

78TH SEASON OF

# CONCERTS

NATIONAL GALLERY OF ART | NOVEMBER 17, 2019



# PROGRAM

## Curtis Winds and Strings

Sara Han, clarinet

Doron Laznow, bassoon

Gabriel Kovach, horn

Benjamin Schmid, violin

Haeji Kim, viola

John Lee, cello

Marcus Elliott Gaved, double bass

Benjamin Krasner, piano

**November 17, 2019 | 3:30**

**West Building, West Garden Court**

Krzysztof Penderecki (b. 1933)

Duo Concertante for Violin and Double Bass (2010)

Penderecki

Sextet (2000)

Allegro moderato

Larghetto

## Intermission

Ludwig van Beethoven (1770–1827)

Septet in E-flat Major, op. 20 (1800)

Adagio; Allegro con brio

Adagio cantabile

Tempo di menuetto

Tema con variazioni

Scherzo: Allegro molto e vivace

Andante con moto alla marcia; Presto

*The concert is presented by Curtis on Tour: The Nina von Maltzahn Global Touring Initiative of the Curtis Institute of Music*

# THE MUSICIANS

## Curtis on Tour and the Curtis Institute of Music

Curtis on Tour is the Nina von Maltzahn Global Touring Initiative of the Curtis Institute of Music. An embodiment of the school's "learn by doing" philosophy, the program offers students professional touring experience alongside celebrated alumni and faculty. In addition to performances, the musicians offer master classes, interactive programs, and community engagement activities. Curtis on Tour also facilitates solo performances of Curtis students and alumni with professional orchestras and recital series. Since the program was established in 2008, students, faculty, and alumni have performed more than three hundred concerts in nearly one hundred cities in Europe, Asia, and the Americas.

The Curtis Institute of Music educates and trains exceptionally gifted young musicians to engage a local and global community through the highest level of artistry. One of the most selective schools in the United States, Curtis accepts 4 percent of applicants each year on average, and a tuition-free policy ensures that talent and artistic promise are the only considerations for admission.

With a small student body of about 175, Curtis ensures that each young musician receives an education of unparalleled quality, distinguished by a "learn by doing" philosophy, and personalized attention from a faculty that includes a high proportion of actively performing musicians. Curtis students hone their craft through more than two hundred orchestra, opera, and solo and chamber music offerings each year and programs that bring arts access and education to the community. This real-world training allows these extraordinary young musicians to join the front rank of performers, composers, conductors, and musical leaders, making a profound impact on music both onstage and in their communities.

## Sara Han, clarinet

Sara Han, from Seoul, entered the Curtis Institute of Music in 2017 and studies with Anthony McGill, principal clarinet of the New York Philharmonic. Han is acting principal clarinet for Opera Philadelphia and a member of Symphony in C. She has appeared on NPR's *From the Top* and as a soloist with the Interlochen Arts Academy Orchestra and the Seoul Romance Orchestra.

**Doron Laznow, bassoon**

Doron Laznow, from Jerusalem, entered the Curtis Institute of Music in 2016 and studies with Daniel Matsukawa, principal bassoon of the Philadelphia Orchestra. Laznow has appeared as a soloist with the Haifa Symphony Orchestra, the Ra'anana Symphony Orchestra, the Jerusalem Academy of Music and Dance, and most recently, the Aspen Conducting Academy Orchestra. He has performed with numerous chamber ensembles including the 21st Century Ensemble, the Meitar Ensemble, and Ensemble Modern.

**Gabriel Kovach, horn**

Gabriel Kovach has been principal horn of the Phoenix Symphony since 2006. He is also principal horn of the Glimmerglass and Artosphere Festival Orchestras; and previously served as principal horn of the National Arts Centre Orchestra in Ottawa, the Chamber Orchestra of Philadelphia, the Opera Company of Philadelphia, the Delaware Symphony Orchestra, and the Moscow Chamber Orchestra. Kovach holds a bachelor's degree from the Curtis Institute of Music, where he studied with Myron Bloom, and a master's degree from the Juilliard School, where he studied with Julie Landsman and Jerome Ashby.

**Benjamin Schmid, violin**

Benjamin Schmid was born in Vienna and grew up in Salzburg. In 1992, he won the Carl Flesch Competition in London, where he was also awarded the Mozart, Beethoven, and Audience Prizes. Since then, he has performed on the world's major stages with renowned orchestras, including the Vienna Philharmonic, the Philharmonia Orchestra (London), the St. Petersburg Philharmonic, and the Concertgebouw (Amsterdam), under the conductors Christoph von Dohnányi, Valery Gergiev, Ingo Metzmacher, Seiji Ozawa, and David Zinman. A 1991 graduate of the Curtis Institute of Music, he plays the ex-Viotti 1718 Stradivarius violin.

**Haeji Kim, viola**

Haeji Kim, from Bloomfield Hills, Michigan, entered the Curtis Institute of Music in 2015 and studies viola with Roberto Díaz and Hsin-Yun Huang. Kim has appeared as a soloist with Michigan's music festivals and the Rochester Symphony Orchestra. She has also performed twice with the New York String Orchestra Seminar at Carnegie Hall. Kim has attended numerous summer programs, including the Bravo String Music, Northern Lights Music, Summit Music, the Triada Music Festival, Center Stage Strings, and the Cambridge and the Pilsen International String Academies.

**John Lee, cello**

John Lee, from Basking Ridge, New Jersey, entered the Curtis Institute of Music in 2018 and studies cello with Carter Brey and Peter Wiley. Lee has performed at Carnegie Hall's Weill Recital Hall, Paul Hall, the New World Center, and Paine Hall. He has appeared on NPR's *From the Top* and at the Young Musician's Forum in Schenectady, New York. Lee began playing the cello at age eight. He earned a bachelor's degree in the history of science and statistics at Harvard University and a master of music degree from the New England Conservatory, as part of the five-year, dual-degree program.

**Marcus Elliott Gaved, double bass**

Marcus Elliott Gaved, from London, entered the Curtis Institute of Music in 2018 and studies double bass with Edgar Meyer and Harold Robinson. As a soloist and chamber musician, Gaved has performed in venues such as the Berlin Konzerthaus, Bozar in Brussels, Victoria Hall in Singapore, St. John's Cathedral in Hong Kong, and London's Wigmore Hall and Royal Festival Hall. Gaved is also a keen advocate for new music. He has given world premieres of works by British composer Gareth Wood and regularly performs his own arrangements of pieces by Brahms, Liszt, Tchaikovsky, and Mendelssohn. Since 2017, he has been a member of LGT Young Soloists, an organization for outstanding young musicians based in Zurich. Their latest album was recently released by Sony.

**Benjamin Krasner, piano**

Benjamin Krasner, from Los Angeles, entered the Curtis Institute of Music in 2018 and studies piano with Jonathan Biss and Ignat Solzhenitsyn. Krasner has received awards from several national and international music competitions and festivals, including the Los Angeles International Liszt Competition, the Liana Cohen Foundation Music Festival, and the Helen Brown Music Competition. Krasner earned a bachelor's degree with a double major in piano performance and economics from California State University, Northridge, and a master's degree in piano performance from the Yale School of Music.

# PROGRAM NOTES

For the 2019–2020 season, Curtis on Tour chose an unusual grouping of musicians for their fall touring ensemble, enabling this unusual programming of Krzysztof Penderecki's Sextet for horn, clarinet, string trio, and piano to be juxtaposed against Beethoven's Septet for clarinet, horn, bassoon, string trio, and double bass. These works of chamber music, incorporating a mix of winds and strings, are both innovative in their respective circumstances—each being composed at the turn of a century.

In the history of twentieth-century music, Polish-born Krzysztof Penderecki's career has been marked by his fast rise to musical prominence at age twenty-eight with his composition *Threnody for the Victims of Hiroshima* (1960) and by his life-long achievements as a composer, educator, and conductor. The Sextet is one of Penderecki's weightier contributions to the chamber music canon. The two expansive movements, *Allegro moderato* and *Larghetto*, are strongly subdivided and structured by means of different expressions and tempo changes. The work is an impressive manifestation of a composer at the height of his creative powers and is comparable to the violin concerto *Metamorphoses* and the *Concerto Grosso* for three cellos and orchestra. Each instrument is equally involved in the musical development, and all players are confronted with the rewarding task of integrating brilliant, virtuosic sections with lyrical and meditative ensemble passages.

Composed as he entered his thirtieth year, Beethoven's Septet for winds and strings was written in Vienna, where he had already taken the city by storm with his masterful keyboard skills and then, with smaller chamber works. Dedicated to the Empress Maria Theresa, the Septet became so popular that Beethoven remarked that it should have been burned. A lighthearted work, similar in spirit to an eighteenth-century serenade, it was nevertheless innovative in its use of the clarinet as a prominently featured instrument, as well as the equal importance of each of the instruments throughout the piece.

The program is complemented with Penderecki's Duo Concertante for Violin and Double Bass. Dedicated to violinist Anne-Sophie Mutter and bassist Roman Patkoló, the work was commissioned by the Anne-Sophie Mutter Foundation for the encouragement of highly talented string players, and was also born out of the long-term friendship between the violinist and composer, a friendship that also resulted in Penderecki's Second Violin Concerto.

*Program Notes by Danielle DeSwert Hahn, Head of Music Programs,  
National Gallery of Art*

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

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

Sound Sketch

### Atlantic Reed Consort

*Reflecting Pool: Music that Mirrors*

*Art on the Mezzanine*

November 22, 12:10

East Building Mezzanine

### Winners from Washington Performing Arts 5th Annual Misbin Family Memorial Chamber Music Competition

This year's winners of the competition will delight listeners with their varying age groups and instrumental make-up.  
November 23, 3:00

### Cherokee Chamber Singers With members of the Winston-Salem Symphony

*Presented in honor of Native American Heritage Month* and featuring William Britelle's *Si Otsedoha (We're Still Here)*  
November 24, 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.

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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](mailto:circle@nga.gov) for more information.

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cover Roy Lichtenstein, *A Cherokee Brave* (detail), 1952, National Gallery of Art, Washington, Gift of Roy and Dorothy Lichtenstein © Estate of Roy Lichtenstein, 1996.56.16

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