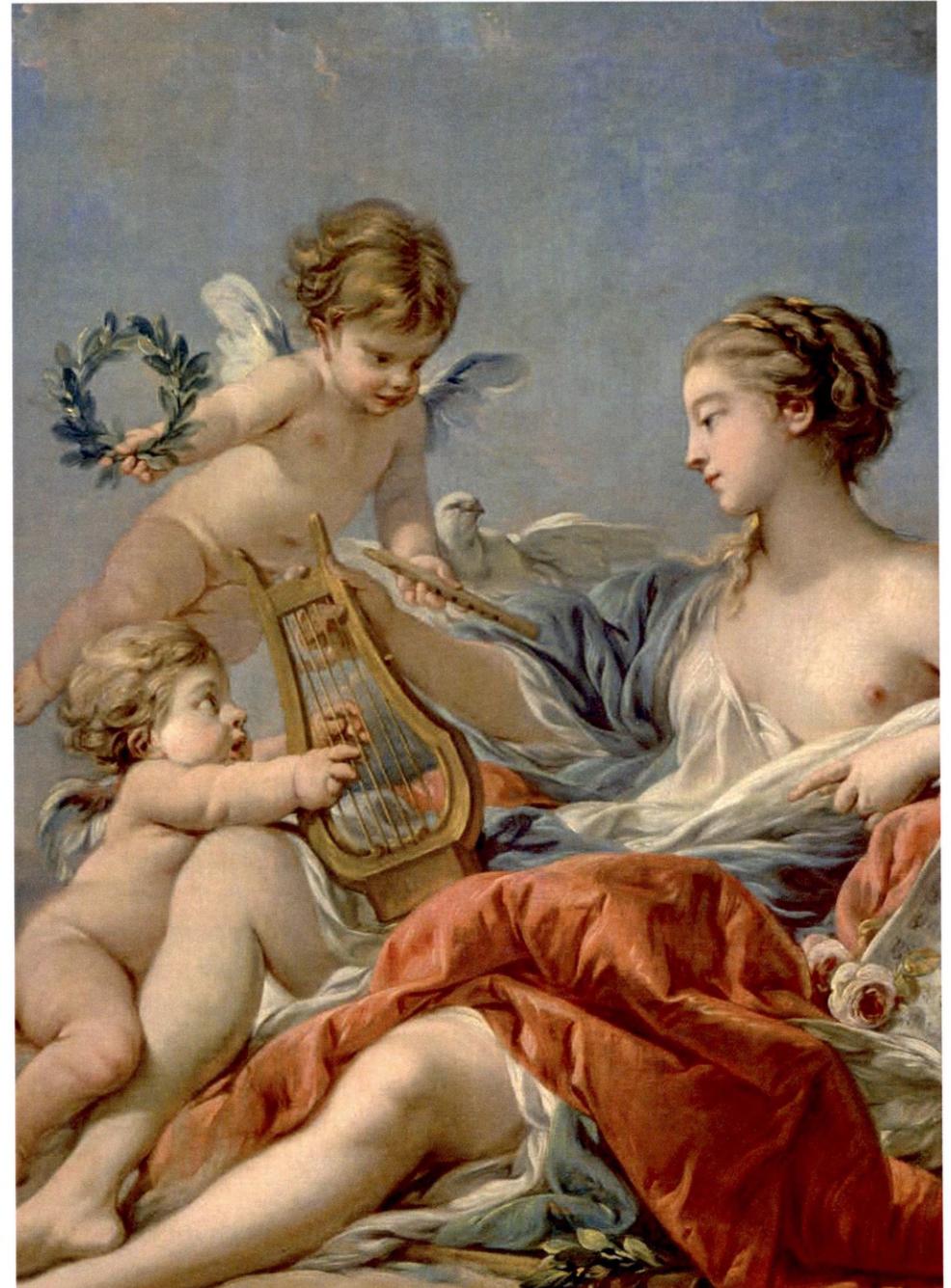




BEETHOVEN TRIO FESTIVAL

FEBRUARY 25 - 28, 2016



NATIONAL GALLERY OF ART

WELCOME

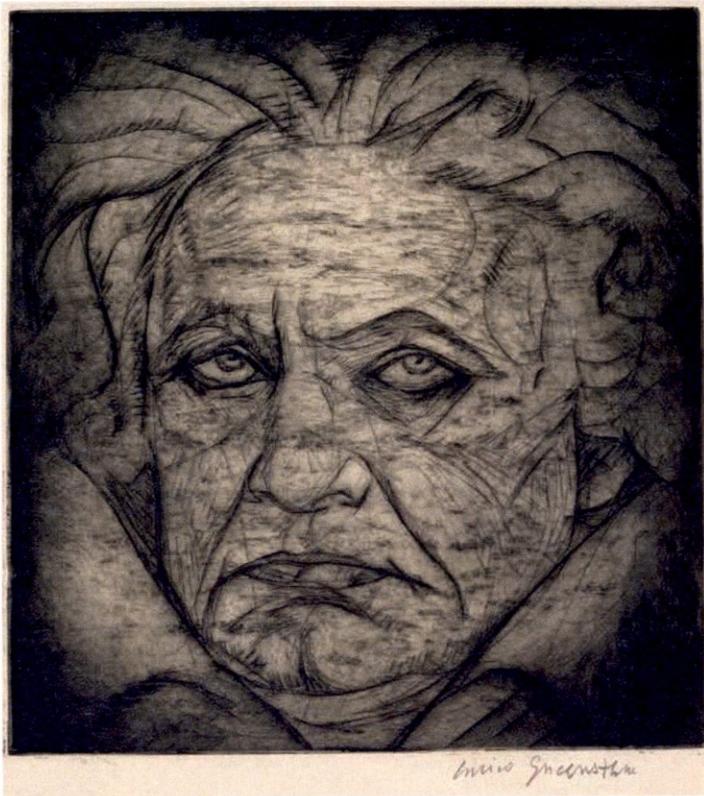
Beethoven Trio Festival Sponsored by the Billy Rose Foundation

Why do we love Beethoven? Maybe you took piano lessons and played *Für Elise* at your first spring recital — or maybe you grew up hearing Schroeder from *Peanuts* playing it. Certainly everyone can hum the *Moonlight Sonata*; many have discoed to Walter Murphy's "A Fifth of Beethoven," sung "Ode to Joy" in school choir, or watched the 1994 movie *Immortal Beloved*. Beethoven has been a part of our culture — popular and otherwise — whether or not we were aware of it. What set Beethoven apart from those who came before and after him is the bridge he spanned between the old and the new, and the boundaries he pushed to get there. He is canonized for his revolutionary approach and his devil-may-care attitude towards the establishment.

Beethoven's nine symphonies transformed the universe of orchestral composition as it was known in the late eighteenth century and paved the way for composers such as Brahms and Mahler. Similarly, his sixteen string quartets and thirty-two piano sonatas remain unrivaled in their respective genres. In past years, the National Gallery's concert series has featured Beethoven's complete string quartets over a period of six months, the complete piano sonatas performed by pianist Till Fellner, and the complete sonatas for cello and piano.

After the string quartet, the most prominent ensemble in the chamber music repertoire is the piano trio, comprising the intimate but powerful combination of piano, cello, and violin. Haydn established the genre with numerous outstanding trios, inaugurating a tradition that has engaged nearly every notable composer from Mozart to such contemporaries as John Harbison and Bright Sheng. Never to be outdone, Beethoven wrote six major piano trios beginning with the set of three he deemed worthy enough to claim as his first published opus number. In these four days we explore the depth and breadth of what Beethoven could do with three instruments. With the exception of a few works of dubious authorship that will not be performed, we present the complete instrumental trios, including all the regularly heard — and some lesser-known — piano trios, the complete string trios, and a few trios of unusual instrumentation. We hear the path of a composer as he played with the combination of colors, sonorities, and styles, and the juxtaposition of the humorous and the tragic. The weekend ends with his *Triple Concerto* for piano trio and orchestra. We hope you will immerse yourself in this special musical journey — a total of nine concerts.

*Except where noted, the festival program notes are by Danielle DeSwert Hahn, Head,
National Gallery of Art Music Department*



Music is a higher revelation than all wisdom and philosophy. Music is the electrical soil in which the spirit lives, thinks, and invents.

— Ludwig van Beethoven

FEBRUARY 25

12:00 • West Building, West Garden Court

Members of Inscape

Evan Ross Solomon, clarinet

Danielle Cho, cello

Timothy McReynolds, piano

Sarah D'Angelo, violin

Megan Yanik, viola

Susanna Loewy, flute

Ludwig van Beethoven (1770–1827)

Trio in E-flat Major, op. 38, for clarinet, cello, and piano

Adagio; Allegro con brio

Adagio cantabile

Tempo di menuetto

Andante con variazioni

Scherzo: Allegro molto vivace

Andante con moto alla marcia; Presto

Serenade in D Major, op. 25, for flute, violin, and viola

Entrata: Allegro

Tempo ordinario d'un menuetto

Allegro molto

Andante con variazioni — Allegro scherzando e vivace

Adagio

Allegro vivace e disinvolta

2:00 • West Building, West Garden Court

Members of Inscape

Evan Ross Solomon, clarinet

Danielle Cho, cello

Timothy McReynolds, piano

Susanna Loewy, flute

Benjamin Greanya, bassoon

Ludwig van Beethoven (1770–1827)

Trio in C Major, op. 87, for two oboes and English horn

Allegro

Adagio cantabile

Menuetto, Allegro molto, Scherzo

Finale; Presto

Trio in B-flat Major, op. 11, for clarinet, cello, and piano

Allegro con brio

Adagio

Tema: Pria ch'io l'impegno. Allegretto

Program Notes • 12:00

The first trios we present fall into the category of lighter, multiple-movement pieces that can be categorized as “serenades.” By Mozart’s time, the serenade was not so much a love song in the traditional sense, but had evolved into a large-scale chamber piece with many movements, though with less dramatic intensity. The *Trio in E-flat Major*, op. 38, for clarinet, cello, and piano, is an arrangement of the opus 20 *Septet* (1799/1800), which was scored for clarinet, horn, bassoon, violin, viola, cello, and bass. Set in six movements, it can be considered a serenade in the sense of its style and grace. Generally regarded as the greatest of Beethoven’s early chamber works, this was not the only transcription of it (though it was the only transcription Beethoven made himself). With Beethoven’s permission, Anton Hoffmeister, a composer and publisher, made an arrangement for string quartet.

This trio arrangement was published in 1805, but the date of its composition is not certain. However, since the *Septet* was published in 1802 and became instantly popular, it is likely that Beethoven fashioned the trio from it in about 1803. Beethoven made this trio arrangement for Dr. Johann Schmidt, his new physician and also a good violinist. Dr. Schmidt’s daughter was a talented pianist, and father and daughter, along with a cellist friend, often played this music in early nineteenth-century Vienna, probably at private gatherings and at concerts in their home. Beethoven gave exclusive rights to the score to Dr. Schmidt for one year. On the whole, the trio arrangement is a success, despite a few passages in which the reworking is ill-conceived. While this arrangement is not preferable to the original septet version, it does have its strengths, and we were happy to be able to include it in our Trio Festival.

Beethoven’s *Serenade in D Major*, op. 25, for flute, violin, and viola, follows the pattern of Mozart’s great serenades in that it opens and closes with fast movements that enclose at least one slow movement mixed with minuets. The forces, however, are reduced, consisting of only a flute, a violin, and a viola, and the structure of the work is also much smaller in scale. Though by Beethoven’s time a “serenade” was not necessarily associated with a piece played in the evening and directed toward a lover, it was still written for particular occasions and often performed outdoors. In Vienna, it became common to compose such works for very small ensembles. Long thought to belong to the same period as the clarinet trio (featured at today’s 2:00 performance), further evidence shows that it was probably composed around 1800, making it a closer contemporary of the *Septet*, with which it is paired, in a manner of speaking, on this program. Similar to that work, it is a delightful offshoot of the eighteenth-century divertimento tradition.

Program Notes • 2:00

Beethoven wrote a great deal of music for various combinations of wind instruments during his teens and twenties. Some of it was intended for the Bonn court of the Elector Maximilian Franz, who maintained an ensemble of wind players. Other compositions served as exercises for Beethoven to teach himself to write idiomatically for winds as he prepared to compose a symphony. But his *Trio*, op. 87, originally composed for two oboes and English horn (but played today on flute, clarinet, and bassoon), was intended for the growing number of amateur performers in Vienna. Beethoven composed the trio in 1794, but it was not published until 1806. Beethoven experienced financial difficulties in the years after 1800 and reached into his deep fund of unpublished early works. He typically revised these compositions for publication, and continued to withhold those that did not meet his high standards. Because amateur performers would gather in unusual permutations of players, this trio was quickly arranged for many other combinations of instruments: versions exist for two violins and bass line, two flutes and viola, two clarinets and bassoon, as a sonata for violin and piano, and in various piano settings. It is also worth noting that while Beethoven was only twenty-five when he wrote the trio, the music’s demeanor is quite serious, almost sounding like the work of a mature composer. During his early years in Vienna, Beethoven strove to master the four-movement classical form, while still preserving the pleasing character of the serenade music Mozart and others wrote for lighter occasions over the final decades of the eighteenth century.

For thirteen years after publishing his opus 1 piano trios, Beethoven refrained from composing any additional trios. The one exception was opus 11, originally for piano, clarinet, and cello. In it, Beethoven attempted to rein in the extreme elements of his style, and produce a more subtle and pleasant work. The melody of the last movement, taken from Josef Weigl’s opera *The Corsair*, was wildly popular with Viennese vagabonds, thus the trio earned the nickname “Gassenhauer,” or “Street Song.”

One evening, at the home of Count Moritz von Fries, Beethoven decided to perform this trio in a musical duel against the famous pianist and composer Daniel Steibelt. His rival challenged Beethoven head-on, improvising his own variations to Joseph Weigl’s theme. Beethoven’s reaction was furious: he took Steibelt’s score, placed it upside down on the piano and hammered the music out on the keyboard with one finger. The result of this evening was a lifelong rivalry between the two men. Nevertheless, the trio still provides pleasure to the listener more than two hundred years later, and we appreciate Beethoven’s attempts to maintain tradition while also pushing its boundaries.

FEBRUARY 26

12:00 • West Building, West Garden Court

Mendelssohn Piano Trio

Peter Sirotin, violin

Fiona Thompson, cello

Ya-Ting Chang, piano

Ludwig van Beethoven (1770–1827)

Piano Trio in E-flat Major, op. 1, no. 1

Allegro

Adagio cantabile

Allegro assai

Finale — Presto

Piano Trio in E-flat Major, op. 70, no. 2

Poco sostenuto — Allegro ma non troppo

Allegretto

Allegretto ma non troppo

Finale — Allegro

2:00 • West Building, West Garden Court

Mendelssohn Piano Trio

Peter Sirotin, violin

Fiona Thompson, cello

Ya-Ting Chang, piano

Ludwig van Beethoven (1770–1827)

Piano Trio in B-flat Major, WoO 39

Allegretto

"Kakadu" Variations, op. 121a

Trio in B-flat Major, op. 97, "Archduke"

Allegro moderato

Scherzo; Allegro

Andante cantabile, ma però con moto

Allegro moderato

Program Notes • 12:00

One of the greatest joys in life of a professional musician is the ever-changing relationship with the music of a particular composer. After hearing and participating in many performances of Beethoven piano trios over the past fifteen years, I have come to appreciate the way these magnificent works embody the lighter side of the composer's genius.

Written mostly in major keys, these pieces are filled with humor, tenderness, warmth, mischief, and occasional bravado. While not completely free from the dramatic tension and sense of grandeur we often associate with Beethoven's music, his piano trios rarely reach the level of pathos found in his string quartets. From the earliest opus 1 trios of 1792, written during the time Beethoven was mentored by Haydn and clearly influenced by him, to the late opus 97, "Archduke" trio, with its forward-looking harmonic language and uncommon breadth of form, these compositions offer an insight into the evolution of Beethoven's style.

While Haydn and Mozart trios often come across as spontaneous, almost improvised, all three of Beethoven's opus 1 trios, including the first two performed on this program, feel carefully crafted and edited. By making the violin and cello parts more independent, as well as introducing a new level of dynamic contrast, Beethoven made the piano trio range more fitting to the larger performance spaces.

Piano Trio, op. 1, no. 1, is full of the same energy, humor, and poised elegance as the piano trios of Haydn and Mozart. Although this piece is a wonderful example of Classical style, Beethoven's development of musical ideas increased the scope of each movement and made the work much more substantial.

The *Piano Trio*, op. 70, no. 2, is a rather unusual work among Beethoven's trios. Its gentle and poetic spirit is reminiscent of Schubert. Everything about this piece feels like an experiment of genius. In the first movement, the Allegro ma non troppo section is framed by a slower introduction and conclusion. Together with a quiet ending, this gives it a sense of weightlessness uncommon in the first movements written in Classical-period style. Both middle movements are marked Allegretto. The second movement is written in the form of a double variation, and the third is a gracious dance, reminiscent of the minuets from the earlier Classical era. The dazzling finale has the energy and bravado similar to the last movement of Beethoven's *Fifth Symphony*, completed just a year earlier. Its virtuosic demands on all three instruments (particularly on the piano) are unusual for a chamber music work of the early nineteenth century.

Program Notes • 2:00

The Allegretto in B-flat major is a miniature for a piano trio. Delicate in character, it feels as though Beethoven set aside his bold and heroic style to craft an exquisite gift for a ten-year-old Maximiliane Brentano, to whom he later also dedicated the celebrated *Piano Sonata*, op. 109. The Allegretto is full of charm, poise, and simplicity, without ever feeling contrived or predictable.

Beethoven's work known as the "*Kakadu*" *Variations* is a great example of masterful exploration of variation form. Using a simple, almost trivial theme from a comic opera by Wenzel Müller, Beethoven came up with a dazzling set of variations showcasing individual virtuosity of the piano, violin, and cello, as well as his own tremendous compositional craft. The great variety of characters and almost comical level of dramatic contrast between the solemn introduction and the lighthearted variations make this work theatrical in the same way Mozart's variations often are. The emotional intensity here is presented in a way that makes one question whether Beethoven really meant it, or was just playing a prank on us, as his mentor Haydn did a half century earlier.

The "Archduke" piano trio is often considered one of the pinnacles of the piano trio repertoire because of its scope and great variety of ideas. Perhaps the most recorded of all Beethoven trios, its many interpretations are well documented. The first movement Allegro moderato has been performed in ways ranging from heroic and bold to dreamy and poetic. Performances of the second movement Scherzo alternate between lighthearted and hefty. The slow third movement, a rich set of variations and arguably the heart of the entire piece, includes a world of moods and ideas from somber to sublime. The finale Allegro moderato is both simple and sophisticated with a rousing coda. From a musician's perspective, each performance of the "Archduke" offers an opportunity to explore some layers of meaning in this masterpiece, hopefully enriching and thrilling the audience in the process.

February 26 program notes by Peter Sirotin

FEBRUARY 27

12:00 • West Building, West Garden Court

DEKA Trio

Ko Sugiyama, violin

Danielle Cho, cello

Edvinas Minkstimas, piano

Ludwig van Beethoven (1770–1827)

Piano Trio in G Major, op. 1, no. 2

Adagio; Allegro vivace

Largo con espressione

Scherzo: Allegro

Finale: Presto

Piano Trio in C Minor, op. 1, no. 3

Allegro con brio

Andante cantabile con variazioni

Menuetto; Quasi Allegro

Finale; Prestissimo

2:00 • West Building, West Garden Court

DEKA Trio

Ko Sugiyama, violin

Danielle Cho, cello

Edvinas Minkstimas, piano

Ludwig van Beethoven (1770–1827)

Piano Trio in E-flat Major, WoO 38

Allegro moderato

Scherzo; Allegro ma non troppo

Rondo; Allegretto

Variations in E-flat Major, op. 44

Piano Trio in D Major, op. 70, no. 1

Allegro vivace e con brio

Largo assai ed espressivo

Presto

Program Notes • 12:00

Beethoven's first published opus was a set of three piano trios. It was 1795, the composer was twenty-five years old, and he selected the genre for a number of practical and safe reasons. On day two of our Trio Festival, the first trio of this opus was performed by the Mendelssohn Piano Trio. Today, we present numbers 2 (G major) and 3 (C minor). All three trios were dedicated to Prince Karl von Lichnowsky, and gave Beethoven an opportunity to showcase himself as a pianist, as well as to expand on the genre developed thus far by Haydn and Mozart. Beethoven encountered criticism from his mentor, Haydn, on the final trio in the opus, which the elder composer found too serious — in essence, too “Beethovenian.” When Haydn suggested rewriting it, Beethoven took offense and their relationship was never the same. Beethoven, perhaps due to Haydn's response, took two more years before finally publishing the set. The trios created a sensation in Vienna, earning a fortune for Beethoven and remaining among his most popular pieces during his lifetime. Of the three trios, the middle one is by far the most genial — lighthearted and friendly — while also bearing Beethoven's trademark sophistication and depth.

Ironically, for the same reasons Haydn criticized the third trio in Beethoven's first opus, it is now regarded as the finest of the three. It shows the first signs of Beethoven's affinity for composing tempestuous works in C minor, with well-crafted links between the movements. The writing is tightly controlled, yet on a grand scale, with long-range tonal implications and forward momentum. Whether or not Beethoven took Haydn's initial advice to rework the piece before publishing it, we will never know; but the delay proved fruitful.

Program Notes • 2:00

Discovered after the composer's death, *Trio in E-flat Major*, WoO 38, was published in 1830 in Frankfurt. According to Anton Gräffer's manuscript catalog of Beethoven's works, begun in September 1827, WoO 38 was initially intended to be part of the opus 1 set of trios. This is difficult to believe, if only because the work is in three movements, while the opus 1 trios are in four. Furthermore, the compositional style is not as advanced. Throughout, the piano dominates the proceedings; later works in the genre show a more egalitarian approach.

By the end of his life, Beethoven had composed nearly seventy sets of variations. Most of the early ones were based on themes by other composers and were not given opus numbers, which Beethoven reserved for what he felt to be his more substantial works. Although scholars have shown that the opus 44 trio was first sketched in 1792, during Beethoven's last year in Bonn, no one has ascertained exactly when it was finished. It may have been composed as a finale to the *Trio in E-flat Major*, op. 1, no. 1. What is certain is that the opus 44 trio was published in 1804 by Hoffmeister in Leipzig. Beethoven probably gave the set of variations an opus number because the theme is one of his own. Despite the composer's young age of twenty-two at the time of composition, this single-movement work, less than fifteen minutes long, already shows the craft, range, and originality he possessed. The great joy of this form is the variety a composer can show with a single idea, while still holding on to the original melody. The differences in the mood, color, and pace among these fourteen variations is a testament to the genius of their creator.

Composed at the height of his “heroic” middle period, Beethoven's *Trio in G Major*, op. 70, no. 1, one of two trios (op. 70, no. 2, is the other), is a thank-you gift. In 1808, Beethoven spoke frequently about leaving Vienna for a place where he felt more welcome. His opera *Fidelio* had caused trouble, and he had fallen out of favor in the city in general. He was about to accept an invitation to become Kappellmeister for King Jérôme of Westphalia, when his good friend and benefactor, the Countess Anna Maria von Erdödy, came to his aid. She forged an alliance for the composer with Prince Lobkowitz, Prince Kinsky, and Archduke Rudolph, which guaranteed Beethoven an annual stipend of 4,000 florins if he would make Vienna his permanent home. A formal agreement was signed, and to thank the countess, Beethoven composed two piano trios for her, which he performed at her home in December of 1808. The nickname “Ghost” comes from both the eerie tremolos and mood of the central movement and Beethoven's idea to create an opera version of *Macbeth* with the local playwright, Heinrich von Collin. Although the opera never materialized, sketches suggest that the Largo was intended to be the scene involving the three witches.

FEBRUARY 28

12:00 • West Building, West Garden Court

North Carolina Symphony String Trio
Jacqueline Saed Wolborsky, violin
Samuel Gold, viola
Nathaniel Yaffe, cello

Ludwig van Beethoven (1770–1827)
String Trio in E-Flat Major, op. 3
Allegro con brio
Andante
Menuetto: Allegretto
Adagio
Menuetto: Moderato
Finale: Allegro

Serenade in D Major, op. 8
Marcia: Allegro
Adagio
Menuetto: Allegretto
Adagio — Scherzo: Allegro molto
Allegretto alla polacca
Andante quasi allegretto con variazioni — Finale: Marcia

2:00 • West Building, West Garden Court

North Carolina Symphony String Trio
Jacqueline Saed Wolborsky, violin
Samuel Gold, viola
Nathaniel Yaffe, cello

Ludwig van Beethoven (1770–1827)
String Trio in G Major, op. 9, no. 1
Adagio — Allegro con brio
Adagio, ma non tanto, e cantabile
Scherzo: Allegro
Presto

String Trio in D Major, op. 9, no. 2
Allegretto
Andante quasi allegretto
Menuetto: Allegro
Rondo: Allegro

String Trio in C Minor, op. 9, no. 3
Allegro con spirito
Adagio con espressione
Scherzo: Allegro molto e vivace
Finale: Presto

4:00 • West Building, West Garden Court

West Garden Trio
Luke Wedge, violin
Benjamin R. Wensel, cello
Danielle DeSwert Hahn, piano

National Gallery of Art Orchestra
Dingwall Fleary, guest conductor

Ludwig van Beethoven (1770–1827)
Triple Concerto in C Major, op. 56
Allegro
Largo (attacca)
Rondo alla polacca

Program Notes • 12:00

Beethoven wrote five string trios, the final composed in 1798. Most historians posit that Beethoven abandoned the form once he began writing string quartets that same year. However, we need not consider the string trio an “inferior” form. In the hands of the inventive craftsman Beethoven, the sonic possibilities are considerable even without a second violin. The *String Trio in E-flat, op. 3*, was Beethoven’s first string-ensemble work, modeled after Mozart’s famous *Divertimento for String Trio*, K. 563, of 1788. Beethoven’s *String Trio in E-flat, op. 3*, brought the young composer international attention. His second, the *Serenade in D Major, op. 8*, shows Beethoven experimenting with form and employing greater contrasts of color and texture.

Similar to the maturity demonstrated in his opus 1 piano trios, his first of the string trios, opus 3, shows a remarkable, innate mastery of writing for this particular instrumental combination, one that produces a great variety of textures. Of Beethoven’s works for a trio of violin, viola, and cello, opuses 3 and 8 can rightly be called Divertimenti or Serenades, because of the number and combination of movements.

Program Notes • 2:00

The three trios of opus 9 assume the four-movement model of the traditional quartet, an indication that they were, for Beethoven, more serious endeavors than his first two attempts at the genre. These three trios were dedicated to one of Beethoven’s early benefactors in Vienna, Count Johann Georg von Browne-Camus. When the trios were published in 1798, they bore an overly formal dedication to the count, in which the composer mentioned that they were his best works up to that point. Many critics would agree, even to this day. If Beethoven’s middle- and late-period works had not so strongly overshadowed his early works, these trios would stand alone as masterpieces. Each trio in this opus has its own character. The first, in G major, is the grandest — expansive and luxuriant. The middle one is perhaps the most traditional in the classical sense. In the final trio, Beethoven returns to his famous key of C minor (as in the opus 1 piano trios), which would inspire some of his greatest compositions; it also displays a masterful handling of chamber music texture, even before his first string quartet. What is more, it fully reveals the unmistakable personality of Beethoven.

Program Notes • 4:00

Often overshadowed by the composer’s other concertos, the rarely heard and underrated *Triple Concerto* stands as a testament to Beethoven’s craft and as a window to his future lyricism. It seems strange that any concerto written by Beethoven should be so little known, but the piece is rarely programmed, and most listeners — even Beethoven fans — are unfamiliar with it. There is much speculation as to its origins, but it was sketched early in 1803 — the most prolific period of the composer’s career.

The very name *Triple Concerto* is slightly misleading. At first glance, you might expect a three-for-the-price-of-one concerto experience, with the violin, cello, and piano all happily coexisting as genuine soloists. But what Beethoven gives us is something slightly different. It was likely a derivation of the Baroque “concerto grosso” or the Classical “sinfonia concertante,” both of which feature multiple soloists accompanied by an orchestra. However, the choice of piano, violin, and cello appears to be unprecedented in the literature. The work has chamber-like qualities and has been described as a concerto for piano trio and orchestra, which is why we chose to finish our Trio Festival with it.

Very little conversation takes place between the instruments and the orchestra, with nearly everything of interest being played by the soloists. Although that is to be expected to some degree, all of Beethoven’s other concertos still have orchestral material that when heard alone remains compelling. The piece does not make great demands on the listener — its most innovative aspect is the central role of the solo cello, which Beethoven used to introduce many of the themes — but, as described by his friend and pupil, Carl Czerny, it is “grand, tranquil, harmonious and lively.” It can be considered, in the best sense, a piece of salon music written for an evening’s entertainment.

MUSICIANS

Inscape

Danielle Cho

Cellist Danielle Cho enjoys an exciting and varied musical career. Based in Washington, DC, she frequently performs with the Washington National Opera and National Philharmonic and is co-founder of Sound Impact, a dynamic chamber ensemble dedicated to bringing music to underserved communities globally. After studying in Barcelona, Spain, as a Fulbright Scholar, she was invited to play with the Orquestra de la Comunitat Valenciana, where she toured internationally under Lorin Maazel and returned to perform at the Festival del Mediterrani under Zubin Mehta. She has participated in many festivals in Europe and the United States, including IMS Prussia Cove, Music in May, the Holland Music Sessions, Taos, Sarasota, Schleswig-Holstein, and the New York String Seminar. In 2014, Cho was a featured soloist at the TedxFulbright Conference held at the US Chamber of Commerce in Washington, DC. She also enjoys a unique collaboration with the renowned DJ Spooky and has performed with him at the Freer and Corcoran Galleries, the National Gallery of Art, and National Geographic in DC, and at the Metropolitan Museum in New York. Cho is on the faculty at the Washington Conservatory and the adjunct faculty at Northern Virginia Community College. She is a graduate of the USC Thornton School of Music and the New England Conservatory.

Sarah D'Angelo

Violinist Sarah D'Angelo is a freelance musician and teacher in greater Washington, DC. An active chamber musician, she has been a principal player with Inscape since its inception in 2004 and has performed at such venues as the Kennedy Center, the National Gallery of Art, the Washington Arts Club, the Mansion at Strathmore, the Washington County Museum of Fine Arts, the Wintergreen Performing Arts Center, and the Parilla Arts Center. As an orchestral player, D'Angelo has performed with the Maryland Symphony Orchestra, the Washington Concert Opera, the Baltimore Opera, and the South Florida Symphony Orchestra. She has recorded with the Washington National Cathedral Chamber Orchestra. She maintains teaching studios in Olney, Maryland, and at the Lowell School in Washington, DC; she is a faculty member of Chamber Strings Summer Music Workshop in the Philadelphia area.

Benjamin Greanya

Benjamin Greanya, bassoonist, plays regularly with several groups in the Washington, DC, area, including the National Symphony, the Kennedy Center Opera House Orchestra, the Baltimore Opera Company, the Annapolis Symphony, and the Concert Artists of Baltimore.

Recent chamber music performances include the Verge Ensemble of the Contemporary Music Forum and the Fessenden Ensemble. Other orchestral appearances include the Alabama Symphony, Hartford Symphony, Virginia Symphony, and Tenerife Symphony in Spain. He attended the Kent Blossom and Aspen music festivals and was a fellow at the Tanglewood Music Center and with National Repertory Orchestra. Greanya holds degrees from the University of Michigan and the New England Conservatory of Music.

Timothy McReynolds

Pursuing a career that embraces art song, opera, chamber music, and cabaret, pianist Timothy McReynolds is also active as a teacher and vocal coach. He is a member of the Voice/Opera faculty of the University of Maryland, School of Music, and the former music director of Towson University's Music for the Stage. He has participated as vocal coach/pianist for the Washington National Opera's Opera Institute and the Aspen Music Festival. He was instructor of piano at American University in Washington, DC, and at Loyola University of Maryland, where he remains a pianist for its Vocal Masterclass Series. He has toured internationally, performing in concerts, cabarets, and master classes in Mexico, Germany, Austria, and the United States. Recent concert venues include the Kennedy Center's Terrace Theater and the Embassy of the Netherlands in Washington, DC, the Maryland Arts Festival in Baltimore, a state tour of Maryland with the Annapolis Symphony, the Egyptian Embassy Concert Series in Vienna, Austria, and Weill Recital Hall at Carnegie Hall in New York.

Susanna Loewy

Susanna Loewy received a doctor of musical arts from Rutgers University, Mason Gross School of the Arts, and bachelor and master of music degrees from the Cleveland Institute of Music. Her primary teachers included Jeffrey Khaner, Joshua Smith, and Bart Feller. She is recorded on Centaur Records' *Apparitions and Whimsies*, and published in Harper Collins's *A Daily Dose of Classical Music*. In addition to teaching and performing throughout the country, Loewy is professor of flute at Kutztown University and a teaching artist for the Philadelphia Orchestra. She is also an active Ironman triathlete and writer for several athletic-based journals. She is founder and curator of Pikes Falls Chamber Music Festival and is associate project manager of Inscape.

Evan Ross Solomon

Evan Ross Solomon is widely known for his versatility, depth of tone, and technical brilliance on both clarinet and bass clarinet. He has performed in recital at the Kennedy Center, the Mansion at Strathmore, the National Gallery of Art, the Smithsonian Institution, and Montgomery College. He is a freelance artist in the Washington, DC, area and appears frequently with the Delaware Symphony Orchestra. He has also performed with the National Symphony, the Kennedy Center Opera House, and the Mid-Atlantic Symphony Orchestras. Solomon has performed under such conductors as Valery Gergiev, Leonard Slatkin, Eri Klas, and Michael Stern. Solomon holds a bachelor of music degree from the Peabody Conservatory of Music, and a masters from the University of Maryland. His principal teachers have included Anthony Gigliotti, Loren Kitt, and Paul Cigan. Solomon is currently on the faculty of Montgomery College in Rockville, Maryland. Since 2005, he has served as executive director of Inscape.

Megan Fergusson Yanik

Violist Megan Fergusson Yanik enjoys a multifaceted career as both a performer and teacher. She has performed with orchestras throughout the United States, including the Boston and Detroit Symphony Orchestras and the Baltimore, Richmond, and Toledo Symphonies. As a chamber musician she has collaborated with Ida Kavafian, Andrés Cárdenes, Mack McCray, Paul Katz, Yang Wei of the Silk Road Ensemble, and percussionist Joe Gramley. She has performed on numerous occasions with the Michigan Chamber Players, presented by University Musical Society (UMS) and National Public Radio. Her festival appearances have included the Wintergreen Performing Arts Festival, the American-Romanian Festival, Tanglewood, Aspen, Spoleto USA, and Blossom. Dedicated to the education of young people, she has taught at George Mason University, the New England Music Camp, Phoenixfest!, and the Zephyr Chamber Music Course and Festival in Courmayeur, Italy. Yanik holds degrees in viola performance from Rice University (bachelors), the New England Conservatory (masters), and the University of Michigan (doctorate). Formerly on the faculty at Bowling Green State University, Yanik is currently on the faculty of the Wintergreen Performing Arts Festival and the Capitol Hill Arts Workshop in greater Washington. She is violist with the Inscape String Quartet.

Mendelssohn Piano Trio

Since its founding by husband and wife Peter Sirotin and Ya-Ting Chang in 1997, the Mendelssohn Piano Trio has performed more than five hundred concerts in Asia, Europe, and the United States. The group also has made fifteen recordings, including most recently a cycle of the complete Haydn *Piano Trios* released on Centaur Records. The Mendelssohn Piano Trio's extensive repertoire of more than one hundred works embraces music from all periods of the genre's history. The *Washington Post* described their Brahms as "unfathomably beautiful" and "electrifying," while praising their Tchaikovsky as "technically immaculate" and "rich in psychological insight." Each ensemble member is also a superb soloist, having enjoyed musical careers that transcend international boundaries and range from solo appearances with various orchestras to chamber music collaborations. The Mendelssohn Piano Trio performances and recordings can be heard on many classical radio stations, including NPR's *Performance Today*.

Peter Sirotin

Violinist Peter Sirotin has performed hundreds of concerts as a chamber musician, soloist, and concertmaster in Europe, North America, and Asia since his debut at the age of fourteen, performing Paganini's *Concerto no. 1* with the Kharkiv Philharmonic in his native Ukraine. After graduating with honors from Moscow's Central Music School, Sirotin became the youngest member of the Moscow Soloists chamber ensemble. With this group he has toured extensively, performing in major music centers, including the Royal Albert Hall in London, Pleyel Hall in Paris, Concertgebouw in Amsterdam, and Beethoven Hall in Bonn. Sirotin studied at the Moscow Conservatory and the Peabody Institute, where he received a full scholarship for graduate performance diplomas in violin performance and in chamber music. His teachers included Earl Carlyss, Victor Danchenko, Berl Senofsky, and Adolf Leschinsky.

Sirotin's performances have been described by critics as "stylistically refined," "electrifying," and "brilliant." Together with his wife Ya-Ting Chang, he has recently appeared as a soloist in the world premiere of Ching-Ju Shih's *Double Concerto for Violin, Piano, and Orchestra* at the National Concert Hall in Taipei, Taiwan. Peter Sirotin is artistic director of Market Square Concerts and concertmaster of the Harrisburg Symphony Orchestra.

Fiona Thompson

As cellist of the Mendelssohn Piano Trio, Fiona Thompson has become known for what one *Washington Post* critic has described as her "eloquent," "radiant," and "unfailingly handsome" sound. She began her cello studies at the age of seven in her native England, and has performed across the United States, Europe, and Asia. In addition to the Mendelssohn Piano Trio, Thompson's chamber music experience includes performances with the Melos Ensemble, the Cygnus Chamber Ensemble, and the Razumovsky Quartet; she also has played with a number of prominent chamber musicians.

Thompson graduated with honors from the Royal Northern in 1994 and went on to attend the University of Southern California Thornton School of Music on a full scholarship. As a soloist, Thompson has performed with the Harrisburg Symphony Orchestra, the Westwood Chamber Orchestra, and the Bakersfield Symphony. As an orchestral musician, she has played with the Baltimore Symphony, the Kennedy Center Opera House, and the Metropolitan Orchestras. She is principal cellist with the Harrisburg Symphony Orchestra, where she has been a member since 1998. Thompson plays on a cello made by Paolo Testore, circa 1750.

Ya-Ting Chang

Taiwanese-American Ya-Ting Chang is executive director of the Market Square Concerts in Harrisburg, Pennsylvania, and a member of the piano faculty at Messiah College in Grantham, Pennsylvania. Chang came to the United States in 1988. She studied with Enrique Graf and Ann Schein. She has performed extensively throughout the United States, Germany, Hong Kong, and Taiwan. For three years she participated in the Collaborative Artist Program at the Aspen Summer Festival and performed in the International Piccolo Spoleto Music Festival in Charleston, South Carolina. Chang appeared as a soloist with the Messiah College Orchestra, the Gettysburg Chamber Orchestra, the Shippensburg University Festival Orchestra, and the Hong Kong Chamber Orchestra. She has given master classes and served as an adjudicator in competitions. She is also an active chamber musician who enjoys making music with performers outside of her piano trio. She has collaborated with many instrumentalists including renowned cellist, Ronald Leonard, with whom she recently recorded cello sonatas by Grieg and Dohnányi, released by Centaur Records in February 2014.

DEKA Trio

Ko Sugiyama

Violinist Ko Sugiyama is the assistant concertmaster of the Kennedy Center Opera House Orchestra/Washington National Opera Orchestra (KCOHO/WNOO), appointed by music director Philippe Auguin. In addition, he is a member of the Sun Valley Summer Symphony, a violinist with the King Street Quartet (a National Symphony Orchestra [NSO] Education Department In-School-Ensemble), and a faculty member for both the NSO Summer Music Institute and the Washington Conservatory of Music. As soloist and/or chamber musician, Sugiyama has performed at major national venues, such as the Lincoln Center, the 92nd Street Y, the Kennedy Center, the Phillips Collection, the Smithsonian American Art Museum, and Severance Hall. He has collaborated with members of the Tokyo, Cleveland, and Keller String Quartets and has performed with the 21st Century Consort, the National Chamber Players, Phillips Camerata, Nicholas McGegan, Jeremy Denk, Daniel Blumenthal, and Ole Akahoshi. Sugiyama received his bachelor's degree from the Cleveland Institute of Music and his master's from the Juilliard School, under Professors Paul Kantor and Masao Kawasaki, respectively. Previous to his appointment as assistant concertmaster of KCOHO/WNOO, he spent four years as a fellow with the New World Symphony in Miami Beach.

Edvinas Minkstimas

Edvinas Minkstimas is one of the most prominent European artists of his generation and has been featured as a Steinway Artist and as an artist-in-residence at both the Phillips Collection and the Embassy Series festivals. His upcoming 2016–2017 seasons include solo and chamber music engagements and festival appearances in the United States, Central America, Asia, and Europe. Currently, Minkstimas chairs the piano department at the Washington Conservatory of Music, where he also teaches, and serves as guest faculty of the Washington International Piano Festival. He regularly gives master classes and judges competitions in the United States and Europe. He has studied at the Paris Conservatory and the Juilliard School.

Danielle Cho

See Inscape.

North Carolina Symphony String Trio

Jacqueline Saed Wolborsky

Jacqueline Saed Wolborsky is the associate principal second violinist of the North Carolina Symphony and on the violin faculty at the University of North Carolina, Chapel Hill. Before coming to North Carolina, Wolborsky was a member of the Charleston Symphony and an adjunct professor of violin at the College of Charleston. She has been a featured soloist with the North Carolina Symphony and the Brussels Chamber Orchestra, received first prize and the audience choice award at the South Carolina Philharmonic Competition, and was honored with the Russell Award at the Coleman International Chamber Music Competition in Pasadena, California.

She has had the pleasure of performing for Nobel Peace Prize-winner Elie Wiesel in Chicago, and for the family of the late Yitzhak Rabin in Jaffa, Israel. Wolborsky has spent past summers at numerous international festivals. She received her bachelors of music

from the Oberlin Conservatory, studying with the renowned professors Roland and Almita Vamos, and her masters of music from the Cleveland Institute of Music, under the tutelage of Donald Weilerstein.

Samuel Gold

Samuel Gold, the North Carolina Symphony's principal viola, began studying the viola at age four with Sherida Josephson of the Des Moines Symphony. Gold is a graduate of the New England Conservatory, where he studied primarily with Martha Strongin Katz and Roger Tapping, and the University of Iowa, where he studied with Christine Rutledge and Elizabeth Oakes. Gold has performed at the Aspen Music Festival and School, the Taos School of Music, and the Montreal International String Quartet Academy. In May of 2008, he performed as soloist with the University of Iowa Chamber Orchestra, after winning the school's concerto/aria competition.

Nathaniel Yaffe

Nathaniel Yaffe has been a member of the cello section of the North Carolina Symphony since 2013. He is the cellist of the North Carolina Symphony String Trio and the Oak City String Quartet, as well as a member of the Cello Fourum quartet. Yaffe is also a recording engineer and producer, with works broadcast on WUNC (North Carolina Public Radio) and WCPE ("The Classical Station"). His other accomplishments in this role include recordings of the North Carolina Symphony, the North Carolina Opera, and the debut album of David Requiro, first-prize winner of the 2008 Naumburg International Violoncello Competition. The album received critical acclaim. Yaffe has performed with the Minnesota Orchestra, the Pittsburgh Symphony, and the New World Symphony. A two-time Orchestral String Fellow at the Aspen Music Festival and School, Yaffe was a member of the Aspen Chamber Symphony and the Aspen Festival Orchestra.

Born and raised in West Hartford, Connecticut, Yaffe earned a double bachelor of music degree in cello performance and audio recording from the Cleveland Institute of Music in 2009. In 2010, he received his masters in music in cello performance from the same conservatory. While still a student, Yaffe served as a production intern at Telarc International, where he worked closely with GRAMMY award-winning producers and engineers. He continued his education in the doctorate program at the University of Minnesota, studying cello performance. Yaffe's cello teachers and mentors include Richard Aaron, Melissa Kraut, Michael Mermagen, and Tanya Remenikova.

West Garden Trio

Luke Wedge

Originally from Kansas, violinist Luke Wedge is an active chamber musician, 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 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. He is cellist of the BAR Piano Trio and "Pershing's Own" Contemporary Music Ensemble.

Danielle DeSwert Hahn

Danielle DeSwert Hahn is an active freelance collaborative pianist. As an opera répétiteur, she has worked with the Ash Lawn Highland Opera Festival, New York Opera Society, and Baltimore, Chautauqua, Indianapolis, Kentucky, North Carolina, Portland, Sarasota, Washington Concert, and Washington National opera companies. 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. She 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 worked at the National Gallery of Art, where she currently heads the music department.

National Gallery of Art Orchestra

The National Gallery of Art Orchestra was founded in 1943 by the Gallery's first music director, conductor, and composer Richard Bales. Initially consisting of approximately twenty-five players drawn from the National Symphony Orchestra, the Gallery orchestra has, on some occasions, reached the size and status of a large chamber orchestra. The ensemble has undertaken the full range of chamber and symphonic repertoire during the tenures of Richard Bales and his successor, George Manos, also a conductor and composer. The orchestra notably presented the 1953 premiere of Charles Ives's *Symphony no. 1*, under Richard Bales's direction; 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, Vladimir Lande, George Mester, Otto-Werner Mueller, and José Serebrier.

Dingwall Fleary

Dingwall Fleary is currently the music director and conductor of two orchestras in the greater Washington, DC, area: the McLean Symphony — now in his forty-fourth season — and the Reston Community Orchestra, a twenty-two-year alliance. Fleary is well-known for his work with musical theaters, choruses, and churches, both locally and in Greater New York. He has been a guest conductor with orchestras in Italy, Austria, Switzerland, and the Netherlands and has appeared with US orchestras in Baltimore, Fort Worth, St. Louis, and Buffalo. He has received awards for creative programming from the American Society of Composers, Authors, and Publishers and has been honored in numerous jurisdictions for his encouragement of the musical development of youth. Fleary is former music director of the International Children's Festival at Wolf Trap, and for five years served on the Virginia Commission for the Arts. He has been recognized by many community organizations for his educational activities. In his hometown of St. Louis, Missouri, Fleary's accomplishments led to his induction into the city's Artistic Achievement Hall of Fame. Fleary is also the music director and organist at the Emmanuel Lutheran Church in Bethesda, Maryland. Today's program marks his second appearance with the National Gallery Orchestra in recent years.

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

Avi Avital

Between Worlds

March 6, Sunday, 3:30

West Building, West Garden Court

Fry Street Quartet

Music by Amy Beach, Laura Kaminsky, Libby Larsen, and Joan Tower

Presented in honor of

Women's History Month

March 13, Sunday, 3:30

West Building, West Garden Court

**NATIONAL GALLERY 75TH ANNIVERSARY
COMMEMORATION CONCERTS**

US Air Force Band Airmen of Note Combo

March 17, Thursday, 12:10, 1:10, 2:10

West Building, East Garden Court

"The President's Own"

Marine Chamber Orchestra

March 18, Thursday, 12:00, 2:00

West Building, West Garden Court

US Navy Band Sea Chanters

March 19, Saturday, 3:00

East Building Atrium

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.

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Cover François Boucher, *Allegory of Music* (detail), 1764, National Gallery of Art, Washington, Samuel H. Kress Collection

Inside cover Henryk Glicenstein, *Beethoven*, National Gallery of Art, Washington, Rosenwald Collection

Back cover West Building, East Garden Court, Photo by Rob Shelley, National Gallery of Art, Washington