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

www.nga.gov

COVER: John Taylor Arms, *French Lace*, 1949, etching on wove paper,
National Gallery of Art, Washington, Rosenwald Collection



The Seventieth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,852nd Concert

Monadnock Music Trio
Laura Gilbert, flute
Jonathan Bagg, viola
Dan Lippel, guitar

Presented in honor of
The Gothic Spirit of John Taylor Arms

November 2, 2011
Wednesday, 12:10 pm
West Building Lecture Hall

Admission free

Program

Andrew Earle Simpson (b. 1967)

Tesserae: Six Mosaics of Ancient Rome for flute, viola, and guitar (2004)

The Emperor Caracalla

Geta, the Youth

The Syrian Woman

Banqueting Music

Funeral March and Oration

Coda: Apotheosis

Dušan Bogdanović (b. 1955)

Songs and Dances from the New Village for flute and guitar (2004)

Shepherd's Song

Lesnoto According to Johann

Gankino Oro

Prophet's Song

Milcho's Boogie

Andrew Norman (b. 1979)

Sabina for solo viola (2008)

David Kirkland Garner (b. 1982)

Abandoned & Forgotten Places for flute, viola, and guitar (2011)

I. Mysterious

II. Tranquil

World premiere performance

Scott Lindroth (b. 1954)

Y.T.T.E. for flute, viola, and guitar (2009)

The Musicians

LAURA GILBERT

Flutist Laura Gilbert has performed worldwide as chamber musician, soloist, recitalist, and guest lecturer. In addition to founding and performing with Aureole, a trio comprised of flute, viola, and harp, Gilbert has appeared with Alexander Schneider's Brandenburg Ensemble, the Brentano and Saint Lawrence String Quartets, Chamber Music at the 92nd Street "Y," the Metropolitan Opera Orchestra, Musicians from Marlboro, the New York Philharmonic Orchestra, Saint Luke's Ensemble and Orchestra, and Speculum Musicae. An advocate for folk-inspired classical music, Gilbert performs frequently with Greek guitarist Antigoni Goni. The duo has commissioned new works, many of which are included on their debut solo disc, *From the New Village*, on Koch International Classics. Gilbert's extensive discography includes two solo recordings on Koch International: *The Flute Music of Serge Prokofiev* and *The Flute Music of Toru Takemitsu*.

Laura Gilbert has served on the flute and chamber music faculties of the Aaron Copland School at Queens College, Bowdoin Summer Music Festival, Harid Conservatory, Mannes College of Music, Peabody Conservatory, Purchase College, and Saint Ann's School. She studied with Samuel Baron, Julius Baker, and Thomas Nyfenger, receiving her bachelor of music degrees from Sarah Lawrence College and the New England Conservatory of Music, her diploma and master of music degree from Juilliard, and her doctorate from the State University of New York at Stony Brook.

JONATHAN BAGG

Professor of the practice of music at Duke University, Jonathan Bagg teaches viola, directs the chamber music program, and serves as violist of the Ciompi String Quartet. His career with the Ciompi spans twenty-five years and includes hundreds of concerts across the United States and in China, Europe, Israel, and South America. As a solo violist, he has an interest in bringing new and unfamiliar works to life, including many that were written for him. Recitals have brought him to the Phillips Collection in Washington, DC; Boston's Jordan Hall; and many locations along the East Coast. Concerto appearances include the Handel and Haydn Society of Boston, the New Haven Symphony Orchestra, and the Monadnock Music Orchestra. He has performed at the Castle Hill Festival, Eastern Music Festival, Great Lakes Chamber Music Festival, Highlands Chamber Music Festival, and Mohawk Trail Concerts.

Jonathan Bagg has collaborated with many notable musicians, including cellist Ronald Leonard, jazz vocalist Nnenna Freelon, pianists Menahem Pressler and James Tocco, and saxophonist Branford Marsalis as well as the Tokyo String Quartet. Bagg's solo CDs include music for viola and piano by Robert and Clara Schumann and Robert Fuchs (1847–1927), on Centaur Records, and contemporary solo works by Arthur Levering, Malcolm Peyton, Robert Ward, and Donald Wheelock on the Bridge, Centaur, and Gasparo labels. Jonathan Bagg graduated with honors from both Yale University and the New England Conservatory, where he studied with Steven Ansell and Walter Trampler.

DANIEL LIPPEL

An active soloist, chamber musician, and recording artist, guitarist Daniel Lippel has recently been heard at the Darmstadt Festival for New Music in Germany, the Macau International Music Festival in China, the Mostly Mozart Festival at New York's Alice Tully Hall, and Finland's Musica Nova Helsinki Festival. His recent recitals include the Cleveland Institute of Music's Guitars International Series, the Philadelphia Classical Guitar Society Series, and a Carnegie Hall celebration of Elliott Carter's music conducted by Oliver Knussen. He has also performed at Bowdoin College and the University of Wisconsin at Eau Claire. Lippel's recordings on his own label, New Focus Recordings, have garnered acclaim from *American Record Guide*, *Guitar Review*, *Gramophone*, *Music Web International*, and several other publications. He has also recorded for the Bridge, Albany, and Centaur labels, as well as the commercial labels Fat Cat and Temporary Residence Limited.

Closely involved in the contemporary classical music scene and a member of ICE (International Contemporary Ensemble) and the new music quartet Flexible Music, Lippel has worked with eminent composers John Adams, Mario Davidovsky, Magnus Lindberg, Ursula Mamlok, Philippe Manoury, and Augusta Read Thomas. Also versatile in other genres, Lippel has toured four continents and recorded extensively with the eclectic world music/indie rock band Mice Parade. He received the doctor of musical arts degree from the Manhattan School of Music, under the guidance of David Starobin.

Program Notes

American printmaker John Taylor Arms (1887–1953) believed in the uplifting quality of Gothic art and the power of close observation, skillfully transcribed. Not all of his prints depict Gothic subjects, but all reflect the spirit of an artist whose intense devotion to craftsmanship echoed that associated with medieval artisans. Born in Washington, DC, Arms began his career as an architect in New York but soon dedicated himself to printmaking. He adapted the meticulous drafting skills required in his architectural practice to the execution of finely wrought prints. Arms tended to create prints in series based on a particular place or subject, from the Italian countryside to French gargoyles. Taking their cue from Arms' work, the Monadnock Trio has sought finely crafted musical works for this program, all of which are inspired by a particular place or object. Drawn primarily from the Gallery's collection as well as from other lenders both private and public, the exhibition remains on view until November 27, 2011.

A series of six miniature portraits of historical figures or scenes of ancient Roman life, Andrew Earl Simpson's *Tesserae: Six Mosaics of Ancient Rome* takes its inspiration from tesserae, the tiny glass or stone pieces used in mosaics. Inspired by ancient Roman busts, the first three movements are "character sketches" of the individuals as portrayed. The first two movements depict Caracalla, Roman emperor from 211–217 AD, and Geta, his brother. The two were sons of the Emperor Septimius Severus, assigned to succeed him in a joint reign. This uneasy arrangement lasted for a few months, at which point Caracalla had Geta assassinated. Whereas Caracalla's music, in 5/8, is angular and dissonant, Geta's music, in 6/8, is gentle, playful, and firmly on a C-major tonality. Near the end of the second movement, Caracalla's music returns; the two themes combat, and Caracalla's music "kills" Geta's music.

The third movement is based on the bust of an unknown Syrian woman. The sculpture is remarkable both for its material, which is limestone rather than marble, and the melancholy, faraway expression on the woman's face. This slow third movement is the emotional centerpiece of the work. Greatly influenced by Middle Eastern music, it features ornamented melodic lines, heterophonic textures, drone notes, and drumming with fingers (*golpe*) on the body of the guitar.

The final three movements are played without pause. "Banqueting Music" is based on ancient Greek rhythm (one also employed by the Romans) called an Anacreontic. This very lively rhythm is associated with the ancient Greek lyric poet, Anacreon, known for his exuberant poems on the subject of wine. The banqueting music is boisterous and rowdy; as it reaches its peak, it is suddenly cut short by Geta's funeral procession.

Serbian-born American composer and classical guitarist Dušan Bogdanović has explored a unique synthesis of classical and ethnic music and jazz, often taking a multidisciplinary approach that embraces music, psychology, philosophy, and fine arts. As a soloist and in collaboration with other artists, he has toured extensively throughout Europe, Japan, and the United States. He has taught at the University of Southern California and the San Francisco Conservatory of Music and is currently at the Geneva, Switzerland, Conservatory. Among the jazz performers with whom he has collaborated are Anthony Cox, Charlie Haden, Milcho Lelev, James Newton, and Arto Tunçbayacı. More than seventy of Bogdanović's compositions are published by Bèrben Editions, Doberman-Yppan, and Guitar Solo publications. His theoretical work includes polyrhythmic and polymetric studies as well as a bilingual publication covering three-voice counterpoint and Renaissance improvisation for guitar. His five *Songs and Dances from the New Village* take inspiration from the folk life of his native Serbia.

About *Sabina*, Andrew Norman writes: "In October 2006 I visited the ancient church of Santa Sabina on Rome's Aventine Hill. I entered very early in the morning, while it was still dark, and as I listened to the morning mass I watched the sunrise from within the church. The light in Santa Sabina is breathtaking; the large clerestory windows are not made of glass but of translucent stone, and when light shines through these intricately patterned windows, luminous designs appear all over the church's marble and mosaic surfaces. As I watched the light grow and change that morning, I was struck by both its enveloping, golden warmth and the delicacy and complexity of its effects. I sketched the material for this piece soon after that unforgettable experience."

David Kirkland Garner is a composer based in Durham, North Carolina. His music draws on folk traditions from North America and the British Isles, interests that also extend into his research on banjo and fiddle styles of the American South and the traditional fiddling of Cape Breton Island, Nova Scotia. His most recent work, *Lament for the Imagined*, was written for the Kronos Quartet and premiered in May 2011 in Glasgow, Scotland. Garner is the recipient of numerous awards, including an ASCAP Morton Gould Young Composer Award in 2009, an honorable mention for the same award in 2010, and the William Klenz Prize in Music Composition in 2010.

About *Abandoned & Forgotten Places*, Garner writes: "Much of the music I write is inspired by the music, people, and places of Appalachia. *Abandoned & Forgotten Places* centers around my fascination with the architecture of ramshackle and decrepit barns found throughout the southeastern United States. These shacks are simple structures architecturally, but the dirt, rust, and age that they acquire through the years yields amazing textures. This piece employs straightforward structures, melodies, and harmonies while adding 'dirt' that keeps the music slightly off-kilter."

Scott Lindroth has collaborated with video artists, choreographers, and playwrights, and he has presented multimedia installations at SIGGRAPH and the North Carolina Museum of Life and Science. Currently the vice-provost for the arts at Duke University, he has been teaching at Duke since 1990 and is a former chair of its department of music.

Of the piece on today's program, the composer writes, "Y.T.T.E. was commissioned by the Monadnock Music Festival. I was attracted to the combination of alto flute, viola, and guitar, all of which project a warm and somewhat veiled tonal quality. A more hidden inspiration came from a collection of architectural drawings by Achilles Rizzoli, an obscure draftsman in a San Francisco architecture firm in the early years of the twentieth century. After work each day, Rizzoli created a divinely inspired world of buildings and monuments, each of which depicted close friends and family members. He called this world 'Yield to Total Elation.' I used the phrase 'Yield to Total Elation' as a source for rhythmic and melodic patterns which make up the musical fabric of Y.T.T.E."

Program notes by Jonathan Bagg

Next week at the National Gallery of Art

Talich String Quartet

Music by Beethoven

November 6, 2011

Sunday, 6:30 pm

West Building, West Garden Court



National Gallery of Art New Music Ensemble

Music by Antosca, Karre,
and other composers

Presented in honor of
Warhol: Headlines

November 9, 2011

Wednesday, 12:10 pm

East Building, Auditorium