

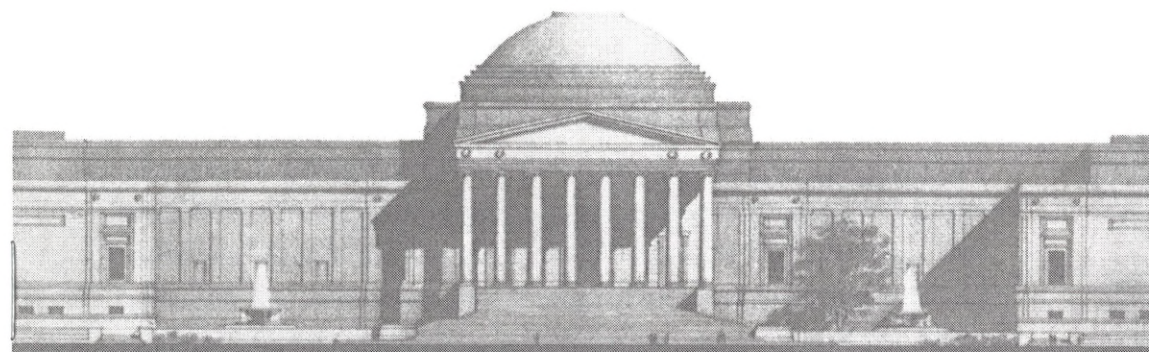
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

[www.nga.gov](http://www.nga.gov)



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

National Gallery of Art  
2,857th Concert

**National Gallery of Art Orchestra**  
Markand Thakar, guest conductor  
Charles Wetherbee, violinist  
Victoria Chiang, violist

November 20, 2011  
Sunday, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Samuel Barber (1910–1981)

*Adagio for Strings*, op. 11 (1936)

Jonathan Leshnoff (b. 1973)

*Double Concerto for Violin, Viola, and Orchestra* (2007)

Slow

Scherzo

Mysterious

Finale

*Washington Premiere Performance*

## INTERMISSION

Charles Ives (1874–1954)

*Symphony no. 3* (Camp Meeting)

Old Folks Gatherin'

Children's Day

Communion

Leonard Bernstein (1918–1990)

*Three Dance Episodes from On the Town* (1945)

## The Musicians

### NATIONAL GALLERY OF ART ORCHESTRA

The National Gallery of Art Orchestra was founded in 1943 and initially consisted of approximately twenty-five players drawn from the National Symphony Orchestra. Gradually growing in numbers, the Gallery orchestra eventually reached the size and status of a large chamber orchestra. The ensemble has undertaken the full range of chamber and symphonic repertoire and has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives' *Symphony no. 1* under the direction of Richard Bales; the 1990 premiere of Daniel Pinkham's *Symphony no. 4* under George Manos; and the 2007 premiere of John Musto's *Later the Same Evening: An opera inspired by five paintings of Edward Hopper*, under guest conductor Glen Cortese. Other guest conductors who have appeared with the orchestra in recent years include Bjarte Engeset, Vladimir Lande, George Mester, Otto-Werner Mueller, and José Serebrier.

### MARKAND THAKAR

Music Director of the Duluth Superior Symphony Orchestra and the Baltimore Chamber Orchestra and principal conductor of the Duluth Festival Opera, Markand Thakar has earned a reputation for orchestra building and innovative programming. A former assistant conductor of the New York Philharmonic, his appearances include concerts and a national radio broadcast with that orchestra as well as concerts with the Annapolis, Ann Arbor, Charlotte, Colorado Springs, Columbus, Florida West Coast, National, San Antonio, and Winnipeg symphony orchestras. He has also conducted the Calgary, Long Island, and Ulsan (South Korea) philharmonics; and the Boston Pro Arte, Cleveland, and National chamber orchestras as well as opera productions with the Baltimore Opera Theater, the Teatro Lirico d'Europa, Opera on the James, and the Duluth Festival Opera. Formerly associate conductor of the Colorado Symphony Orchestra and conductor of the Eugene Symphony's "NightMusic" pops series, Thakar was music director and conductor of the Amadeus Chamber Orchestra in New York City, the Barnard-Columbia Philharmonia, the Classical Symphony of Cincinnati, and the

Penn's Woods Philharmonia, and is a frequent guest conductor at the Aspen Music Festival. He also guest conducted the Munich Philharmonic Orchestra under the mentorship of Sergiu Celibidache. Familiar to national radio audiences as a frequent commentator for National Public Radio's *Performance Today*, he has appeared on *CBS This Morning* and *CNN Presents*.

Markand Thakar earned a bachelor's degree in composition and violin performance from the Juilliard School, a master's degree in music theory from Columbia University, and a doctorate in orchestral conducting from the Cincinnati College-Conservatory. He undertook special studies in orchestral conducting at the Curtis Institute and the Ciprian Porumbescu Conservatory in Bucharest, Romania. He is a winner of the Geraldine C. and Emory M. Ford Foundation Award, and was awarded a Fulbright fellowship for study of orchestral conducting in Europe. Thakar writes the monthly "Maestro's Musings" column in *Duluth Superior* magazine, and is the author of *Counterpoint: Fundamentals of Music Making* and the forthcoming *Looking for the "Harp" Quartet: An Investigation of Musical Beauty*. Thakar is codirector of graduate conducting at the Peabody Conservatory, and lives in Baltimore with his wife, violist Victoria Chiang, and their son, Oliver.

#### **CHARLES WETHERBEE**

Violinist Charles Wetherbee has performed as a soloist and chamber musician throughout the world, including Asia, Canada, Europe, Mexico, the Middle East, and the United States. He has appeared at the Aspen Music Festival, the Garth Newell Center, the Hidden Valley Festival, the Mid-America Music Festival, the Nouvelle Academie International d'Été, the Olympic Music Festival, the Roycroft Chamber Festival, and at Strings in the Mountains in Steamboat, Colorado. He made his debut with the Buffalo Philharmonic Orchestra under Symon Bychkov, and since then has performed with the Alexandria, National, and Virginia Symphonies, the Concerto Soloists of Philadelphia, the Minnesota Symphonia, the National Gallery of Art Orchestra, the National Repertory Orchestra, the Orchestra Nacional de Mexico, and the Symphony Orchestra of the Curtis Institute, among others. In 1988 he toured Asia with the National Repertory Orchestra as part of the Olympic Arts Festival. That same year he made his debut at Carnegie Hall as a participant

in the American Music Competition. In 1990 he traveled to the Persian Gulf to perform for the men and women of the armed services. Wetherbee has been the recipient of numerous honors, including the Ashworth Artist and the George Hardesty awards.

Invited in 2007 to play the Russian premiere of John Corigliano's *Violin Concerto* with the Saint Petersburg Symphony, Wetherbee has also played Corigliano's *The Red Violin* with the Buffalo Philharmonic Orchestra. In November 2005, he gave the world premiere of Jonathan Leshnoff's *Violin Concerto* with the Columbus Symphony Orchestra.

A graduate of the Curtis Institute of Music, Wetherbee is the first violinist of the Carpe Diem String Quartet and is the artistic director of the Snake River Chamber Players. He has recorded for Naxos, Seize the Music Records, Weasel Records, Vienna Modern Classics, as well as the Cascade labels.

#### **VICTORIA CHIANG**

Victoria Chiang has performed as soloist, recitalist, and chamber musician across North America, Europe, and Asia. She has performed as soloist with the Romanian State Philharmonics of Constantza and Tirgu Muresh, the Duluth Superior Symphony Orchestra, the Acadiana Symphony and the Baltimore Chamber Orchestra. Chiang has collaborated in chamber music performances with the Guarneri, Takács, Tokyo, American and Pro Arte String Quartets, and has given solo performances in Carnegie Hall's Weill Recital Hall and at the xxv International Viola Congress. Her recording of the viola concertos of Stamitz and Hoffmeister for the Naxos label will be released shortly; her recording of sonatas for viola and piano by Shostakovich and Roslavets was awarded a "strong recommendation" by *Fanfare* magazine; and her Naxos recording of the *Sinfonia Concertante* of Ignaz Pleyel with David Perry, violin, and the Baltimore Chamber Orchestra was recently designated CD Pick of the Week by WETA-FM.

Currently a member of the artist/faculty of the Peabody Conservatory of Music and the Aspen Music Festival, Chiang earned the master of music degree and performer's certificate from the Eastman School of Music, and the bachelor of music degree from the Cincinnati College-Conservatory of Music.

## Program Notes

A prodigious musician from an early age, Samuel Barber began to study piano, organ, and voice at the Curtis Institute of Music at age fourteen. Twelve years later, he composed his *String Quartet*, op. 11, confiding to a friend, "I've just finished the slow movement and it's a *knockout!*" The Pro Arte Quartet premiered the piece in Rome in December 1936. The following year the Salzburg Music Festival programmed his *Symphony no. 1*, making Barber's the first American music to be heard on that prestigious stage. This performance led to Barber's work with conductor Arturo Toscanini, who suggested that Barber compose a work for the NBC Symphony Orchestra, Toscanini's ensemble in New York. Barber set out to compose his *Essay no. 1*, but Toscanini also requested a string orchestra arrangement of the slow movement, titled "Adagio," from his *String Quartet*, op. 11. The *Adagio* in this form became the well-known and beloved *Adagio for Strings*, op. 11. Barber completed his arrangement and the *Essay* and awaited a response, but received his *Adagio* score in the mail with no comments from Toscanini. This confused Barber until he learned that the maestro had returned the score unmarked because he had already memorized it. The NBC Symphony Orchestra premiered *Adagio for Strings* in a private reading on November 7, 1938.

Marked "Molto adagio: espressivo cantando" (very slowly: expressively singing), the piece begins with a sustained B-flat in the violins that spins out into three- and four-note scalar groupings. A homophonic string texture develops into two-, three-, four-, and eventually five-part polyphony as the intensity increases. Stepwise scales and occasional large leaps undulate and build to an emotional climax, followed by a powerful silence and a fading reprise of the piece's opening. Aaron Copland said of *Adagio's* success, "the sense of continuity, the steadiness of the flow, the satisfaction of the arch that it creates from beginning to end are all very gratifying and make you believe the sincerity he obviously put into it."

Born in New Jersey, Jonathan Leshnoff is quickly gaining an international reputation as one of America's most gifted young composers, with performances of his work in major festivals and concert halls throughout the world.

Performances of his chamber music by the Da Capo Chamber Players and the Smithsonian Institution's Twenty-First Century Consort were praised by critics and audiences alike. Recent engagements include the premiere of his flute concerto, written for Philadelphia Orchestra principal flutist, Jeffrey Khaner, under the direction of Robert Spano; *Starburst*, a new orchestral work premiered by Marin Alsop and the Baltimore Symphony; and a dance suite written for and premiered by Gil Shaham. Leshnoff is currently the composer-in-residence with the Baltimore Chamber Orchestra.

Leshnoff's *Double Concerto for Violin, Viola, and Orchestra*, commissioned by a consortium including the Curtis Institute Orchestra, Duluth Symphony, IRIS Chamber Orchestra, National Gallery of Art Orchestra, and Mr. Jeremiah German, consists of four movements that are varied in mood and musical idiom. The first movement (Slow) is pensive and brooding; a unifying motive that is threaded throughout the concerto is introduced by the solo viola at its initial entrance and then taken up by the violin. The Scherzo, energetic and syncopated, is structured around a returning refrain separated by contrasting episodes: A-B-A-B-A; the viola motive from the first movement is superimposed upon the final "A" section. The third movement, Mysterious, is a descendant of the haunting and sometimes unsettling "night music" that Béla Bartók often favored for his slow movements. Like several of Bartók's pieces, this one follows an "arch form," starting softly and then rising to an expressive high point with a songful strain at its center (which contains the viola motive) before receding into its closing measures. The Finale is virtuosic and rambunctious, and completes the formal cycle of the concerto not just by recalling the viola motive but also by returning the music that closed the opening movement at the end, there given a somber character but here transformed into a positive and uplifting finish for the work.

Charles Ives received a conventional musical upbringing from his father, George Ives. Aside from a disciplined regimen of traditional exercises in harmony and counterpoint, however, the elder Ives inspired a taste for the unconventional by introducing his son to polytonal fugues, bitonal song accompaniment, and complex rhythmic embellishment. As a result, Charles grew into a composer with a firm knowledge and appreciation for classical

technique and a unique vision for the future of music. When his friends criticized his work, they wondered how a man with a taste for such music could also appreciate “Brahms and ‘good’ music.” Ives, completely secure in his musical identity, believed that “this is as much as to say: ‘If you look out of this window and enjoy the mountains, how can you possibly look out this window and enjoy the ocean?’” *Symphony no. 3: The Camp Meeting* exemplifies this dichotomy, as Ives described the work as a “crossway between the older ways and the newer ways.”

From 1898 to 1902 Ives was the organist at the First Presbyterian Church in Bloomfield, New Jersey. Between 1901 and 1904 he wrote the movements of *The Camp Meeting* as expansions and orchestrations of three of his church organ pieces. Camp meetings were Protestant gatherings in large, usually rural areas without traditional church communities, where people would assemble from miles around and camp out over a period of a few days to hear sermons from traveling preachers. Much of the melodic material throughout the *Third Symphony* derives from various church hymns, a technique not unfamiliar to Ives. At this time he began to compose more freely, but he never felt comfortable basing his music on his religious roots until he began the *Fourth Symphony* in 1910. He considered his *Third Symphony* “boiled down” from his organ improvisations when he scored it, although he found the third movement, the one likely too complex to have been improvised, “fuller and more freely made.”

*Symphony no. 3* does not approach the limits of Ives’ radical tendencies, but it does contain several oddities, including free-form chromaticism, sudden key changes, and unconventionally constructed and approached cadences. There is an optional part for bells in the last movement that sounds a half step above the final chord, providing some standard Ivesian bitonality and signifying distant, out-of-tune church bells. The piece contains what Ives called “shadow lines,” or independent lines he omitted from early drafts out of fear that they would sound unpleasant or incorrect to performers and audiences, but he later reinserted these lines.

While he was the conductor of the New York Philharmonic in 1910, Gustav Mahler requested a score of Ives’ *Symphony no. 3*. There is unconfirmed evidence that Mahler led a reading of the piece in Munich, but the circumstances of this story are highly unlikely. Generally, the music sat on a shelf until Lou Harrison conducted the official premiere on April 5, 1946, in Carnegie Chamber Music Hall. The piece garnered great critical acclaim, including the 1947 Pulitzer Prize, and received various performances soon after. The National Gallery of Art Orchestra made the symphony’s first recording under the direction of Richard Bales on August 6, 1950. Bales believed in the work, calling it “fervent, often energetic, and in large measure contrapuntal. Harmonically the score is a rewarding study... But best of all, the music really sounds. There is a satisfying balance between beauty of sonority and lack of compromise on the part of the composer. It could become a favorite, but requires champions to perform it frequently.” The piece truly had the right sound for the time of its unveiling, as it had nothing to do with the era’s common audience-alienating modernism, and the public took to it more immediately than with any of Ives’ other compositions.

Leonard Bernstein wrote the score to the musical *On the Town* in 1944 as he rose to prominence as a symphonic conductor and composer. He had recently conducted the premiere of his *Symphony no. 1* (“Jeremiah”) in Pittsburgh, and the success of his ballet, *Fancy Free*, inspired him to tell the story of three sailors with a twenty-four hour shore leave in the Big Apple. Chip, Gabey, and Ozzie explore the city, marvel at how the locals take such a fascinating place for granted, and hope to find love around the nearest street corner.

Despite the story’s lighthearted subject matter Bernstein took quite seriously to the task of blending jazz, classical, and popular musical idioms to bring from his home at Carnegie Hall to a new venue: Broadway. *On the Town* debuted in December 1944 to great popularity. It ran until February 1946 and opened on the silver screen in 1949, albeit with most of the musical numbers replaced, starring Frank Sinatra, Gene Kelly, and Jules Munshin. Bernstein extracted *Three Dance Episodes* as a vehicle to bring the music more readily into the concert hall.

The first episode, "The Great Lover," depicts the sailors' first impressions of the metropolis and their anticipation for what awaits. Gabey falls in love with a girl on a poster in the subway and dreams of winning her affection, and Bernstein approximates these feelings with confident, jazzy flourishes. "Lonely Town" is a lyrical and melancholy tune. Gabey watches another sailor flirt with a girl in Central Park and laments how a bustling city can feel desolate without somebody special to call your own. The final episode, "Times Square, 1944," based on the show's hit song, "New York, New York (It's a helluva town)," is a gritty cityscape constructed with jagged, rough jazz harmonies and complex rhythms.

*Program notes on Jonathan Leshnoff by Dr. Richard Rodda*

*Program notes on Barber, Bernstein, and Ives by Michael Jacko, concert aide,  
National Gallery of Art*

Next week at the National Gallery of Art

**Verdehr Trio**

Music by Beethoven, Daugherty,  
Menotti, and Winkler

Presented in honor of  
*Warhol: Headlines*

November 23, 2011  
Wednesday, 12:10 pm  
West Building Lecture Hall



**Steven Spooner, pianist**

Music by Liszt and Fairouz

November 27, 2011  
Sunday, 6:30 pm  
West Building, West Garden Court