

Jazz in the Garden

The Gallery's 18th season of Jazz in the Garden begins in May. This free concert series features jazz artists performing a wide variety of styles—traditional New Orleans jazz, blues, swing, Ska, Funk, Pan-Caribbean salsa, boogaloo, Go-go, and more—every Friday evening, May 18–August 24, from 5:00 to 8:30, at the National Gallery of Art Sculpture Garden.

To learn more about our concerts and performers, call the Gallery's concert line at (202) 842-6941 or visit nga.gov/jazz or nga.gov/music.

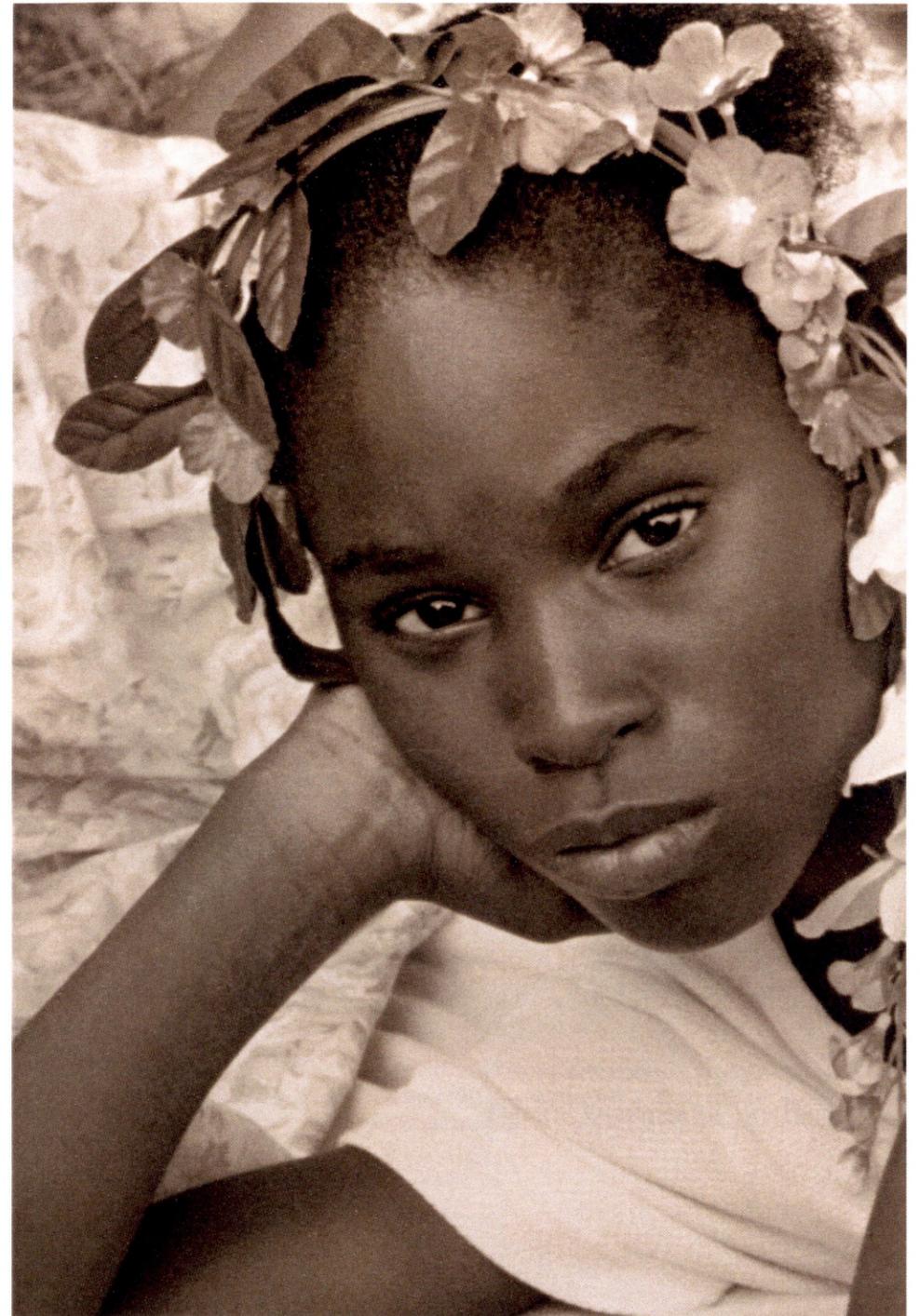
Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

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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76TH SEASON OF CONCERTS

MAY 20, 2018 / NATIONAL GALLERY OF ART



Program

Christina and Michelle Naughton, pianos

MAY 20, 2018 / 3:30

WEST BUILDING, WEST GARDEN COURT

*This concert is generously supported by The Gottesman Fund
in memory of Milton M. Gottesman.*

Wolfgang Amadeus Mozart
(1756–1791)
Sonata for Piano Four-Hands in
D Major, K. 381 (K. 123a)
Allegro
Andante
Allegro molto

Franz Schubert (1797–1828)
Rondo for Piano Four-Hands in
A Major (“Grand Rondo”),
D. 951, op. 107

William Bolcom (b. 1938)
Recuerdos
Chôro
Paseo
Valse Venezolano

Johann Sebastian Bach (1685–1750) /
György Kurtág (b. 1926)
Aus tiefer Not schrei ich zu dir, BWV 38
Gottes Zeit ist die allerbeste Zeit, BWV 106

Claude Debussy (1862–1918)
En Blanc et Noir for Two Pianos
Avec emportement
Lent. Sombre
Scherzando

Frédéric Chopin (1810–1849)
Rondo in C Major, op. 73, for
Two Pianos (“Grand Rondo”)

Witold Lutosławski (1913–1994)
Paganini Variations for Two Pianos

Intermission



Carrie Mae Weems, *May Flowers*, 2002, National Gallery of Art, Washington, Alfred H. Moses and Fern M. Schad Fund.
© Carrie Mae Weems, courtesy of the artist and Jack Shainman Gallery, New York

The Musicians

Christina and Michelle Naughton, twin sisters, have been hailed by the *San Francisco Examiner* for their “stellar musicianship, technical mastery, and awe-inspiring artistry.” They have captivated audiences throughout the world with the unity created by their mystical musical communication; in their own words, “There are times [we] forget we are two people playing together.” (*Wall Street Journal*)

The duo’s 2017–2018 season began with recitals at the La Jolla Music Society and the Ravinia Festival. Additional engagements have included the sisters’ Lincoln Center debut, as well as appearances at the Rockefeller Evening Concerts, Gilmore Keyboard Festival (Kalamazoo, Michigan), Purdue Convocations, Oregon’s Portland Piano International, Society of the Four Arts (Palm Beach, Florida), Sharon Lynne Wilson Center (Brookfield, Wisconsin), and the Virginia Arts Festival. Orchestral season highlights include performances with the Detroit, St. Louis, San Diego, Midland, and Puerto Rico Symphonies. The duo will also be seen in recital and orchestral engagements in New Zealand, Brazil, Belgium, and Spain.

In 2016, the Naughtons’ debut record was released on the Warner Classics label, titled *Visions* and featured the music of Messiaen, Bach, and Adams. The album received much critical acclaim, with the *Washington Post* hailing the Naughtons as one of the “greatest piano duos of our time.” The record was chosen as “Editor’s Choice” in *Gramophone Magazine*.

Born in Princeton, New Jersey, to parents of European and Chinese descent, Christina and Michelle are graduates of the Juilliard School and the Curtis Institute of Music, where both received the Festschwarz Prize. They are Steinway Artists and currently reside in New York City.

Program Notes

WOLFGANG AMADEUS MOZART

SONATA FOR PIANO FOUR-HANDS IN D MAJOR, K. 381 (K. 123A)

Wolfgang Amadeus Mozart’s D-Major Sonata was composed in 1772, while Mozart was in Italy for the premiere of his opera *Lucio Silla*. Mozart wrote the sonata to play with his sister Maria Anna, as he had done in two previous piano four-hand sonatas. In her youth, Maria Anna was considered an accomplished performer and most certainly a capable chamber partner for Wolfgang. The two musicians were immortalized in a portrait by the Austrian painter Johann Nepomuk della Croce, which shows them seated at the piano. Mozart’s biographer Alfred Einstein described this three-movement work as a reduction of an Italian symphony, where the distinctive writing for strings and winds and of solos and tutti is clearly laid out.

FRANZ SCHUBERT

RONDO FOR PIANO FOUR-HANDS IN A MAJOR (“GRAND RONDO”), D. 951, OP. 107

In the last year of his short life, Franz Schubert was producing works on a larger and greater scale than ever before. These works included his last three piano sonatas, the cello quintet, and his Ninth Symphony, among other works including the Rondo in A Major, D. 951. The Rondo is not at the highest point of Schubert’s late works, but it is also no simple rondo. A blend of a sonata and rondo forms, it is chock-full of themes for such a short work and is agreeable music that doesn’t include the conflict and drama characteristic of the composer’s late work. Commissioned by Domenico Artari, it was published a month after Schubert’s death in 1828.

WILLIAM BOLCOM

RECUERDOS

Recuerdos (“memories” in Spanish) is a set of three pieces inspired by Latin American dances. The first movement is the Chôro, a Brazilian folk song that is typically joyful and full of syncopations, with moments of brilliant flourishes. The second movement, Paseo, is a blend of both South American and North American music that sprouted up in New Orleans in the nineteenth century and was popularized by the well-traveled and virtuosic pianist Louis Moreau Gottschalk. The final movement, Valse Venezolano, is in the form of a Venezuelan waltz, which was a popular style of composition by mainly anonymous composers. Valses Venezolano were composed for the instruments readily available in nineteenth-century Venezuela, including bandolas, guitars, cuatros, violins, and pianos.

JOHANN SEBASTIAN BACH / GYÖRGY KURTÁG

AUS TIEFER NOT SCHREI ICH ZU DIR, BWV 38

GOTTES ZEIT IST DIE ALLERBESTE ZEIT, BWV 106

Bach's *Aus tiefer Not schrei ich zu dir* and *Gottes Zeit ist die allerbeste Zeit*, composed originally as chorale cantatas, were arranged by the Hungarian composer and pianist György Kurtág for performance with his wife Márta Kurtág, also a formidable pianist. The Kurtágs have performed and recorded together for years with a clear affinity in arranging works by Bach.

Bach's chorale cantatas have been a source for many composers, including the straightforward adaptations by the Italian composer Ferruccio Busoni (1866–1924), much in the same manner as Kurtág's. These cantatas are drawn from Lutheran church hymnals, and the first cantata, *Aus tiefer Not schrei ich zu dir*, translates as "From deep affliction I cry out to you." The translation of the second cantata, *Gottes Zeit ist die allerbeste Zeit*, is "God's time is the very best time," and this piece was used for funerals in the Lutheran church. Bach is not the only composer in today's program to draw on Lutheran hymnals; in the next work's second movement, Debussy quotes from the Lutheran hymn, "Ein' feste Burg ist unser Gott" (A mighty fortress is our God).

CLAUDE DEBUSSY

EN BLANC ET NOIR FOR TWO PIANOS

Written before he died of cancer in 1918, the three-movement *En Blanc et Noir* is one of Debussy's last works. The title plays on the colors of a piano's keys, in addition to another meaning that Debussy expressed in a letter to his friend Robert Godet: "These pieces need to draw their color, their emotion, simply from the piano, like the 'grays' of Velázquez, if you understand me." Diego Velázquez, the seventeenth-century Spanish painter, was known for his shading in grays.

Debussy dedicated each of the suite's movements to one of his musical friends. The first movement, *Avec empotement*, was dedicated to the Russian conductor and composer Serge Koussevitzky, who would go on to conduct the Boston Symphony Orchestra. The second movement, *Lent. Sombre*, was dedicated to Jacques Charlot, a fellow pianist who had been killed during World War I and was also a cousin of Jacques Durand, Debussy's publisher. The final movement, *Scherzando*, was dedicated to the composer Igor Stravinsky. The American composer Ned Rorem remarked in an essay on *En Blanc et Noir* that "This suite is formed not from broad strokes but from dozens of sparkling mosaics, here glued together by an expert sense of keyboard writing." Before the advent of recordings, many composers would arrange orchestral works for two pianos, to be accessible to a wider audience. Rorem observes that this piece has the "look and sound of an arrangement," and that it concludes with what turns out to be a wonderful coincidence for today's concert: "two pianos [that] seem more like twins than like differentiated and conversational personalities."

FRÉDÉRIC CHOPIN

RONDO IN C MAJOR, OP. 73, FOR TWO PIANOS ("GRAND RONDO")

Frédéric Chopin wrote this Rondo when he was a student at the Warsaw Conservatory. Originally it was for solo piano and later arranged for two. Opening with an introduction in a *Sturm und Drang* (Storm and Stress) style, it moves into a more delicate and lively melodic line with the appearance of the first theme. Other brief ideas emerge and disappear around the first theme before eventually morphing into the second theme, which carries Slavic folk influences. As the second theme progresses, the stormy character of the introduction slowly returns. The Rondo adheres to its form, moving back and forth from its refrain and various episodes, ultimately coming to a conclusion with a brilliant and climatic coda that closes the piece. This was Chopin's only work for two pianos, and both the solo and two-piano versions went unpublished in his lifetime.

WITOLD LUTOSŁAWSKI

PAGANINI VARIATIONS FOR TWO PIANOS

Witold Lutosławski's Variations dates from the difficult years of Germany's occupation of Poland during World War II. From his recollections of the year 1939, the composer states: "When the Nazis entered Warsaw, Polish music stopped. After the Jews and gypsies, we Slavs were hated most by them. They took over the orchestras, kept most of the Polish musicians, but German conductors and repertory were imported. Poles boycotted their concerts, but we arranged clandestine meetings in rooms during imprisonment to play chamber music or premiere some of our things."

During this period of his life, the young Lutosławski found his only audiences in local cafés. He formed a piano duo with his colleague and friend, Andrzej Panufnik, and they began to perform together regularly. The always resourceful Lutosławski began writing four-hand and two-piano arrangements of many different instrumental and operatic works from the standard repertoire. While Brahms and Rachmaninoff wrote arrangements of Niccolò Paganini's famous Caprice for Solo Violin, op. 1, no. 24, Lutosławski (like Franz Liszt) wrote an actual transcription. Lutosławski's version captures the intoxicatingly macabre and devilish virtuosity so closely associated with Paganini. Although the showy variations seem designed for the salon audience, they incorporate a number of Lutosławski's more innovative techniques: parallel triads, dense chromaticism, and an exploitation of the tritone.