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the Garden Café remains open until 6:00 pm.

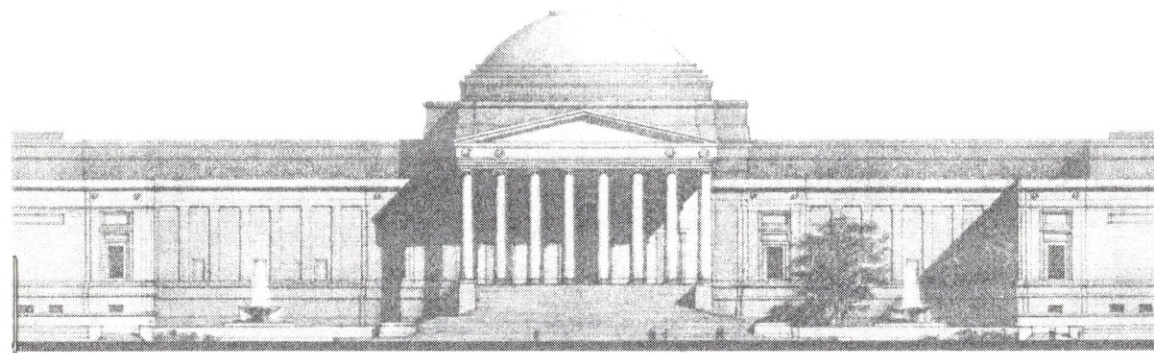
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

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

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

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The Sixty-sixth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,671st Concert

Kathryn Hearden, *soprano*
Marcio Botelho, *cellist*
Patricia Parker, *pianist*

Presented in honor of the exhibition
In the Forest of Fontainebleau:
Painters and Photographers from Corot to Monet

April 13, 2008
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Gabriel Fauré (1845–1924)

Clair de lune (Moonlight), op. 46, no. 2 (1887)

Arranged by Marcio Botelho

Fauré

Après un rêve (After a Dream), op. 7, no. 1 (1877)

Mandoline, op. 58, no. 1 (1891)

Fauré

Sicilienne (Siciliana), op. 78 (1893)

Papillon (Butterfly), op. 77 (1898)

Ernest Chausson (1844–1899)

Les Papillons (Butterflies), op. 2, no. 3 (1880)

Chanson perpétuelle (Song without End), op. 37 (1898)

Arranged by Marcio Botelho

Chausson

Pièce, op. 39 (1897)

Le Colibri (The Hummingbird), op. 2, no. 7 (1882)

Transcribed by J. Griset

INTERMISSION

Jules Massenet (1842–1912)

Elégie (Elegy), op. 10 (1885)

Fauré

En sourdine (Muted), op. 58, no. 2 (1891)

Charles Koechlin (1867–1950)

Sonate, op. 66 (1917)

Très modéré (Very moderately)

Claude Debussy (1862–1918)

From *Fêtes galantes* (Elegant Celebrations), Book 1

En Sourdine (Muted)

Fantoches (Marionettes)

Claire de lune (Moonlight)

Debussy

Sonate pour violoncelle et piano

Prologue

Sérénade

Finale

Debussy

Ariettes oubliées (Forgotten Airs)

Chevaux de bois (Wooden Horses)

The Musicians

KATHRYN HEARDEN

Soprano Kathryn Hearden completed a doctor of musical arts degree at the Eastman School of Music, where she was among the last students of renowned mezzo-soprano Jan DeGaetani and a winner of the concerto competition and the performer's certificate. A finalist in the Washington International Competition for Voice, Hearden sings a repertoire that spans seven centuries and reflects her love of chamber music as well as oratorio and operatic literature. As an advocate of new music, Hearden has premiered dozens of works and has served on the board of directors of the Capital Composers Alliance. She currently sings recent American works with the Verge Ensemble of the Contemporary Music Forum, in residence at the Corcoran Gallery of Art.

Harden has been featured with the National Gallery Orchestra on WETA-FM's "Music in Washington" as well as on National Public Radio. During recent concert seasons, she has sung with "The President's Own" Chamber Orchestra of the United States Marine Band. In the greater Washington area, she has also appeared at the French Embassy, the John F. Kennedy Center for the Performing Arts, and The National Museum for Women in the Arts, and with the Alexandria Symphony, Concert Artists Baltimore, the Millbrook Orchestra, and The Washington Camerata. Of her recent recital at the French Embassy, *The Washington Post* reported: "Soprano Kathryn Hearden was an absolute knockout...her dramatic interpretation...could rival anything seen on the operatic stage. Hearden's voice is a first-rate instrument and she used it to the fullest effect."

A professor of voice at George Mason University, Hearden has appeared in numerous concerts in the George Mason Center for the Arts, including a production of the Fauré *Requiem* with guest conductor Leonard Slatkin. She has spoken at the Music Teachers National Conference on the subject of art song collaboration, and is an active adjudicator and a member of the

National Association of Teachers of Singing and The Friday Morning Music Club. In December Hearden will return to the National Gallery to perform Elliott Carter's *A Mirror on Which to Dwell* with the Verge Ensemble in honor of the composer's 100th birthday.

MARCIO BOTELHO

Marcio Botelho is principal cellist with the chamber orchestra of "The President's Own" United States Marine Band as well as with the National Gallery Orchestra. He is a frequent soloist with the Marine Band Chamber Orchestra, and has played solos with Concert Artists Baltimore, the Millbrook Orchestra, and the National Gallery Orchestra. He has performed recitals at the Brazilian-American Cultural Institute, the Coolidge Auditorium at the Library of Congress, the Corcoran Museum, the Kennedy Center's Millennium Stage, The Lyceum in Alexandria, Virginia, and the National Gallery. In 2002 he was the featured cellist at the Centennial Tribute to Richard Rodgers at the Library of Congress.

Botelho received a master of music degree from the Eastman School of Music, and is a *cum laude* graduate of the University of Cincinnati, where he was a winner of the concerto competition. Botelho teaches in northern Virginia, where several of his students have won top honors in local competitions, including the National Symphony Orchestra's Youth Fellowship program and Virginia's All-State Orchestra. He has adjudicated for the Lion's Club Bland Memorial Music Competition, the Northern Virginia Music Teachers Association Youth Competition, and the Prince William Youth Orchestra Concerto Competition. Next month Botelho will appear as soloist with the United States Marine Chamber Orchestra in Haydn's *Sinfonia concertante*.

PATRICIA PARKER

Pianist Patricia Parker earned both the bachelor of music and master of music degrees in piano from the University of Michigan. She subsequently attended the special studies program at The Juilliard School of Music, working with Russian pianist and teacher Sascha Gorodnitzki. In 1988 she received her doctorate in piano performance from Florida State University where she studied with James Stroom and Marilyn Neeley. Parker has taught at the University of Southern Mississippi, Henry Street Settlement House in New York City, and the summer academy at Interlochen, Michigan. She is a Jacksonville State University professor emerita, where she taught piano, music theory, and form and analysis for over twenty years. During her tenure at JSU, many students from her piano studio excelled by winning competitions and moving onto graduate work in music.

Parker has performed chamber music recitals in Russia, Eastern Europe, and the Middle East, and has played frequently in the United States as a soloist and chamber musician. In spring 1995 she was chosen as one of twelve semifinalists to participate in the International Beethoven Sonata Competition. Her lecture recitals and workshops on the music of women composers have been presented by The College Music Society and the Music Teachers National Association. She is active in the Northern Virginia Music Teachers Association and is a staff member at George Mason University in the voice and string studios. She is the organist for Sydenstricker United Methodist Church in Springfield; accompanies the Georgetown Chorale; and serves on the board of the Little River Symphony. Parker is a performing member of the Friday Morning Music Club of Washington and a member of the Woodbridge Music Club.

The Program

The music of Gabriel Fauré is a continuum that spans the romantic, impressionistic, and post-impressionistic periods in nineteenth- and twentieth-century France. Fauré was the pre-eminent composer and professor of composition of his day, having taught Claude Debussy, Charles Koechlin, and Maurice Ravel (1875–1937) as well as Nadia Boulanger (1887–1979), the renowned professor of composition who taught many of the great composers of the twentieth century. Fauré is considered to be a master of *mélodie*, the French art song. His use of church modes and what were considered dissonant harmonies in his time set the stage for the many departures from convention that later marked impressionistic music.

In *Clair de lune*, Fauré sets Paul Verlaine's (1844–1896) poem as a minuet. The use of this antique musical form conjures the elegant atmosphere of the eighteenth-century aristocracy that Verlaine describes. Fauré's harmonic language, however, leaves no doubt as to his own late-nineteenth-century perspective. The use of a major chord precisely when the text speaks of "singing in the minor key" is indicative of Fauré's humorous refusal to employ obvious solutions to the age-old challenge of text-painting in music.

Après un rêve, written much earlier than *Clair de lune*, shows Fauré's gift for melody with a line that seems airborne—sometimes floating gently, and at other times soaring to emotional heights on the drafts of the simple chordal accompaniment. *Mandoline*, another setting of a Verlaine poem from Fauré's mature period, describes the light-hearted pursuits of the aristocracy. The mandoline-like arpeggios of the piano part juxtapose playfully with the vocal line. The poem in *En Sourdine* explores a more melancholy subject, and, in the words of the French baritone and renowned Fauré interpreter Pierre Bernac, Fauré "shrouds this *mélodie* in a mist of arpeggios."

In 1893 Fauré wrote the *Sicilienne*, op. 78, for the English cellist William Henry Squire (1871–1963). Like hundreds of *sicilianas* composed from the early baroque through the twentieth century, it is in a minor key and has the peculiar lilting and dotted rhythms that define the genre. It also contains one of Fauré's most gentle and beloved melodies. It was Fauré's publisher, Auguste Durand (1830–1909), who suggested the title *Papillon* for the brief opus 77, written in 1884 for cellist Jules Loëb, who had played the premiere of Fauré's *Élégie* in 1883. Loëb wished to have a virtuosic piece as a companion to the *Élégie*, also written for him. Durand, a composer of the romantic school as well as a publisher, imagined the contrasting sections of the piece as the efforts and reward of a butterfly's pursuit of nectar.

Ernest Chausson was born into a wealthy family. To please his father, he studied law and worked briefly in that profession before leaving it at age twenty-five. His position in society allowed him to meet many of the artists and intellectuals living in Paris in the last quarter of the nineteenth century—among those he received in his salon were composers Debussy, Henri Duparc (1848–1933), Fauré, the poet Stéphane Mallarmé (1842–1898), and Claude Monet (1840–1926). Chausson also assembled a much-admired collection of impressionist art. His compositional output is small but significant, especially considering that less than nineteen years transpired from the time he began studying composition until his untimely death at age forty-four. Although Chausson's music is firmly rooted in the romantic tradition of Franck and Massenet, it constitutes an important link between romanticism and impressionism. Chausson may be said to treat harmony kaleidoscopically, wandering restlessly from one key to another, and his predilection for 5/4 time undermines conventional metric structures. Both traits hint at what was to come in the next generation of French composers.

Les Papillons is a brief song from Chausson's early period, in which the piano accompaniment skillfully depicts the fluttering of a butterfly. *Le Colibri*, from the same set of songs, employs the 5/4 time signature, diffusing the rhythmic periodicity and setting Leconte de Lisle's (1818–1894) poem in a dreamlike atmosphere. *Chanson perpétuelle*, originally for voice,

string quartet, and piano, was written the year before Chausson's death, and is a dramatic work, almost symphonic in scope. The minor key and the use of tremolo heighten this tragic poem of a lopsided love affair. In the seldom heard *Pièce*, op. 39, composed the year before the *Chanson perpétuelle*, 5/4 time, syncopations, and a broad harmonic palette are combined to create music that alternates between serenity and yearning.

Jules Massenet composed cantatas, operas, oratorios, solo piano pieces, and suites for orchestra as well as over 200 songs. He owned a home in the small village of Égreville, near Fontainebleau; one can assume he was aware of the work taking place in Barbizon. In addition, he counted among his students Chausson, Gustave Charpentier (1860–1956), Reynaldo Hahn (1875–1947), and Charles Koechlin. The *Élégie*, op. 10, is one of his most enduring melodies.

Charles Koechlin was a contemporary of Debussy, and their sonatas for cello and piano were composed within a year or two of each other. However, two more different styles could scarcely be found. Where Debussy is passionate and temperamental, Koechlin assumes a serene detachment. Through the use of fifths as building blocks, he creates an open, airy score. Except for a brief passage in the third movement, the sonata is without a time signature. Koechlin asks the performers to play *sans appuyer* (without leaning on any particular beat), so as to completely avoid any semblance of rhythmic anchor points.

Claude Debussy is arguably the most significant composer of the impressionistic style, although he disliked the label in reference to his own compositions. In a letter from the year 1908 he wrote: "I am trying to do something different—an effect of reality... what the imbeciles call 'impressionism.'" There is no doubt that Debussy succeeded in creating "something different;" his use of whole-tone and pentatonic scales, chordal parallelism, bitonality, and unconventional key-changes, altered the musical landscape forever. The debate still continues as to whether these changes mirrored the events taking place in contemporary art and literature, or whether later generations have simply drawn that connection aided by hindsight.

According to Bernac, “No musician of any nationality had greater mastery in creating the mysterious alloy of music and poetry than Debussy.” Where Fauré attempts to capture the mood of the poem and convey that mood through the entire song, Debussy works with each individual phrase and word; the resulting settings are markedly distinct. The title *Fêtes galantes* was appropriated by Debussy from a collection of Verlaine’s poems. Debussy’s setting of *En Sourdine* begins and ends with a musical depiction of the nightingale from the last line of the poem. The words “calm” and “deep silence” are expressed through the use of soft dynamics and the lower range of the voice, giving a hushed effect. The tessitura of the voice rises to bring greater emotion to the words “ecstatic senses.” In *Fantoches* Debussy employs scherzo-like motives in the piano to portray the jerky artifice of the mariottes, who in turn represent the comical pursuits of humanity. *Clair de lune* is a great example of Debussy’s style of setting text to music. When the words “singing in the minor mode” are heard, a minor chord is used, in contrast to Fauré’s use of a major chord in the same spot of the poem.

In 1915 Debussy returned to composition after a self-imposed hiatus due to World War I. His health was already wasted by the cancer that would eventually claim his life, and he knew he had little time left to compose, but he wanted to aid the war effort by doing the only thing at which he was proficient. He planned a set of six sonatas for various instruments, but completed only three, of which the cello sonata is the first. With the sonatas, Debussy returned to “pure music,” something that he had avoided for a good portion of his career. The first movement is structured in a loose A-B-A form, and the work is cyclical, with the opening declamatory material reappearing at the end. The second and third movements are titled *Sérénade* and *Finale*. The word *sérénade* harkens back to Pulcinella, Harlequin, and the other characters of the “Comédie italienne.” With a quirky wealth of timbres and constantly interrupted discourse, it shares an affinity with *Fantoches*. Two unusual indications, *ironique* (ironically) in the second movement and *con morbidezza* (morbidly) in the third, suggest a reach beyond the conventional expressive suggestions to be found in a piece of music.

Chevaux de bois is the fourth song in Debussy’s *Ariettes oubliées*. The Verlaine poem on which it is based describes an old merry-go-round with a variety of characters. The several iterations of a melodic motif that turns about itself suggest the constant turning of the merry-go-round, while the ascending fourth followed by a descending fourth suggest the up and down motion of the horses. Other instances of text painting can be found throughout the song, but perhaps the most significant is the slowing down and diminuendo at the end of the song, when nightfall and the mournful toll of a church bell bring the merry-go-round, the poem, and the music to a halt.

Program notes by Marcio Botelho

Next Week at the National Gallery of Art

Davidson Fine Arts Chorale

James Dunaway, conductor

Music by Bach, Mozart, Schütz, Victoria, and other composers

April 20, 2008

Sunday evening, 6:30 pm

West Building, West Garden Court