



The Sixty-seventh Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art

63rd American Music Festival

Presented in honor of *Looking In: Robert Frank's "The Americans"*

March 4, 11, 18, and 25, 2009
Wednesdays, 12:10 pm

March 29, 2009
Sunday Evening, 6:30 pm

Admission free



Robert Frank, *Political Rally—Chicago*, 1956, gelatin silver print
© Robert Frank, from *The Americans*

In 1944 the National Gallery of Art launched its first American Music Festival under the direction of the Gallery's original music director, Richard Bales, who had been inspired by similar festivals at the Eastman School of Music. Bales, and his successor, George Manos, continued the festival on an annual basis until 2004. As the Eastman festivals and others like it were discontinued, the Gallery's program became the longest-running American music festival, a record that it continues to hold.

Under the direction of Stephen Ackert, the Gallery's current head of music programs, the festival is held concurrent with major exhibitions of American art, in this case *Looking In: Robert Frank's "The Americans,"* which is currently on view in the West Building through April 6, 2009. The musicians participating in the 63rd American Music Festival have built their programs around music that was written during the 1940s and 1950s, the period that is represented by most of the photographs in the exhibition.

In honor of the festival, the Gallery and the National Museum of Women in the Arts commissioned a new work by composer Jessica Krash. *Be Seeing You* is inspired by selected images of women in the collections of both institutions. The work receives its world premiere at the National Museum of Women in the Arts on March 11, 2009, and will be heard at the National Gallery on March 18.

The 63rd American Music Festival is unique in that its first concert features the works of David Amram, a composer who collaborated with Robert Frank in the 1950s. The two men were part of a team that conceived and created the Beat Generation film *Pull My Daisy*, which was revived at the Gallery in February 2009, shortly after the exhibition opened.

National Gallery of Art
2,710th Concert
March 4, 2009
Wednesday, 12:10 pm
East Building Auditorium

David Amram, composer and pianist
Noah Getz, alto saxophone
Steve Brinegar, French horn
Benjamin Greanya, bassoon
Pepe Gonzalez, bass
David McDonald, drums
Andrew Earle Simpson, piano

Program performed without intermission

Music by David Amram

Trio for Tenor Sax, Horn, and Bassoon (1958)

Finale from "Ode to Lord Buckley:"

A Concerto for Alto Saxophone and Orchestra (1981)

Prologue and Scherzo for Unaccompanied Alto Saxophone (1996)

*Theme and Variations on "Amazing Grace" for Unaccompanied Irish
Double D Whistle*

Reading from *Offbeat: Collaborating with Kerouac*

Pull My Daisy

The Musicians

DAVID AMRAM

David Amram has composed more than one hundred orchestral and chamber music works and written many scores for Broadway and Hollywood, including the classic scores for the films *Splendor in The Grass* and *The Manchurian Candidate*. His works also include the groundbreaking Holocaust opera *The Final Ingredient* (1997) and music for the 1959 documentary *Pull My Daisy*, directed by Robert Frank and Albert Leslie and narrated by novelist Jack Kerouac. Amram is the author of three books: *Vibrations*, an autobiography; *Offbeat: Collaborating with Kerouac*, a memoir; and *Upbeat: Nine Lives of a Musical Cat*, scheduled for publication later this year by Paradigm Publishers.

A pioneer player of jazz French horn, Amram is also a virtuoso on the piano, numerous flutes and whistles, percussion, and dozens of folkloric instruments from twenty-five countries. His humorous and inventive improvisational recitations are favorites with his audiences, as are his narratives which he delivers in five languages. He has collaborated with Dizzy Gillespie, Lionel Hampton, Dustin Hoffman, Langston Hughes, Elia Kazan, E. G. Marshall, Arthur Miller, Charles Mingus, Thelonious Monk, Willie Nelson, Odetta, and Tito Puente.

Amram has been appointed to many prestigious residencies in his career, beginning in 1966 when he was chosen by Leonard Bernstein to be New York Philharmonic's first composer-in-residence. Most recently, he was the composer-in-residence for the 2008 Democratic National Convention. Amram's concert music is published by C.F. Peters Corporation (B.M.I.). He appears at the National Gallery by arrangement with Ed Keane Associates of Winthrop, Massachusetts. More information about the composer is available at www.davidamram.com.

NOAH GETZ

Saxophonist Noah Getz previously collaborated with David Amram at the Harold Clurman Concert Series at American University. He has presented solo recitals at the Dame Myra Hess Series, The Phillips Collection, the Music at Our Saviour's Atonement Concert Series Saxophone Summit, and the World Saxophone Congress XIII. He performed the debut of Fernando Benadon's *Hidden Charges* with the Empyrean Ensemble and was selected by Pulitzer Prize-winning composer Henry Brant to perform his *Concerto for Alto Saxophone and Orchestra* for the first time in fifty years. Getz is the saxophonist in the Levine Jazz Quintet, which has performed at Blues Alley, Meyerhoff Concert Hall in Baltimore, the Swiss Embassy, and the Washington Convention Center. He is a musician-in-residence at American University in Washington, DC, and an artist-in-residence for the David Oppenheim Residency Program at the Stella Adler School in New York City.

STEVEN BRINEGAR

French horn player Steven Brinegar is a former member of the Monumental Brass Quintet and the United States Naval Academy Band. He has appeared with the Annapolis and New Mexico Symphony Orchestras, the Honolulu Symphony and Ballet Orchestra, and I Musici Americani in Sulmona, Italy. He is woodwind chair and jazz studies cochair at the Levine School of Music in Washington, DC.

BENJAMIN GREANYA

Bassoonist Benjamin Greanya plays regularly with several orchestras in the Washington area, including the Annapolis Symphony, the Baltimore Opera Company, the Kennedy Center Opera House Orchestra, and the National Symphony Orchestra. He has also recently performed with the Concert Artists of Baltimore, the Fessenden Ensemble, and the Verge Ensemble of the Contemporary Music Forum. He has attended the Kent, Blossom, and Aspen music festivals, and was a fellow at the Tanglewood Music Center and National Repertory Orchestra.

PEPE GONZALEZ

Bassist Pepe Gonzalez has thirty years' experience as a proponent of Afro-Caribbean idioms on his instrument while maintaining a career in classical music as well. He has performed and recorded with many of the top national and international icons in the jazz world and has been heard at jazz festivals in the Caribbean, Europe, South America, and the United States.

DAVID MCDONALD

Since 2006 percussionist David McDonald has been a member of the Airmen of Note, the jazz ensemble of The United States Air Force Band in Washington, DC. Originally from Decatur, Illinois, McDonald has performed with the Civic Orchestra of Chicago, Concertante di Chicago, the Illinois Philharmonic, the Kenosha (Wisconsin) Symphony, and the New World Symphony. Jazz ensembles with which he has performed include the Alan Baylock Jazz Orchestra, Capitol Bones, the Chicago Metropolitan Jazz Orchestra, and Rob Parton's Jazz Tech Big Band.

ANDREW EARLE SIMPSON

Pianist Andrew Earle Simpson has performed music for film presentations at the American Film Institute's Silver Theater in Silver Spring, Maryland; the Library of Congress; the National Gallery; the National Museum of Women in the Arts; and the New York Public Library (as part of the "Meet the Music Makers" series). In October 2008 he made his Italian debut at the Giornate del Cinema Muto in Pordenone. He is an associate professor and chair of the division of theory and composition at the Benjamin T. Rome School of Music at The Catholic University of America.

Program Notes

About this program, composer David Amram writes: “Today I salute the National Gallery exhibition *Looking In: Robert Frank’s ‘The Americans’* as well as Frank and Jack Kerouac, with whom I collaborated in the 1950s. The concert celebrates spontaneity and formality, the guiding aesthetics of Frank’s work as well as Kerouac’s and mine.

“In celebrating the everyday experiences which we often overlook, Kerouac told me in 1957, ‘Look at the diamonds in the sidewalk.’ Frank told me that the film we did together, *Pull My Daisy*, was important because ‘it captured a moment in time.’ That’s what I hope my classical compositions do, and they all come from my own real life experiences and are inspired by my improvisations which I refine and reshape in my formal compositions, where every note and nuance is painstakingly written down for others to play, but where I try to capture the spirit of naturalness of music created at the moment.

“I began working with Jack Kerouac in 1956, and he often visited me while I was composing the *Trio for Tenor Sax, Horn, and Bassoon*, which I wrote in the summer before we filmed *Pull My Daisy*. For the film, I augmented the chamber orchestration by adding a viola to the saxophone, horn, and bassoon as well as bass, drums, and piano.

“Composed to celebrate the legacy of Lord Buckley, a contemporary and kindred spirit of Kerouac, with whom I collaborated from the mid-1950s until his death in 1960, the *Finale from ‘Ode to Lord Buckley:’ A Concerto for Alto Saxophone and Orchestra* was dedicated to the birth of my second daughter, Adira Amram. It uses Middle Eastern roots as well as the Sephardic hymn *Ein Adir*.

“*Prologue and Scherzo for Unaccompanied Alto Saxophone* celebrates the saxophone as its role as a solo instrument has expanded to define the language of jazz while maintaining its European origins. It is dedicated to Charlie Parker who I met in 1951–1952 in Washington, DC, and who jammed with me in my basement apartment at 1815 16th Street, NW. The second movement is dedicated to Kerouac.

““*Offbeat: Collaborating with Kerouac*’ recounts the talk that artist Franz Kline gave to Kerouac, Frank, and the cast of *Pull my Daisy* following the premiere screening of the film in 1959. Noah Getz joins me in performing the title song I composed for Frank’s film, with lyrics by Kerouac, Allen Ginsberg, and Neal Cassady.”

National Gallery of Art
2,712th Concert
March 11, 2009
Wednesday, 12:10 pm
West Building Lecture Hall

Peter Vinograde, pianist

Program performed without intermission

Carl Ruggles (1876–1971)

Evocations: Four Chants for Piano (1943–1956)

Largo

Andante con fantasia

Moderato appassionato

Adagio sostenuto

Jere Hutcheson (b. 1938)

Electrons (1965)

♩=63

♩=80

♩=88

♩=76

♩=60

♩.=104

Nicolas Flagello (1928–1994)

Prelude, Ostinato, and Fugue (1960)

John Corigliano (b. 1938)

Etude Fantasy (1976)

For the Left Hand Alone

Legato

Fifths to Thirds

Ornaments

Melody

Kenneth Laufer

Pete's Passacaglia (1995)

The Musician

Pianist Peter Vinograde has developed a reputation as an outstanding interpreter of the music of Johann Sebastian Bach and that of twentieth- and twenty-first-century composers. His distinguished career began with winning the first prize in the 1971 Johann Sebastian Bach International Competition, held here in Washington, followed by his New York debut at Carnegie Recital Hall and a National Endowment for the Arts-sponsored Lincoln Center recital at Alice Tully Hall. He has three previous recitals at the National Gallery to his credit, and has appeared at the Bard, Bargemusic, Caramoor, and Wolf Trap Festivals. He annually tours Canada, the United States, and Asia, where his most recent appearances have included three tours in China. There, he performed in solo recital, with the Macao Orchestra, and with flautist Lydia Yang to promote their new CD.

World premiere performances have included Nicolas Flagello's *Concerto #3* (1962) with Nicholas Palmer and the Owensboro (Kentucky) Symphony Orchestra and Mark Zuckerman's *On the Edges* (1996) in Taiwan. He has been featured on American Public Media's *Performance Today* and CBC-TV's *The Journal*. His CDs include releases on the Albany, CBC, Linfair (Decca) and Phoenix labels. Vinograde's current activities include summer residencies at the Amati and Manchester Music Festivals and teaching at the Manhattan School of Music and Lehman College (CUNY).

Program Notes

Carl (Charles Sprague) Ruggles was born in East Marion, Massachusetts, on March 11, 1876. Trained as a violinist, he also studied theory and composition in Boston with Josef Claus and John Knowles Paine. His plans to study composition with Antonin Dvořák in Prague were cancelled when the intended financial sponsor died. In 1907 Ruggles moved to Winona, Minnesota, where he founded, and for a decade conducted the Winona Symphony Orchestra. He also gave music lessons, composed, and began painting during this time. Ruggles moved to New York City in 1917 and, supported by teaching and private patronage, became associated with Henry Cowell (1897–1965), Charles Ives (1874–1954), Charles Seeger (1886–1979), Nicolas Slonimsky (1894–1965), and Edgar Varèse (1883–1965). Most of Ruggles' major works were begun and first performed during his years in New York (1917–1937).

After teaching composition at the University of Miami from 1938–1947, Ruggles settled in a converted schoolhouse in Vermont, where he had been spending his summers since the 1920s. His musical activities during this time consisted mostly of ruthless and painstaking revision of his earlier works. He started few new projects, but the only one he completed is the short hymn tune *Exaltation*, written in 1958 as a memorial to his wife. He turned mostly to his painting, which grew increasingly abstract during the Vermont years of his life. He died in Bennington, Vermont, on October 24, 1971.

Jere Hutcheson has received composition fellowships from the Berkshire Music Center at Tanglewood, the Guggenheim Foundation, and the Vermont Composers Conference, and he has been awarded grants from the National Endowment for the Arts, the Michigan Council for the Arts, and the Martha Baird Rockefeller Fund for Music. In 1976 the National Music Teachers Association honored him with the citation Distinguished Composer of the Year. His works have been performed in Asia, Australia, Canada, Europe, and the United States.

Hutcheson writes: “I composed *Electrons* in 1965, following a year in which I devoted much attention to the works of Anton Webern. I recall that my conservative piano teacher would not allow me to bring the Webern *Piano Variations*, op. 27, to my lessons. He turned red in the face and said that I was not to spend my time on such music. Of course, this did not dampen my interest in Webern’s music.

“Webern’s influence on me was rather general, or spiritual, rather than technical. *Electrons* does not explore serialism, but it does reveal an affinity for the elements of interval, short motives, atonality, disjunct melodic motion, pointillism, and irregular phrase structure. The piano is a very versatile instrument, and I strive in all my writing to explore its potential for rich textures, violent contrasts, and an athletic approach for the performer.”

Nicolas Flagello was one of the last composers to develop a distinctive mode of expression based wholly on the principles and techniques of European late-Romanticism. Born in New York City in 1928, Flagello grew up in a highly musical family with deep roots in Old-World traditions. While still a youth, he began a long and intensive apprenticeship with the Italian composer Vittorio Giannini (1903–1966). In 1955 Flagello won a Fulbright Fellowship to study in Rome. He composed at a prodigious rate, producing an impressive body of work. In 1985 a deteriorating illness brought his musical career to a premature end. He died in 1994 at age sixty-six.

Flagello’s *Prelude, Ostinato, and Fugue* is the first purely instrumental work to reflect his mature compositional voice. While revealing his profound reverence for traditional musical forms, it also displays a harsher, more angular, less symmetrical language than one finds in his earlier works. The *Prelude* begins with a restless, searching quality, before building quickly to a massive climax and then subsiding. The *Ostinato* consists of a set of variations over an ascending minor scale, which functions as a *basso ostinato*, appearing in several different keys. Beginning with a melancholy lyricism, it

too builds to a tempestuous climax. The *Fugue* is a propulsive piece that makes enormous demands on the virtuosity of the performer. A three-voice exposition is followed by several developmental episodes, which culminate in a chordal augmentation of the subject, marked *furiosamente*, that leads to a hair-raising coda.

John Corigliano composed his *Etude Fantasy* in 1976, at the end of his first stylistic period, which reflects his indebtedness to Samuel Barber, Aaron Copland, Roy Harris, and William Schuman. True to its name, the *Etude Fantasy* tests the pianist's proficiency, both as a virtuoso player and as an interpreter. A tone row and a melodic idea are introduced in the first etude and developed in a free, episodic manner through the rest of the work. The first six notes of the work introduce the tone row, which is followed, after a short virtuoso figuration, by the cool, reserved main melodic idea. Both the row and the idea rely on the interval of a second, which is also developed throughout the work. The first etude challenges the pianist to produce a tonal texture that sounds as if two hands are playing at all times, even though the right hand does not enter until the last few measures, when it provides a quiet chromatic scale over the gently pulsing left-hand accompaniment. The *Legato* etude features a subdued melodic line that unfolds while the two hands play the full keyboard, crossing each other frequently. The title of the next etude, *Fifths to Thirds*, refers to an intervallic contraction from a fifth to a third, which permeates the etude as it meanwhile presents a good-natured scherzo with an ebullient melody. *Ornaments* also has the nature of a scherzo, but now demonic, as it indulges in trills, grace notes, tremolos, glissandos, and roulades, pausing only to restate the tone row with some fresh ornaments. An interlude, which serves to provide the tonal and emotional climax of the work, leads into the fifth etude (*Melody*), a study in extracting a melodic line from what appears at first glance to be pure filigree. Material from the first and second etudes is developed in a desolate, brooding atmosphere. The work ends with a statement of the tone row in reverse, accompanying a quiet two-note ostinato.

Kenneth Laufer is a composer, pianist, lyricist, and humorist who attended the Oberlin College Conservatory of Music and the Eastman and Juilliard Schools of Music. His “jassical” music is a unique blend of classical and jazz styles. Gunther Schuller arranged and recorded his *Twelve-Tone Rag* with the New England Ragtime Ensemble. The Gregg Smith Singers premiered Laufer’s *If Music be the Love of Food*, and his *Scars and Scrapes Forever!* is a bestseller among flautists. Laufer is currently finishing a set of *Protest Songs* for voice and piano, suggesting that the classical music world does have at least one composer on the radical left!

Laufer has this to say about *Pete’s Passacaglia*: “[It] is based on a repeated ten-note melody, heard alone at the beginning in the bass. Typical of a passacaglia, subsequent musical events occur in increasing complexity over this melody, which later appears in higher voices as well. The work contains some freer sections where the melody is presented in camouflage or is hidden altogether. Chief among these is a central two-part invention, followed by a return to the relative simplicity of the opening. Quotes from *Nola* by Felix Arndt, *Tristan and Isolde* by Richard Wagner, and *Dixie* can be heard. After a tango variation, the music rapidly builds to a tremendous climax and presto finale, over a rapid version of the melody in the bass. *Pete’s Passacaglia* is the first of Laufer’s many piano compositions which he finds too difficult to play in public himself. Fortunately, it is dedicated to and played by virtuoso pianist Peter Vinograd.”

Program notes on Corigliano by Stephen Ackert.

All other notes by Peter Vinograd.

National Gallery of Art
2,714th Concert
March 18, 2009
Wednesday, 12:10 pm, West Building Lecture Hall

Jessica Krash, composer and pianist
with the National Gallery String Quartet
Claudia Chudacoff and Teri Lazar, violins
Osman Kivrak, viola
Diana Fish, cello

Program performed without intermission

John Cage (1912–1992)
In a Landscape (1948)

Jessica Krash (b. 1959)
Be Seeing You (2008)

1. Amedeo Modigliani, *Madame Amédée*, 1918 (NGA)
2. Jane Fortescue Seymour, *Self-portrait at Seventeen* (NMWA)
3. Giotto, *Madonna and Child*, 1320–1330 (NGA)
4. Miriam Schapiro, *Goncharova* (from the series *Delauney, Goncharova, Popova, and Me*), 1992 (NMWA)
5. Lotte Laserstein, *Morning Toilette*, 1930 (NMWA)
6. Dorris Lee, *Cherries in the Sun (Siesta)*, 1941 (NMWA)
7. Henri Matisse, *Lorette with Turban, Yellow Jacket*, 1917 (NGA)
8. Leonardo da Vinci, *Ginevra de' Benci*, 1474–1478 (NGA)
9. Alex Katz, *The Green Cap*, 1985 (NGA)
10. Max Ernst, *Capricorn*, 1948, cast 1975 (NGA)
11. Frida Kahlo, *Self-portrait Dedicated to Leon Trotsky*, 1937 (NMWA)
12. Helen Turner, *On My Porch* (NMWA)
13. Suzanne Valadon, *The Abandoned Doll*, 1921 (NMWA)
14. Jean-Honoré Fragonard, *The Swing*, 1765 (NGA)

Chia Patiño (b. 1967)
Wild Swans (2005)

The Musicians

JESSICA KRASH

Jessica Krash's work as a composer and pianist has been presented in both traditional and experimental settings, including concerts on the bank of the Chesapeake & Ohio Canal (in a thunderstorm) and at the Joyce SoHo in New York City; the Mozarteum in Salzburg; the National Gallery of Art; the Old Opera House in Frankfurt am Main, Germany; The Phillips Collection; the Strathmore Center for the Arts; and the Terrace Theater of the John F. Kennedy Center for the Performing Arts. In 2005 the Washington Post selected her CD for solo piano as one of the year's most interesting recordings. She has directed several organizations, including Chamber Music Weekend at the Levine School of Music, the Washington chapter of the American Composers Forum, and, for the past twenty years, a chamber music seminar for amateur musicians. She has taught at George Mason University, the Levine School of Music, and the University of Maryland, and is currently on the faculty of the George Washington University, where she develops and teaches new courses on "dangerous music," contemporary music, and chamber music, in addition to the survey of music history course. She has given a series of lectures at the Kennedy Center and the Library of Congress, and will lecture on art song next year at the National Institutes of Health.

Krash graduated with high honors from Harvard College, earned a masters degree in piano from the Juilliard School of Music, and a doctorate in composition from the University of Maryland. She also studied at the Massachusetts Institute of Technology, doing research in the philosophical and cognitive issues underlying musical understanding. Born in Washington, DC, Krash continues to find it a stimulating place in which to live, work, and think.

NATIONAL GALLERY STRING QUARTET

The National Gallery String Quartet has performed regularly at the Gallery since its debut in 1995. In addition to standard quartet repertoire, the group presents rarely heard masterpieces of chamber music. With perfectly matched skills, the first and second violinists are able to change places, a practice that is rare among string quartets. The quartet's current collaboration with Jessica Krash, taking place at both the National Gallery and the National Museum of Women in the Arts, honors both *Looking In: Robert Frank's "The Americans"* and Women's History Month. It continues a series of recent collaborations with other musicians that has included pianists Miceal O'Rourke and Menahem Pressler.

CLAUDIA CHUDACOFF

Violinist Claudia Chudacoff appears frequently as soloist and chamber musician in the Washington and Baltimore area. In addition to her position as the newly-appointed concertmaster of the United States Marine Band's White House Chamber Orchestra, Chudacoff is the concertmaster of the Alexandria Symphony Orchestra and the National Gallery Orchestra. A member of both the Sunrise Quartet and the National Gallery String Quartet, she has performed regularly in numerous venues and concert series in Washington, DC, including the Contemporary Music Forum, the Embassy Series, the Holocaust Memorial Museum, and National Musical Arts. She is featured on an Albany Records CD of chamber music by Erich Korngold, and was recently seen in a broadcast for West Virginia Public Television with the Sunrise Quartet.

TERI LAZAR

Violinist Teri Lazar has performed as a soloist and chamber musician in the United States, Europe, and the Middle East. She is the concertmaster of the Virginia Chamber Orchestra and performs with the Richmond Chamber Players and in Currents, a chamber music series also based in Richmond. She earned a doctor of music degree from The Catholic University of America and teaches violin at American University, where she is a musician-in-residence. Lazar has recorded chamber music for the Albany, Centaur, Klavier, and North/South Consonance labels and has been heard on NPR's *Performance Today*.

OSMAN KIVRAK

Violist Osman Kivrak is a winner of the National Scholarship Competition in Turkey and the Baltimore Chamber Music Awards. He has performed at the Spoleto Festival in Charleston, South Carolina, and has toured Italy and other parts of Europe as a chamber musician. He performs with the Richmond Chamber Players and in Currents, and teaches at American University as a musician in residence. A graduate of The Catholic University of America, where he earned a doctor of music degree, Kivrak is a composer as well as a performer. His compositions were recently recognized with awards from the Maryland State Arts Council and the Maryland-National Capital Parks and Planning Commission.

DIANA FISH

Cellist Diana Fish came to Washington, DC, in 1994 to become a member of the Marine Chamber Orchestra of "The President's Own" United States Marine Band, in which she currently serves as assistant principal cellist. She graduated from the Curtis Institute of Music, where she studied with Orlando Cole, and continued her work at the graduate level at Indiana University, where she studied with Janos Starker. She has appeared as soloist with the Marine Chamber Orchestra in Victor Herbert's *Cello Concerto in E Minor*. A charter member of the Sunrise Quartet and the National Gallery String Quartet, Fish has been performing with both ensembles for the past fourteen years.

Program Notes

Noting the context of this American Music Festival honoring an exhibition of works by a photographer who flourished in the middle of the twentieth century, Jessica Krash has chosen to open this recital with a work by John Cage, who also came into prominence at mid-century, and whose relationship to the visual arts was complex and profound. Cage joined the faculty of Black Mountain College in 1948, where he taught and became involved in several multimedia projects, which included dancers and choreographer Merce Cunningham as well as visual artists Robert Motherwell and Ben Shahn. *In a Landscape*, written for piano or harp, was composed for danseuse Louise Lippold, wife of the sculptor Richard Lippold, also a Black Mountain College faculty member. Considered by many to be Cage's most accessible work, *In a Landscape* is based on his ideas of "structural rhythm." A compelling facet of the piece is that all of the notes are contained within two octaves, with a different key represented by the notes in each octave.

About her new work, *Be Seeing You*, which was commissioned by the National Gallery and the National Museum for Women in the Arts, Jessica Krash writes: "[It] explores fourteen ways of being, inspired by fourteen paintings of women from the National Gallery of Art and the National Museum of Women in the Arts. I arranged the paintings (and one sculpture) into a sequence that seemed musical, so the listener takes a path through changes of purview and momentum. Moving through a song cycle can be like moving through rooms in a museum. I chose paintings that contained intriguing mixtures: mothers who look both peaceful and worried, young women both glamorous and awkward, a middle-aged woman who looks feisty yet tired. In this piece, the paintings and music are counterpoint to each other. Each says something that the other doesn't, and they illuminate each other. I enjoyed imagining who these women were when they weren't sitting for a portrait: while Fragonard might see a woman on a swing as delicious fluff, I like to think she's also worried about the global economy. Ernst's tall, thin, fishy mother-and-wife might be a glamorous pop diva. Modigliani's Madame Amadée might appear hardened, but her daydreams

are soft. While we look at these women and their worlds, many of them appear to be looking back at us. Who do they see? To me, these paintings are important Washington women, and I hope my music brings them and us into new dialogue with each other.”

Born in Quito, Ecuador, composer Chia Patiño is also a freelance opera stage director whose work is seen throughout the world. She attended the University of Louisville, where she studied piano with Doris Keyes and composition with Claude Baker. Her string quartet, *Wild Swans*, was inspired by the eponymous poem by Edna St. Vincent Millay, from her collection *Second April* (1921).

Wild Swans

I looked in my heart while the wild swans went over.
And what did I see I had not seen before?
One question less or a question more;
nothing to match the flight of wild birds flying.

Tiresome heart, forever living and dying,
house without air, I leave you and lock your door.
Wild swans, come over the town, come over
the town again, trailing your legs and crying.

National Gallery of Art
2,716th Concert
March 25, 2009
Wednesday, 12:10 pm

New York Chamber Soloists
Jennifer Grim, flute
Melvin Kaplan, oboe
Allan Blustine, clarinet
Andrew Schwartz, bassoon
Scott Thornburg, trumpet

Program performed without intermission

Quartet in C Major for Flute, Oboe, Clarinet, and Bassoon (1941)

Allegro moderato

Andante

Allegro vivace e leggermente

Vincent Persichetti (1915–1987)

Parable XIV for Unaccompanied Trumpet, op. 127 (1973)

Walter Piston (1894–1976)

Three pieces for Flute, Clarinet, and Bassoon (1926)

Allegro scherzando

Lento

Allegro-moderato

Wallingford Riegger (1885–1961)

Duo for oboe and clarinet

From *Duos for Three Woodwinds* (1943)

Moderato; poco più mosso

Andante affettuoso

Thema e variazioni

Mel Powell (1923–1998)

Divertimento for Flute, Oboe, Clarinet, Bassoon, and Trumpet (1956)

Animato

Con tenerezza

Scherzando

Allegro comodo

The Musicians

Acclaimed as an outstanding ensemble of distinguished virtuosi, performing widely diverse repertoire in creatively programmed concerts, the New York Chamber Soloists have maintained a unique niche in the chamber music world for over forty years. This twelve-member ensemble of strings, winds, and keyboard can increase to as many as twenty with the addition of guest artists, giving it the flexibility to offer many works that are seldom heard due to the unusual instrumental combinations for which they were written. The Chamber Soloists have appeared frequently in New York City at the Metropolitan Museum of Art and Lincoln Center; in Washington at the Library of Congress, the Kennedy Center, and the National Gallery; and at major universities across the country from Boston to Berkeley. The ensemble has added substantially to the catalogue of twentieth-century chamber works, with the more than twenty-five compositions written for them by such significant composers as Mario Davidovsky, Ezra Laderman, Mel Powell, and Gunther Schuller.

JENNIFER GRIM

Jennifer Grim has been hailed by the *New York Times* as “a deft, smooth flute soloist.” She has performed across the United States as an active solo and chamber musician of both the classic literature and contemporary music. In addition to her work with the New York Chamber Soloists, she is a member of the Proteus Ensemble and Zéphyros Winds. As a soloist, she has performed at the Aspen Music Festival, the Norfolk Chamber Music Festival, and the Vermont Mozart Festival. She is currently an assistant professor at the University of Nevada, Las Vegas.

MELVIN KAPLAN

Melvin Kaplan, founder, artistic director, and oboist of the New York Chamber Soloists, has been for more than forty years one of America’s most influential forces in chamber music, both as a renowned performer and as manager, teacher, lecturer and writer. As a soloist, he has premiered works by Hugh

Aitken, Jean Francaix, Ezra Laderman, Mel Powell, Gunther Schuller, Ralph Vaughan Williams, and Heitor Villa-Lobos. On the faculty of the Juilliard School for thirty years, Kaplan was also featured regularly as a lecturer and performer at the Metropolitan Museum of Art.

ALLEN BLUSTEIN

Allen Blustein is one of New York's busiest and most versatile clarinetists. He has performed with a broad spectrum of musical organizations, including the Brooklyn Philharmonic, the Chamber Music Society of Lincoln Center, the New York Philharmonic, and the Orpheus Chamber Orchestra. He is a member of the Columbia University faculty, director of Speculum Musicae, and a member of the North Country Chamber Players in New Hampshire.

ANDREW SCHWARTZ

Andrew Schwartz has a wide-ranging career as a bassoonist that has included frequent appearances with the Metropolitan Opera Orchestra and jazz recordings with Wynton Marsalis. He has also appeared with the Orchestra of Saint Luke's, the Orpheus Ensemble, and the New York Chamber Symphony as well as with many of the finest period-instrument ensembles, such as Boston's Handel and Haydn Society, San Francisco's Philharmonia Baroque, and Vienna's Wiener Akademie.

SCOTT THORNBURG

Trumpeter Scott Thornburg has performed as a soloist and chamber musician with the Hartford Symphony Orchestra, Musica Sacra, the New York City Symphony (as principal trumpet), the Philharmonia Virtuosi, the Stamford Symphony Orchestra, and the Summerfare Opera Festival Orchestra at the State University of New York, Purchase. As principal trumpet with the Orchestra of Saint Luke's, he has performed at the Caramoor Festival, and has toured Europe, South America, and the United States with the Orpheus Chamber Orchestra. A member of the New York Trumpet Ensemble, he has also performed with the Canadian Brass, the New York Brass, and Parnassus.

Program Notes

Responding to an invitation from the National Gallery music department to create a musical program in honor of an exhibition of photographs by Robert Frank, the New York Chamber Soloists turned to works in their repertoire by five composers who flourished during the period represented by the years when most of the photographs in the exhibition were taken (1946–1958). All five composers continued to write music throughout the 1960s and 1970s, and, in some cases, they collaborated with members of the New York Chamber Soloists.

Composer, author, and music critic Arthur Berger received his first formal instruction in composition at New York University in the early 1930s, at which time Henry Cowell, Charles Ives, and Edgar Varèse were recognized at the new avant-garde. Berger joined the Young Composers Group, which had been founded by Aaron Copland (1900–1990). He studied in Paris with Nadia Boulanger (1887–1979) and Darius Milhaud (1892–1974). While in Paris, Berger's interest in Stravinsky's music was heightened, and influenced the development of his own style. He is almost invariably categorized as a Stravinskian neoclassicist with regard to his music of the period 1940–1957. During the early 1950s, Berger's harmonic idiom was essentially diatonic, but because he often displaced the elements of chords, exploding them by means of fragmentation, vertical octave spacings, or delayed progression, his music hardly seems diatonic.

Vincent Persichetti was, along with William Schuman (1910–1992) and Walter Piston, one of the foremost representatives of what has become known as the American academic school of composition. His compositional language is a panorama of twentieth century techniques, moving fluently among tonality, atonality, polytonality, and modality. He studied and later taught at the Combs College of Music, the Philadelphia Conservatory of Music, and the Curtis Institute of Music, where his conducting teacher was Fritz Reiner. He produced numerous compositions in the 1940s and 1950s, including six symphonies, three orchestral tone poems, three string quartets, ten works for solo piano, and ten serenades for ten different instrumental combinations.

If one were to assign a generic name to Persichetti's *Parable XIV*, it would probably be "rhapsody." It consists of ten sections that are clearly delineated by changes in tempo but irregular in length. One of twenty-five such parables that Persichetti wrote for solo instruments, it was written in consultation with and first performed by trumpeter Kevin Cobb, who was at the time a student at the Curtis Institute.

Walter Piston was a leader among those mid-twentieth century American composers who opted to explore traditional musical forms and language. He studied composition at Harvard and in Paris with Nadia Boulanger and Paul Dukas (1865–1935). Piston returned to the United States in 1926 and joined the faculty of Harvard College, where he taught until 1960. He reached the peak of his compositional output in the 1940s and 1950s, during which period he composed six of his seven symphonies. His works have been performed in many American Music Festivals at the National Gallery, including the first one, in 1944, at which his *Piano Trio no. 1* (1935) was performed by The National Trio.

Wallingford Riegger grew up in Indianapolis and New York City. He studied the cello at the Institute of Musical Art and the Berliner Hochschule für Musik. His career took an unusual turn in 1914, when he went to Germany to be the resident conductor of orchestras in Würzburg and Königsberg. He was able to retain the positions in spite of the political situation, until United States entry into World War I forced him to return to these shores, where he found work as a teacher at Drake University, the Institute of Musical Art, and Ithaca College. One of his pupils was Henry Brant, who played a role in the career of saxophonist Noah Getz (See the notes for the first concert in this festival). In 1936 Riegger received a commission from Martha Graham to compose music for her ballet *Chronicle*. By the 1940s, he had established a reputation as one of the most articulate exponents of avant-garde modernism. Major works from that period include his *Concerto for Piano and Woodwind Quintet*, *Music for Brass Choir*, *Piano Quintet*, *String*

Quartet no 2, Symphony no.3, and Woodwind Quintet. His *Third Symphony* was widely performed by Leopold Stokowski and others in Europe, where Riegger was one of very few American composers to be taken seriously. In spite of political harassment—he was summoned to testify before the House Un-American Activities Committee in 1957 on suspicion of Communist sympathies—he continued to receive commissions, honors, and awards on a regular basis until his death in 1961.

Pulitzer Prize-winning composer, pianist, and arranger Mel Powell made his mark in the 1940s as a player, composer, and arranger of jazz. He joined Benny Goodman's band at age nineteen, and his military service included a tour and recording session with Glen Miller's Air Force Band. In the mid-1940s, Powell also recorded with The Jazz Club American Hot Band in Paris, an ensemble that included Ray McKinley and Django Reinhardt. After his discharge in 1945, Powell went to Los Angeles, where he worked with studios and recorded with Jazz at the Philharmonic. In the early 1950s, Powell decided to study composition with Paul Hindemith, and he abandoned film and studio work. He became heavily involved in serial and electronic music, and eventually taught composition at Queens College and Yale University from the mid-1950s to the end of the 1960s.

National Gallery of Art
2,717th Concert
March 29, 2009
Sunday, 6:30 pm, West Building Lecture Hall

Alan Mandel, pianist

Louis Moreau Gottschalk (1829–1869)
Bamboula, Danse des negres (1848)
The Dying Poet (1863)
L'Union (1852)

Elie Siegmeister (1909–1991)
Sonata No. 1 (“American”) (1944)
Fast, with Fiery Energy
Moderately Slow, with Great Dignity
Lusty and Joyous

Alan Mandel (b. 1935)
Steps to Mount Olympus (2006)
Maestoso
Andante con moto
Misurato; con eleganza
Andante espressivo
Allegro; energico

INTERMISSION

Charles Ives (1874–1954)
Piano Sonata No. 2 (“Concord, Mass., 1840–1860”) (1916, revised 1947)
Emerson
Hawthorne
The Alcotts
Thoreau

The Musician

A pianist who has undertaken more than fifty international concert tours in fifty-one countries, Alan Mandel has been acclaimed for his interpretations of European and American contemporary and romantic music. He has been applauded by audiences and critics as the first pianist of stature to combine in his concert programs both classical and ragtime music. Two of his recordings, *The Complete Piano Works of Charles Ives* and *Louis Moreau Gottschalk: Forty Works for Piano*, received critical acclaim. The Ives recording was called “historic” by the *New York Times*. Mandel has composed more than 130 songs as well as many choral and chamber works and solo piano compositions. His vocal and piano works have been performed in France, Italy, Romania, Taiwan, and Yugoslavia, and his *Symphony* was performed in Austria by the Salzburg Symphony Orchestra. He is a professor of music and chairman of the piano department at American University in Washington, DC.

Alan Mandel is proud and honored to be performing this concert in honor of the centenary of his father-in-law, Elie Siegmeister.

Program Notes

Bamboula, Danse des negres is catalogued as Gottschalk's opus 13 and is one of his earliest works. Even as a teenager, he was already developing a fine sense for the traditional American rhythms and melodies that were to be his pre-occupation for more than two decades. *Bamboula* reflects the music and dancing that were prevalent in Congo Square, a slave market in New Orleans. The piece gained great popularity during Gottschalk's lifetime, obliging him to include it in more than 1200 of his concerts.

The Last Hope is another piece that Gottschalk played almost daily by popular demand. As he noted in his journal in December 1862: "At every concert a small scribbled note requests me to play *Last Hope*. The other day I received one composed as follows: 'Would Mr. G. kindly please thirty-six young girls by playing *The Last Hope*, which they all play?'" The piece found its way into a number of Protestant American hymnals and was frequently quoted by the organists and pianists who accompanied silent films in the first three decades of the twentieth century.

L'Union, Gottschalk's opus 48, utilizes patriotic airs in the context of a virtuoso concert piece. *The Star-Spangled Banner*; *Columbia, Gem of the Ocean*; and *Yankee Doodle* are quoted, and the last two are combined in counterpoint at the climactic ending of the work. Lincoln reportedly heard and liked this work, and Gottschalk was invited to play it at one of the many memorial services that took place after Lincoln's death.

This concert marks the centenary of the composer, educator, and author Elie Siegmeister, who was born January 15, 1909. Following in the footsteps of Gottschalk, Ives, and George Gershwin (1898–1937), Siegmeister unites in his music distinctly American elements—particularly jazz, blues, and folk motifs—with classical European forms. In his "*American*" *Sonata*, an example of the tonal music of his early years, he derives almost every motif from American folk and popular materials. The first movement (*Fast, with Fiery Energy*) transforms jazz rhythms into a breezy, spunky piece in sonata form. The second movement (*Moderately Slow, with Great Dignity*) starts with an African

American protest song, *Sistern and Brethren*, from a collection that Siegmeister compiled and published in the 1930s. The second theme of this movement is derived from a gospel song, *Bound for the Promised Land*. The third and last movement (*Lusty and Joyous*) features boogie-woogie motifs and a lyrical second theme that suggests a cowboy song. Its soft, dreamlike conclusion calls to mind the open-hearted peace of the Western landscape.

In 2005 the William and Adeline Croft Memorial Fund at the Library of Congress commissioned Alan Mandel's *Steps to Mount Olympus*. It received its world premiere performance in November 2005 in the Library's Coolidge Auditorium, and the original manuscript is in the Library's permanent collection. The work presents a contrasting spectrum of styles and emotions. Cross-rhythms, syncopations, and off-beat accents are presented in close juxtaposition and in various combinations throughout its five movements.

Charles Ives' *Second Piano Sonata* is judged by many students of American music to be the most deeply and essentially American of any work in the piano repertoire. It was inspired by the transcendentalist movement that flourished in Concord, Massachusetts between 1840 and 1860. As the movement names suggest, the sonata represents Ives' response to the writings of Ralph Waldo Emerson (1801–1882), Nathaniel Hawthorne (1804–1864), Abigail (1840–1879) and Louisa May (1832–1888) Alcott, and Henry David Thoreau (1817–1862).

The first movement (*Emerson*) is perhaps the most profound and wide-ranging of the four. Ives wrote of his awe of Emerson in his *Essays Before a Sonata* (1920): “[He] peers into the mysteries of life . . . a seer, painting his discoveries in masses and with any color that may lie at hand.”

The second movement (*Hawthorne*) is plagued by wild imaginary devils, portrayed by ragtime syncopation that unfolds with ceaseless energy. Quoting again from Ives' *Essays*: “[Hawthorne's writings are] about the ghost of man who never lived or about something that never will happen, or something else that is not.” In the famous “blues section” of this movement, Ives calls for the use of a strip of board 14 $\frac{3}{4}$ inches long and heavy enough to press down the piano keys with its own weight. The keys thus depressed generate clusters of overtones that eerily reflect the tone clusters produced by the player.

The third movement (*The Alcotts*) provides welcome relief in its accessibility, sensitivity, and simplicity. Of this movement, Ives writes: “[It is] an attempt to catch something of that common sentiment . . . a strength of hope that never gives way to despair, a conviction in the power of the common soul, which, when all is said and done, may be as typical as any theme of Concord and its transcendentalists.”

The final movement, (*Thoreau*) is characterized by great freedom within a harmonically impressionistic framework. Inspired by the peace and contemplativeness of Thoreau’s *Walden*, Ives uses muted, introspective motifs. The dynamic range lies mostly between *pianississimo* and *mezzo-piano*, with many inflections. A stately bitonal refrain, heard over an ostinato bass, is interwoven throughout the music. Toward the end of the movement, Ives provides two versions, one of which allows the pianist to finish the work alone, and the other of which calls for the melody to be played on a flute. In his *Essays*, Ives writes of the day’s end at Walden Pond: “It [is] darker . . . the poet’s flute is heard over the pond and Walden hears the swan song of that ‘day’ and faintly echoes. . . . Is it a transcendental tune of Concord?”

Program notes by Alan Mandel

Next Week at the National Gallery of Art

National Gallery String Quartet and Poulenc Trio

With Jonathan Palevsky, narrator

“Great Britons in Music”

Music by Bridge, Britten, and Jacob

April 5, 2009

Sunday Evening, 6:30 pm

West Building, West Garden Court

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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