



75TH SEASON OF CONCERTS

JUNE 4, 2017 • NATIONAL GALLERY OF ART



PROGRAM

4:00 • East Building Auditorium

Eclipse Chamber Orchestra
Abel Pereira, Music Director

Antonio Vivaldi (1678 - 1741)
Concerto no. 3 in F Major, "Autumn," RV 293
Allegro
Adagio molto
Allegro
Malorie Blake Shin, solo violin

Astor Piazzolla (1921 - 1992)
Otoño Porteño
Alexandra Osborne, solo violin

Antonio Vivaldi
Concerto no. 4 in F Minor, "Winter," RV 297
Allegro non molto
Largo
Allegro
Susan Midkiff, solo violin

Astor Piazzolla
Invierno Porteño
Jane Bowyer Stewart, solo violin

Antonio Vivaldi
Concerto no. 1 in E Major, "Spring," RV 269
Allegro
Largo
Allegro
Glenn Donnellan, solo violin

Astor Piazzolla
Primavera Porteña
Jennifer Kim, solo violin

Antonio Vivaldi
Concerto no. 2 in G Minor, "Summer," RV 315
Allegro non molto
Adagio
Presto
Wanzhen Li, solo violin

Astor Piazzolla
Verano Porteño
Regino Madrid, solo violin

The Musicians

In 1992, conductor and horn player Sylvia Alimena, together with several of her National Symphony Orchestra colleagues, founded Eclipse Chamber Orchestra (ECO). Now one of the nation's premier chamber ensembles, the group presents exceptional performances of diverse repertoire. In its twenty-five years, ECO has proudly premiered works by Mark Adamo, Thomas Myron, David Teie, and Truman Harris. The group's enthusiastically reviewed recordings include a collaboration with organist William Neil and two CDs on Naxos: *Late Victorians*, featuring the music of Mark Adamo, and a collection of Florian Gassmann's opera overtures, presented regularly on WETA-FM.

ECO takes great pride in spotlighting its members as soloists at every concert; our audiences enjoy hearing in intimate settings the artists they see only from afar at larger venues. The orchestra also showcases its musicians in a series of chamber music concerts at the Lyceum in Alexandria.

Conductor Leonard Slatkin and violinist Joseph Silverstein (former Boston Symphony concertmaster) have each made guest appearances with ECO. Its second music director, David Teie (2013 - 2016), premiered his own orchestration of Brahms's Piano Quartet in C Minor, as well as his flute concerto and a musical setting of Walt Whitman poems. Abel Pereira joins ECO in its twenty-fifth season as its third music director.

Abel Pereira came to the United States in 2014, when Christoph Eschenbach appointed him principal horn of the National Symphony Orchestra. Born in Porto, Portugal, into a family of fishermen, he began his musical studies at the age of ten and within a year began a solo career with orchestras across Europe. Before joining the National Symphony, Pereira played principal horn with the Porto Symphony, the Chamber Orchestra of Europe, the Frankfurt Radio Symphony, the London Philharmonic, and the Berlin Philharmonic. His international conducting career has included guest appearances in Spain, Italy, Lithuania, and Croatia. Having joined Eclipse as a guest conductor twice during the 2015 - 2016 season, Pereira eagerly embraces his new role as music director.

Eclipse Chamber Orchestra

Violin

Natasha Bogachek
Eva Cappelletti-Chao
Jan Chong
Claudia Chudacoff
Anne Donaldson
Glenn Donnellan*
Joel Fuller
Jennifer Kim*
Wanzhen Li*
Regino Madrid*
Susan Midkiff*
Alexandra Osborne*
Joanna Owen
Malorie Blake Shin*
Jane Bowyer Stewart*

Viola

Philippe Chao
Eric deWaardt*
Chiara Dieguez
Mahoko Eguchi*
Tsuna Sakamoto-Nelson
Denise Wilkinson*

Cello

Eugena Chang*
Kacy Clopton*
Christina Davin
Jessica Nilles
David Teie
Kristen Wojcik

Double Bass

Richard Barber*
Paul DeNola

Flute

Carole Bean
Alice Kogan Weinreb

Oboe

Nicholas Stovall
William Wielgus

Clarinet

Paul Cigan
Theresa Wells Cigan

Bassoon

Truman Harris
Eddie Rumzis
Steve Wilson

Horn

Scott Fearing
James Nickel
Laurel Bennert Ohlson
Robert Reardon

Trumpet

William Gerlach
Steven Hendrickson

Program Notes

Vivaldi's *Quattro Stagioni* (Four Seasons) and Piazzolla's *Las Cuatro Estaciones Porteñas* (Four Seasons) together comprise eight colorful and innovative landscapes. Today we showcase eight violin soloists while alternating between the two sets, which span more than two hundred years and an ocean. Vivaldi's vivid tonal paintings, pictorial enough for any art museum, provide sonic specifics of the seasons, from chirping bird calls to whistling winter winds. Piazzolla's virtuosic tango-infused pieces evoke more general atmospheric sketches of the seasons as experienced in Buenos Aires.

Antonio Vivaldi (1678–1741), violin virtuoso and ordained priest, never got to celebrate Mass, as he suffered from severe bronchial asthma. Fortunately for us, he found his voice as a composer. Astoundingly prolific, he holds the world record for concerto writing, with more than five hundred such solo vehicles to his name. In his native Venice, he achieved fame as the orchestra director at an all-girls orphanage, where his job description also required him to create two new concertos every month. His *Quattro Stagioni*, part of a larger collection of ten concertos published in Amsterdam in 1725, represents an “extra” burst of fresh invention.

Vivaldi paired his celebrated set of four seasonal concertos with four sonnets, possibly products of his own pen. The words of poetry and the notes of music often match, though the composer wrote additional, specific intentions directly into the score; the delightful details range from the violas' barking dogs to the violins' pizzicato raindrops. Chattering teeth, breaking ice, cuckoos, flies, wasps, and even drunkards make an appearance.

Astor Piazzolla, born of Italian immigrants, grew up in Argentina and New York City. Like Vivaldi he was an instrumental virtuoso before emerging as a composer; he excelled at the bandoneon, a relative of the concertina (or accordion) integral to Argentinian folk music. In France, the legendary composition teacher Nadia Boulanger encouraged him to develop a personal style based on his passion for tango; the result, a fusion of tango, jazz, and classical, with seductive rhythms and dissonance-laced harmonies, became known as “nuevo tango.”

Piazzolla did not specifically set out to pay homage to Vivaldi's beloved *Seasons*. Over the course of several years in the 1960s, he wrote four *Estaciones Porteñas* (*estación* means season and *porteño* refers to natives of the port city of Buenos Aires) for folk ensemble, not for the grouping heard today. In the 1990s, Latvian violinist Gidon Kremer commissioned a Russian film composer, Leonid Desyatnikov, to arrange the Piazzolla pieces for solo violin and string orchestra (the version we play today). The arranger cleverly incorporates literal references to Vivaldi, but with a trans-hemispheric twist. Because winter in Argentina is summer in Italy, snippets of Vivaldi's summer weather show up in the Buenos Aires December air. Listeners familiar with the Vivaldi set may enjoy spotting the fleeting references.

*In today's performance

The Piazzolla *Seasons* comprise single movements, as opposed to the fast-slow-fast, three-movement structure of a baroque concerto. However, variety abounds when the string players employ unusual percussive effects, such as striking the strings with the wooden part of the bow, plucking so hard that the string snaps back against the fingerboard (an effect known as the Bartók pizzicato), and scraping the bow very near the bridge to emulate the sound of the güiro (a hollow, notched gourd instrument).

Our performance today culminates, appropriately enough, with summer. Alas, Vivaldi's forecast promises languorous heat and violent thunderstorms.

Program notes by Jane Bowyer Stewart

The Seventy-Fifth Season of The William Nelson Cromwell and F. Lamot Belin Concerts

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 Giuseppe Arcimboldo, *Four Seasons in One Head* (detail), c. 1590, National Gallery of Art, Washington, Paul Mellon Fund

Back cover *West Building, Constitution Avenue entrance, viewed from Sixth Street NW*, 1941, National Gallery of Art, Washington, Gallery Archives