



74TH SEASON OF CONCERTS

NOVEMBER 15, 2015 • NATIONAL GALLERY OF ART





Louise Bourgeois, *Paris Review*, 1994, National Gallery of Art, Washington,
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PROGRAM

3:30 • West Building, West Garden Court

National Gallery of Art Wind Quintet

Sara Nichols, flute
Fatma Daglar, oboe
Christopher Hite, clarinet
Eric Dirksen, bassoon
Mark Hughes, horn

Paul Taffanel (1844 - 1908)

Quintet in G Minor

Allegro con moto
Andante
Vivace

Darius Milhaud (1892 - 1974)

La Cheminée du Roi René, op. 205

Cortège
Aubade
Jongleurs (Jugglers)
La Malousinglade
Joutes sur l'arc (Jousts on the Arc)
Chasse à Valabre (Hunting at Valabre)
Madrigal — Nocturne

Eugène Bozza (1905 - 1991)

Scherzo, op. 48

Jean Françaix (1912 - 1997)

Quintet No. 1

Andante tranquillo; Allegro assai
Presto; Trio
Tema; Andante
Var. 1 L'istesso tempo
Var. 2 Andante con moto
Var. 3 Lento
Var. 4 Vivo
Var. 5 Andante
Tempo di marcia francese

George Gershwin (1898 - 1937),
arranged by William Hoyt

Three Preludes

Allegro ben ritmo e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

The Musicians

National Gallery of Art Wind Quintet

Since the enthusiastic public reception of its first concert in 1995, the National Gallery of Art Wind Quintet has become a regular feature of the Gallery's popular Sunday evening concerts. Founded by former National Gallery of Art music director George Manos, the ensemble explores and presents masterpieces of chamber music that are rarely heard, as well as the standard classics for wind quintet. In 2007, the quintet was a featured resident ensemble at the Amalfi Coast Music and Arts Festival in Vietri sul Mare, Italy, and in 2012 it represented the Gallery in an exchange of resident ensembles with the Phillips Collection. In 2013, the quintet performed nineteenth-century French repertoire for winds in honor of the exhibition *Color, Line, Light: French Drawing, Watercolors, and Pastels from Delacroix to Signac*.

Program Notes

French-American artist Louise Bourgeois (1911–2010) quoted Jean-Paul Sartre in interviews and argued that she was an existentialist, not a surrealist. Bourgeois even titled one of her works after Sartre's renowned play, *No Exit*. Based on that title, the Gallery's current exhibition looks at both sides of Bourgeois, existentialist and surrealist, in a select group of about thirty works, mainly drawings, prints, and illustrated books. Among the most exemplary of the illustrated books is an extremely rare copy of *He Disappeared into Complete Silence* (1947), comprised of nine seminal engravings and nine spine-chilling parables. Other key works in the exhibition will include semi-abstract ink drawings from 1947 and 1950; *My Hand* (1997), a drawing of a knobby red hand on a page of blank sheet music; *M is for Mother* (1998), an image of the letter *M* drawn in threadlike red lines; and *The Family* (2007), a drawing that reveals the artist's distinctive vision of motherhood and family. Displayed at the center of this constellation of works on paper will be *Germinal* (1967), an alluring marble sculpture that speaks to the very essence of creativity.

Bourgeois was born in Paris, but spent much of her life and career in New York. In 2008, the Guggenheim Museum in New York presented a full career retrospective of her art, and along with it, a concert entitled *Songs Remembered*. The concert featured some of the artist's favorite French classical composers and songs, as well as traditional Parisian street music. The wind quintet has selected pieces for today's concert that represent the music that Bourgeois enjoyed, as well as music that she would have heard both in Paris during her youth, and in the United States as she worked.

Paul Taffanel, a celebrated composer, conductor, and professor, is considered the founder of the French Flute School, which transformed flute playing in the mid-twentieth century. He reintroduced the performance of baroque and classical masterpieces that had been largely ignored for decades. A strong advocate of historic chamber works of composers throughout Europe, Taffanel founded the Société de musique de chambre pour instruments à vents (Society of Chamber Music for Wind Instruments), a vital force in the revival of the woodwind quintet. As a composer, Taffanel represents the final phase of the great French romantic flute tradition. The style of the *Quintet in G Minor* represents Taffanel's widely cosmopolitan embrace of elements beyond the borders of France.

Darius Milhaud — a violinist-turned-composer — left southern France to study at the Paris Conservatoire, where he excelled in harmony and counterpoint. He was a member of the group of composers known as Le Six, which considered their works to be a reaction against the musical style of Richard Wagner and the impressionist music of Maurice Ravel and Claude Debussy. Milhaud moved to California during World War II and taught composition at Mills College, where his students included Dave Brubeck and Burt Bacharach. Milhaud was a prolific composer who worked in a wide variety of styles and genres, including soundtracks for film. *La Cheminée du Roi René*, a suite adapted from a film score written for five instruments, is one of the most celebrated wind quintet works of the twentieth century. Each movement evokes Milhaud's fascination with King René I (1409–1480), who lived in a castle in Aix-en-Provence near the composer's birthplace, and was known for his code of chivalry and legendary tournaments.

Eugène Bozza was a marvelously capable composer who came of artistic age in Paris and composed in a lyrical, accessible, and elegant style. While he wrote large-scale stage works, he is best known for his well-crafted solo and chamber works, which were sensitive to the idiom of each instrument. Born in Nice, Bozza was an outstanding student at the Paris Conservatoire, and later became a conductor at Paris's Opéra Comique and the director of the École Nationale de Musique e d'Art Dramatique in Valenciennes. This Scherzo artfully employs rapid chromatic runs against harmonic planing in the style of Claude Debussy.

Jean Françaix was born of musical parents and by the age of six was composing music in Ravel's style. At age ten, Françaix was introduced to the renowned composer Nadia Boulanger, who later considered Françaix one of her best students. A brilliant pianist, he debuted many of his own piano works and wrote prodigiously in a variety of forms, including symphonic, ballet, choral, opera, and chamber music. Hallmarks of his work are lightness, wit, and a conversational style between voices, all of which are charmingly exhibited in his *Quintet No. 1*. Françaix was highly skilled in the art of orchestration and able to create a wide array of tonal colors and textures.

George Gershwin was an American composer and pianist, whose works encompassed popular tunes, jazz, and classical idioms. He later composed highly successful Broadway theater works. Beginning his studies with Nadia Boulanger in Paris, he later asked to study with Stravinsky and Ravel, both of whom replied: "You're better off being a first-rate Gershwin than a second-rate Ravel or Stravinsky." Gershwin moved to Los Angeles and composed movie scores, collaborating with the great stars of the golden age of film. These preludes were first written for piano and later arranged for orchestra and a variety of instrumental chamber music combinations.

Program notes on Louise Bourgeois contributed by Judith Brodie, curator and head of Modern Prints and Drawings Department, National Gallery of Art.

Program notes on composers by Sara Nichols.

Upcoming events of the Seventy-Fourth Season of The William Nelson Cromwell and F. Lamot Belin Concerts

National Gallery of Art
New Music Ensemble
Music by Morton Subotnick
Presented in honor of
The Serial Impulse at Gemini G.E.L.
November 22, Sunday, 3:30
West Building, West Garden Court

National Gallery of Art Orchestra
Gillian Anderson, guest conductor
Ciné-concert featuring *Way Down East*
Copresented with the Department of Film
November 29, Sunday, 2:00
East Building Auditorium

Mark O'Connor
An Appalachian Christmas
December 6, Sunday, 3:30
West Building, West Garden Court

General Information

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

The use of cameras or recording equipment during the performance is not allowed. Please be sure that all portable electronic devices are turned off.

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.

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Cover Heinrich von Förster, *The Music Room of Archduchess Margarete, Princess of Saxony, in Schloss Ambras* (detail), 1870s, National Gallery of Art, Washington

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