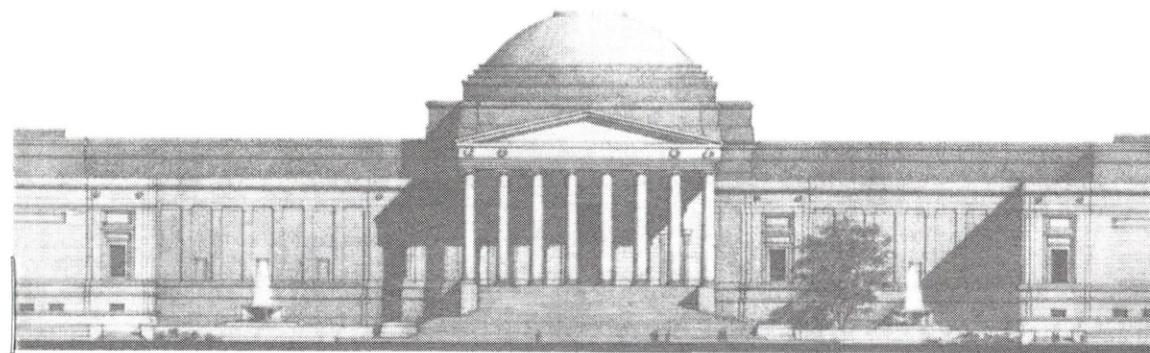


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Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

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

National Gallery of Art
3,025th Concert

Carolyn Enger, pianist

Presented in honor of
*Modern American Prints and Drawings
from the Kainen Collection*

November 30, 2014
Sunday, 3:30 pm
West Building, West Garden Court

Admission free

Program

Aaron Copland (1900–1990)

Down a Country Lane (1962)

Midsummer Nocturne (1947)

The Young Pioneers (1935)

Midday Thoughts (1944)

In Evening Air (1966)

Sunday Afternoon Music (1935)

Ned Rorem (b. 1923)

Piano Album I

Song without Words (1978)

(For Jim, to help him on his birthday. With all my faith
and most of my love.)

Carol-Pastiche (1984)

(To the only Jim in the world, this Carol-Pastiche to thank
him for giving a point to the past seventeen years.)

Serenade for Two Paws (1985)

(On Christmas with love from Ned. For Jim to teach to
Sonny on rainy afternoons.)

Nineteen Measures for Jim (1986)

(Nineteen years already... These nineteen measures, with
their two lean voices, must symbolize the richness
of those years. With love forever.)

Golden Notes on Nearing Fifty (1986)

(For Jim at forty-nine, this mirror-image of Christmas 1986
because any mirror into which he gazes turns to gold.)

Another Little Song without Words (1987)

(For JH on another birthday. Since no words could even
describe the depth of my feeling for you.)

This Serpentine Etude (1990)

(Forever dear Jim. This Serpentine Etude is unrevised. But
then, so is my feeling for you, which has merely
augmented since first we met, 23 year ago this month.)

For a Perfect Friend (1991)

(For Jim on Christmas Eve 1991)

Marriage Measures (1992)

(To John Simon and Pat Hoag)

Snapshot of Jack (1992)

(For Jack Mitchell)

For Jim (1993)

(On Christmas Eve 1993. With love for longer than forever...)

A Little Waltz for Jim at Fifty-Five (1994)

(For the only Jim in the world without whom I could not write
this or any music.)

A Melody for Shirley (1994)

(For Shirley with love from Ned today and forever. A note for
every year.)

A Talisman for Jim on Christmas Eve (1994)

(Who am I, presuming to embellish the mighty Tallis? Yet who is
Tallis in the shadow of Jim, who lights my whole world?)

On His Birthday (1995)

(O Jim, I will love you forever...)

Ah Jim... (1995)

(The mere words that traditionally adorn these offerings can no
longer explain my crucial feeling for you. So now, the two
sonic parallel lines that become three, then four, modestly
symbolize eternal hope within.)

A Berceuse for Jim at Christmas (1997)

(And for the most crucial three decades of my life. I love you.)

A Christmas Card for Mary and Rosemary (1997)

(With love forever.)

For a Perfect Sister (1997)

(For Rosemary on Christmas Eve 1997)

A Sarabande for the Only Jim in the World (1998)

(For Jim on his birthday with love forever.)

Sixty Notes for Judy (1999)

Seventy-Seventy Notes for Rosemary (1999)

Ninety-Nine Notes to the Millennium (1999)

(For Ben Yarmolinsky and the Friends and Enemies of
Modern Music)

For Ben (1999)

Waiting to Get Well (2000)

(To Eugene Istomin with love)

1+1=3 (2000)

(Two people can make a third. This little meditation consists
of a two-voice invention of ten measures; a nine-measure
chorale interlude; then the invention again, now in three
voices. With love for Jenny and Joel.)

Forty Chords for Mark on April First (2001)

Leonard Bernstein (1918–1990)

Selections from *Anniversaries* (1943–1948)

For Aaron Copland

For Shirley Gabis Rhoads Perle

For Stephen Sondheim

For Craig Urquhart

In Memoriam: Helen Coates

In Memoriam: Goddard Lieberman

For Susanna Kyle

The Musician

Lauded for her sensitive, nuanced playing, American pianist and Steinway artist Carolyn Enger earned praise from *MusicWeb International*, which described her playing as “thoughtful and sensitive . . . expressive She plays with fine nuance and tone shading.” *Fanfare* wrote, “Enger’s dynamic control and emotional sensitivity complement her keen sense of timing and proportion.” With performances at the Caramoor Center for Music and the Arts, the Cathedral of Saint John the Divine, the Donnell Library Center, Lincoln Center’s Bruno Walter Auditorium, Saint Peter’s Lutheran Church, the Tenri Cultural Center, Spectrum, and Weill Recital Hall at Carnegie Hall, Enger dedicates her career to bringing music to new audiences. Outside New York City, she has played at Israel’s Bet Yad Lebanim in Nahariya and Felicja Blumenthal Music Center in Tel Aviv. Her debut album, *In Evening Air*, includes music of Beethoven, Copland, Hanson, Liebermann, Rorem, and Scriabin.

Since recording *In Evening Air*, Enger has delved deeper into Rorem’s music for piano. On the occasion of the composer’s ninetieth birthday (October 23, 2013), Naxos released her recording of his collections, *Piano Album I* and *Six Friends*, on its American Classics series. Earlier this month, Enger performed six works by Ned Rorem on the occasion of his ninety-first birthday as celebrated by the Kosciuszko Foundation.

In addition to works by Rorem, Enger’s recital programs often feature music by Lowell Liebermann, Betty Olivero, Avner Dorman, and Lior Navok. Her interest in distinctive concert experiences has led her to explore a multimedia concert program about World War II that combines music, literature, and images that focus on the lives of Mischlinge—half-Jews—in Germany before, during, and after the Holocaust.

Program Notes

Chosen by Carolyn Enger to honor the exhibition *Modern American Prints and Drawings from the Kainen Collection*, the piano music in tonight's concert comes from three of the most prominent American composers of the mid-twentieth century. Written between 1943 and 2001, these pieces, most of them miniatures, are from the same period during which Ruth and Jacob Kainen built their remarkable collection of prints and drawings. Ruth Cole Kainen (1922–2009) studied English at the University of Oregon and music at Yale University before working for various cultural organizations. In 1958 she settled in Washington, DC, and soon after began to acquire art. Her marriage to Jacob Kainen (1909–2001) a decade later marked the union of two formidable collecting talents. As an artist in New York City during the 1930s, Jacob knew such key figures as Stuart Davis, Arshile Gorky, and Willem de Kooning. As curator of graphic arts at the Smithsonian from 1942 to 1970, he made important acquisitions and wrote scholarly texts on the prints of eighteenth-century artists and other subjects. Together, Ruth and Jacob Kainen built a collection of impressive variety and quality, from which they donated more than 2,000 works, primarily prints, drawings, and rare illustrated books, to the National Gallery of Art. The current exhibition presents a selection of modern American holdings from that collection and pays tribute to the collectors' connoisseurship and generosity.

By the late 1940s Aaron Copland was widely regarded as the foremost American composer of his time. Earlier in his career, however, he had been an outsider, due in part to his socialist sympathies. In 1932, at Cesar Chavez's urging, he visited Mexico for the first time. He found the country's people and its revolutionary government an inspiration, and he returned to Mexico for extended working vacations. In 1934 he gave speeches on behalf of farmers in rural Minnesota and composed the workers' chorus *Into the Streets May First*, and in 1935 he wrote a tribute to the Soviet Young Pioneers, heard in the first part of tonight's program. Even as he rose to prominence in the 1950s, Copland became the target of anti-communist smear campaigns. These attacks culminated in the cancellation of his *Lincoln Portrait* from a 1953 presidential

inaugural concert, and a subpoena to appear before a closed hearing of a congressional subcommittee. Throughout these trials, he denied being a communist and successfully avoided implicating any friends or associates.

Ned Rorem spent the summers of 1946 and 1947 as a fellowship student at Tanglewood, where he was part of Copland's composition class. Copland, he later wrote, "was less a pedagogue than an adviser—a sort of musical protocol expert." Rorem completed his formal training at the Juilliard School, and while he was still a student there his *The Lordly Hudson* (1948), on a text by Paul Goodman, was deemed the "best published song of the year" by the Music Library Association. He went on to earn a reputation as the prime American composer of songs.

Outside musical circles, Rorem became known for his writing, particularly his diaries. *The Paris Diary of Ned Rorem* (1966) includes sharp, elegantly written observations on culture, people, and music. Three additional autobiographical volumes followed: *The New York Diary* (1967), *The Final Diary* (1974), and *The Nantucket Diary* (1987). The poignant vignettes that make up his *Piano Album I* are reminiscent of diary entries, with their touching subtitles that are tributes to some of the friends and loved ones with whom he interacted between 1978 and 2001.

Although Leonard Bernstein is best remembered for dramatic works for the musical theater and his controversial *Mass*, written for the dedication of the Kennedy Center in 1971, his oeuvre also includes a number of smaller works in various genres, some of which have become well known. Among them are the *Anniversaries*, character pieces written throughout his career from 1943 to 1988. By way of linking the first and last segments of the program, Carolyn Enger includes Bernstein's anniversary tribute to Aaron Copland among the seven selected *Anniversaries* with which she concludes her recital.

*Program Notes by Stephen Ackert, Senior Music Program Advisor,
National Gallery of Art.*