

77TH SEASON OF

CONCERTS

NATIONAL GALLERY OF ART | SEPTEMBER 16, 2018



PROGRAM

Living Art Collective Ensemble (LACE)

With Elisa Monte Dance

Carla Dirlikov Canales, mezzo-soprano

Michele Cober, soprano

Danielle DeSwert Hahn, piano

Rosalind Leavell, cello

Jacqueline Saed Wolborsky, violin

Tiffany Rea-Fisher, choreography

Ashley LaRosa, JoVonna Parks, Daniela Funicello,

and Thomas Varvaro, dancers

InterLACEd: Music in Corot's World

Presented in celebration of *Corot: Women*

September 16, 2018 | 3:30

West Building, West Garden Court

Maria Malibran (1808–1836)

Rataplan

Christoph Willibald Gluck (1714–1787)

Arr. Hector Berlioz (1803–1869)

“J’ai perdu mon Eurydice,” from *Orphée et Eurydice*

Gluck

Arr. Fritz Kreisler (1875–1962)

Mélodie

Louise Farrenc (1804–1875)

Piano Trio no. 1, op. 33

Allegro

Adagio sostenuto

Minuetto; Allegro

Finale; Vivace

Frédéric Chopin (1810–1849)

Arr. Pauline Viardot (1821–1910)

From *Douze Mazurkas*

“Seize ans” (Mazurka no. 31, op. 50, no. 2)

“L’oiselet” (Mazurka no. 47, op. 68, no. 2)

“La fête” (Mazurka no. 4, op. 6, no. 4)

Intermission

Clara Schumann (1819–1896)

Three Romances for Violin and Piano, op. 22

Andante molto

Allegretto

Leidenschaftlich schnell

Viardot

“Havanaise”

Camille Saint-Saëns (1835–1921)

Piano Trio no. 1 in F Major, op. 18

Allegro vivace

Andante

Scherzo: Presto

Allegro

THE MUSICIANS

The Living Art Collective Ensemble (LACE) is a versatile group of musicians, committed to contextualizing the human journey through vivid and engaging performances of classical music. Curated by Jacqueline Saed Wolborsky and Danielle DeSwert Hahn, each performance incorporates multiple facets of the arts and culture, including poetry, politics, fashion, and food, and tells the stories of individuals who broke through gender, social, and cultural barriers that continue to challenge us today.

Carla Dirlikov Canales is a world-renowned opera singer, praised for a voice that “grabs the heartstrings with its dramatic force and musicality” (*Opera Magazine*). She is best known for her portrayals of Bizet’s character Carmen, which she has performed more than eighty times in a dozen countries. In 2014, Canales became the first singer to win the prestigious Sphinx Medal of Excellence, and in 2015, she was *Foreign Policy*’s first opera singer to be on its list of “100 Leading Global Thinkers” for her work using music to bridge cultural barriers. In 2017, she became the first opera singer to receive the Michigan Alliance for the Arts Lifetime Achievement Award, as well as the University of Michigan Bicentennial Alumni Award. Canales is also the first singer to be selected for the Hermitage Artist Residency, a two-year program through which artists develop creative ideas and projects. Most recently, Canales was named one of *Musical America*’s “30 Movers and Shapers of 2018.” She is a member of the President’s Committee on the Arts and Humanities Turnaround Arts Program and has performed as a soloist at the Lincoln Center, the Kennedy Center, Carnegie Hall, and top international venues in Europe, Asia, and Latin America. She is the founder and CEO of The Canales Project, which gives voice to issues of identity and culture through music and conversation.

Michele Cober earned her bachelor’s degree in vocal music performance and her master’s degree in opera performance from the University of Maryland, College Park. She was a regular performer with the Washington National Opera and made her company debut as a Handmaiden in *Turandot*. As a finalist in Placido Domingo’s international competition of Operalia, Cober was selected for an eighteen-month residency in the Washington National Opera’s Young Artist Program of the Americas. She performed the role of Frankie in *Carmen Jones* under the baton of Placido Domingo with the National Symphony Orchestra and appeared with Bryn Terfel on the nationally broadcast Kennedy Center Honors. In 2005, she appeared as Clara and Bess with New York Harlem Theater’s production of *Porgy and Bess* in Denmark, Germany, and Italy, having played the roles previously in Germany and the Netherlands.

Also in 2005, Cober decided to go to law school and graduated cum laude from Howard University School of Law, where she was the executive editor of the *Howard Law Journal*. Subsequently, she served as a law clerk to Judge Deborah K. Chasanow in the United States District Court for the District of Maryland. She currently practices law in Washington, DC, and has been one of *Super Lawyers*’ “Rising Stars” in 2014–2018.

Danielle DeSwert Hahn is a Brussels-born pianist and heads the music programs at the National Gallery of Art. Formerly principal pianist of the Baltimore Opera Company and the Washington Concert Opera, she also has worked on the music staffs at the Ash Lawn Highland Opera Festival, the New York Opera Society, and the Chautauqua, Indianapolis, Kentucky, North Carolina, Portland, Sarasota, and Washington National Opera Companies. She performed on two Western Opera Theater tours, formerly part of the San Francisco Opera Center. In the fall of 2003, Hahn did the musical preparation for a world premiere opera by Thea Musgrave, presented by the New Orleans Opera Association. She has worked with world-renowned singers, including soprano Elizabeth Futral, baritone Rod Gilfry, and mezzo-soprano Denyce Graves. Hahn regularly performs in chamber music and voice recitals, partnering with members of the National Symphony Orchestra, the Kennedy Center Opera Orchestra, and the North Carolina Symphony. In the Washington Metro Area, she has performed at the Arts Club of Washington, the Belgian Ambassador’s Residence, the Jewish Community Center of Greater Washington, the Kennedy Center, the Mexican Institute of Culture, the National Gallery of Art, the Russian Embassy, and the White House. Recently, she has performed in concert and recorded with the contemporary ensemble New Music Raleigh and as a keyboard player with the North Carolina Symphony. In March 2013, Hahn was invited by the Rotary Club Paris Académies to be the accompanist for a concert commemorating the 50th anniversary of the death of Francis Poulenc. She performs regularly on the concert series at the National Gallery of Art.

Rosalind Leavell is a professional cellist living in Raleigh, North Carolina. She received her bachelor’s degree in music from the Cleveland Institute of Music and her master’s degree in music from the University of Minnesota. She is the principal cellist of the Chamber Orchestra of the Triangle and regularly performs with the North Carolina Opera Orchestra and the North Carolina Symphony. While living in Minnesota, Leavell was the principal cellist of the St. Cloud Symphony Orchestra and was featured on Classical Minnesota Public Radio. Additionally, she performed as a substitute cellist with the Minnesota Orchestra and as a soloist with the Bloomington Symphony Orchestra and the Kenwood Symphony Orchestra. A passionate teacher, Leavell is currently on the faculty of Triangle Area Suzuki Talent Education in Raleigh. She also maintains a private cello studio with students of all ages and levels.

Jacqueline Saed Wolborsky is acting principal second violinist of the North Carolina Symphony and a lecturer of violin at the University of North Carolina at Chapel Hill. Before coming to North Carolina, she 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. She 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. With the NCS Trio, Wolborsky recently performed the complete Beethoven String Trios at the National Gallery of Art, where she also co-founded the Living Art Collective Ensemble. She has performed for the late Nobel Peace Prize-winner Elie Wiesel in Chicago, the late Itzhak Rabin's family in Jaffa, Israel, and in 2001, for the Vice President of the United States in Washington, DC. She has spent past summers at numerous international festivals and was invited by the Verbier Festival Chamber Orchestra on separate occasions to tour several European countries with Joshua Bell, James Levine, and the late Mstislav Rostropovich. She has worked with many renowned musicians and conductors, including Kurt Masur, Yuri Bashmet, Bill Preucil, Claude Frank, Miriam Fried, Joseph Silverstein, and members of the Tokyo, Vermeer, and Cleveland String Quartets.

Wolborsky received her bachelor's degree in music from the Oberlin Conservatory, studying under Roland and Almita Vamos, and her master's degree in music from the Cleveland Institute of Music, under the tutelage of Donald Weilerstein. She received her Suzuki teacher training at the Cleveland Institute of Music and has been a private teacher for more than twenty years.

THE DANCERS

Tiffany Rea-Fisher is artistic director of the internationally acclaimed Elisa Monte Dance. She joined the company in 2004 and was principal dancer until 2010. In 2007, she was named *Dance Magazine's* "On the Rise" dancer for her 2006 performance at the Joyce Theater. As a choreographer, Rea-Fisher has created numerous pieces for the company, including work performed for the Duke and Duchess of Luxembourg. Recently, her work has been seen at the Joyce, the Apollo, Joe's Pub, Aaron Davis Hall, and New York Live Arts. Her work extends beyond the stage to include film, fashion, theater, and the music industry. Rea-Fisher also co-founded Inception to Exhibition, which supplies space to artists of various disciplines, and serves as dance curator for the Bryant Park Dance Summer Series. She is vice president of the Stonewall Community Development Corporation, a member of Women of Color in the Arts, and an advisory board member of Dance/NYC. Recently, she completed the National Art Strategies: Chief Executive Program, as well as the Association of Performing Arts Professionals Leadership Fellows Program. This past spring, she received recognition from the City of New York for her cultural contributions.

Ashley LaRosa is originally from Albany, California. She trained in dance at the City Ballet School of San Francisco, the San Francisco Ballet, Alonzo King LINES Ballet, and Hubbard Street Dance Chicago. She has a bachelor's degree in dance performance from the University of California, Irvine, and a Pilates certification from Studio du Corps under the mentorship of Diane Diefenderfer. LaRosa has worked for leading choreographers and directors, including Donald McKayle, Idan Cohen, and Raymond Naval.

JoVonna Parks is a Philadelphia native, performing with Elisa Monte Dance for a fifth season. She teaches ballet and modern techniques throughout New Jersey and New York.

Daniela Funicello began dancing at the age of three and attended the Academy of Performing Arts at Gloucester County Institute of Technology, in New Jersey. In 2012, she furthered her dance training at Marymount Manhattan College, where she was a member of the dance company and had the privilege of performing the works of Paul Taylor, Emery LeCrone, Aszure Barton, Alexandra Damiani, Pedro Ruiz, and Adam Baruch. In 2016, Funicello joined Elisa Monte Dance and has performed at the Apollo Theater, Joe’s Pub, New York City Center, the National Gallery of Art, the Red Bull Arena, and the music venue Baby’s Alright with singer Janelle Kroll. Most recently she performed as both dancer and singer in *Antigone* with the Classical Theatre of Harlem.

Thomas Varvaro, from Brooklyn, New York, trained at the Ailey School, the School of American Ballet, and the Fiorello H. LaGuardia High School of Music & Art and Performing Arts. Varvaro holds a bachelor’s degree in dance from the Ailey/Fordham Bachelor of Fine Arts program and was a member of Ailey 2. This is Varvaro’s sixth season with Elisa Monte Dance, where he also serves as director of education.

PROGRAM NOTES

“Music is pre-eminently the art of the nineteenth century because it is in a supreme manner responsive to the emotional wants, the mixed aspirations and the passionate self-consciousness of the Age.” — Rev. H.R. Haweis, 1871

The above statement from England’s most prominent and popular preacher of his era succinctly describes the status of music as the most important art form in Europe in the second half of the nineteenth century. While in England this was a topic much discussed and written about, in France, it just happened organically. The impact of music on Parisian society was felt so strongly that in 1835, Paris was described as a perpetual concert. By the early 1860s, concert music was heard everywhere—in domestic and formal settings—and sheet music sales, music lessons, and concert tickets experienced an unprecedented surge.

Camille Corot, a member of the cultural elite of this music-obsessed generation, was known to be more than casually interested in music. He sang, played the violin, and maintained subscriptions to all the important concert and opera series in Paris. As a great painter of pictorial music, his landscapes—and later, his portraits—reflect the world in which he lived, where music reigned supreme.

Against this cultural backdrop, today’s concert weaves a story of the interconnection between pivotal artists during this richly creative period. In particular, LACE introduces the works and lives of several women contemporary to Corot, whose opportunities and legacies reflect the status of their gender during that era. LACE has chosen Pauline Viardot as a muse and linchpin for today’s program, as her influence extended far beyond her performances in the Paris Opera. We also spotlight Louise Farrenc—a success in her lifetime as a composer, performer, and teacher, but virtually unknown today.

A Tapestry of Composers, Singers, and Artists

Maria Malibran, whose *Rataplan* starts off today’s concert, was the first child of the Spanish tenor Manuel Garcia and dubbed by Chopin “the queen of Europe.” She was the original diva—overflowing with musical talent and composing and improvising on three instruments—whose popularity ended far too early in a fatal horseback-riding accident. We honor her role in inspiring Corot, who evokes her memory in his 1864 painting *The Shepherd’s Star* with a song she herself composed, titled “Rataplan,” a rousing military chansonette.

Beginning in the 1830s, Ludwig van Beethoven and Christoph Willibald Gluck were among the most revered of composers in Paris. In 1859, Hector Berlioz adapted the 1774 French version of Gluck’s opera *Orfeo ed Euridice* for the Paris Opera, rewriting the title role of Orpheus to be sung by a contralto. The singer selected for the role was

Pauline Viardot, younger sister of Maria Malibran and another member of Manuel Garcia's family of opera superstars. She was admired in particular for her captivating interpretations of the roles she sang. After seeing Viardot in the role, Corot was so moved that he modeled his painting *Orpheus Leading Eurydice from the Underworld* after her.

Viardot's fascinating life began in Paris in 1821. Her father, who Viardot believed all her life to have been of gypsy origin—was a famed operatic tenor, voice teacher, and impresario. Pauline's sister Maria, thirteen years older, had become one of the most renowned opera singers of her generation before her tragic death. Pauline's mother and older brother were also opera singers, and Pauline grew up traveling the world with her family. While the young Pauline excelled at the piano and had dreams of becoming a concert pianist, her family, particularly her mother, intended for her to become a singer.

In her late teens, Viardot developed a close relationship with the feminist author George Sand, who had a long relationship with Chopin. Viardot spent much time with the couple, exchanging musical ideas and often playing with the composer. With her brilliant mind for music, Viardot arranged twelve of Chopin's mazurkas for voice and piano. When Sand and Chopin ended their relationship, Viardot maintained her friendship with both and sang her arrangements of Chopin's pieces, accompanied by the composer on the piano. In 1849, she was one of the few from the couple's former circle to attend and sing at Chopin's funeral.

It took Viardot several years of proving herself in the opera houses of London and St. Petersburg before she was given a lead role at the Paris Opera in 1849. Ten years later as an established prima donna, she drew audiences as large as the opera's composers and dancers.

Today's concert features the first aria Viardot would have sung in Berlioz's 1859 version of Gluck's *Orfeo ed Eurydice*, the woeful "J'ai perdu mon Eurydice." Gluck's *Mélodie*, within the context of the opera, is the "Dance of the Blessed Spirits." Of note, the Parisian appetite for dance caused Gluck to continually expand the ballet portions of the opera, including this now well-known melody, which exudes the sadness and overwhelming ache that Orpheus must have felt in the Elysian Fields, knowing that his beloved Eurydice was among the departed.

While Louise Farrenc wrote several large symphonic works, she favored chamber music as a medium, and in a bold choice for a Parisian composer at the time did not attempt to write an opera. Her first piano trio, from the early 1840s, has a virtuosic piano part and bears a resemblance to works by her favorite composers, Beethoven and Carl Maria von Weber.

Farrenc showed early promise as a piano prodigy and was given the opportunity to study with some of the best teachers of her day. Her parents also recognized her gifts as a composer and encouraged her to take lessons in composition as well. Garnering

much success as a pianist, she was appointed to a permanent and prestigious position as professor of piano at the Paris Conservatoire in 1842. Yet it wasn't until she successfully premiered a large chamber work in 1852 that she was able to demand equal pay to her male colleagues. Farrenc was a contemporary of Corot, and likely they were part of the same circles, especially as the conservatory hosted one of the best-attended concert series in Paris. Only three years after her death in 1875, Farrenc had become all but forgotten. The noted music critic François-Joseph Fétis attributed this to the public's lack of interest in lesser-known, but just as talented, composers.

Born only two years apart and with similar early circumstances, Pauline Viardot and Clara Schumann's lives took vastly different courses. The two quickly connected as young girls on a short tour in Europe in the 1840s. Later in life, Viardot basked in the glory of her performing career and her position as a great lady of music, roles that cultivated the next generation of composers and created a legacy of her own methods and compositions. Conversely, Clara Schumann, married to a brilliant yet needy composer, spent much of her life raising their eight children and assisting her husband in his artistic endeavors while also feeling guilty about her innate passion to compose. Despite the many obstacles and difficulties she faced, Clara Schumann left behind several works that deserve a home in the standard repertoire.

During the summer of 1853, Clara and Robert Schumann moved to a home in Düsseldorf, which was large enough for her to work without disturbing her husband's delicate sensibilities. Among other works, the *Three Romances for Violin and Piano* emerged from this fruitful period. Dedicated to the famed violinist Joseph Joachim, who would perform the pieces for King George V of Hanover, these gems make one wonder what Clara Schumann might have produced had her talent not been limited by her husband's career and her expected female role in their marriage.

Viardot's combination of talent, intellect, and art-world connections helped her become one of the most prominent and influential women in nineteenth-century Europe. Following her active stage career (1839–1863), she hosted biweekly music salons in her home, and is credited for helping to launch the careers of Camille Saint-Saëns, Jules Massenet, Gabriel Fauré, and Charles Gounod. Much like Louise Farrenc, Camille Saint-Saëns was among the mavericks of nineteenth-century Paris who preferred composing chamber music and other instrumental works to opera. While Viardot was a driving force in getting Saint-Saëns's opera *Samson et Delilah* produced at the Paris Opera, it is likely many of his other pieces were played in her home. Her Sunday salon was the more casual one, where close friends—including Corot—would come for the afternoon to hear music and socialize. Today's program concludes with Saint-Saëns's rarely performed but charming Piano Trio no. 1.

Program notes by Danielle DeSwert Hahn, Head of Music Programs at the National Gallery of Art

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

Unless otherwise noted, concerts are held in the West Building, West Garden Court

Emilio Solla Tango-Jazz Trio

September 23, 3:30

New York Opera Society

Sound Sketches

September 28, 12:10

Piffaro: The Renaissance Band

Celebrating *Water, Wind, and Waves:*

Marine Paintings from the Dutch

Golden Age

Water, Wind, and Waves: The Wind

Band at Sea

September 30, 3:30

Julie Fowlis, vocalist

Music of the Scottish Isles

October 7, 3:30

Curtis on Tour: Jason Vieaux, guitar, and Nigel Armstrong, violin

Music of Piazzolla, Giuliani, Jobim,

and de Falla

October 14, 3:30

Vox Luminis

Funeral Music for a Prince and a Queen

October 21, 3:30

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 Jean-Baptiste-Camille Corot, *The Artist's Studio* (detail), c. 1868, National Gallery of Art, Washington, Widener Collection