

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.

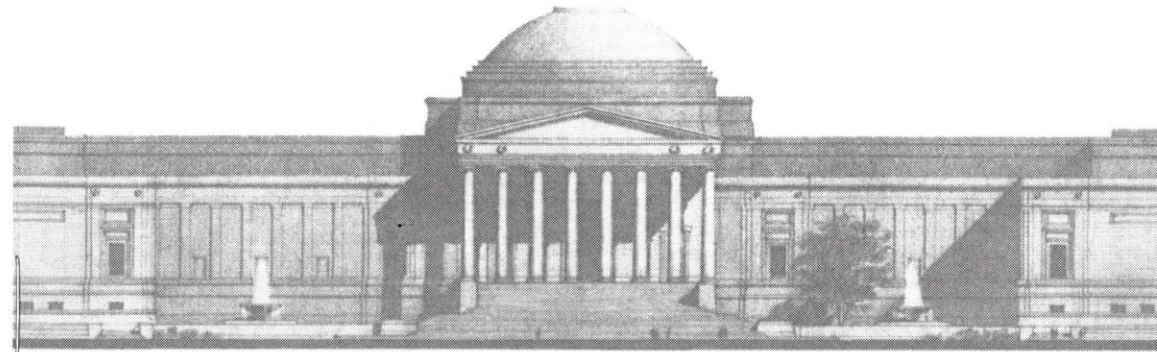
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.



The Seventy-first Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,917th Concert

Kenneth Slowik, fortepianist
with Catherine Manson, violinist and violist
Eric Hoepflich, clarinetist

“Music from the Era of the Fortepiano, 1700–1830”

Presented in honor of *Masterpieces of American Furniture*
from the Kaufman Collection, 1700–1830

December 19, 2012
Wednesday, 12:10 pm
West Building Lecture Hall

Admission free

Program

(Performed without intermission)

Joseph Haydn (1732–1809)

Keyboard Sonata in F Major, Hob. XVI:23 (1773)

Allegro

Adagio

Finale: Presto

Wolfgang Amadeus Mozart (1756–1791)

Sonata in E Minor for Piano and Violin, K. 304/300c (1778)

Allegro

Tempo di Menuetto

Haydn

Keyboard Sonata in G Major, Hob. XVI:40 (1784)

Allegretto e innocente

Presto

Mozart

Trio for Viola, Clarinet, and Piano in E-flat Major, K. 498
("Kegelstatt") (1786)

Andante

Menuetto

Rondeaux: Allegretto

The Musicians

CATHERINE MANSON

Educated at the International Cello Center in Duns, Scotland, violinist Catherine Manson decided at an early age to specialize in chamber music. At age twenty, she was appointed first violin of the Atlantic String Quartet in Canada, and has since been a frequent guest of chamber groups including the Chilingirian and Endellion Quartets, the Florestan Trio, and the Nash Ensemble. An interest in baroque and classical performance led her to found the London Haydn Quartet. In 2006 she was appointed leader of Ton Koopman's Amsterdam Baroque Orchestra. She is frequently invited as a guest leader for period instrument projects with other ensembles including Belgium's Ensemble Explorations and Il Gardellino, Germany's Ensemble Innovation, and Santa Fe Pro Musica. Dedicated to teaching as well as performing, Manson is a cofounder of MusicWorks, a chamber music summer school for young musicians.

ERIC HOEPRICH

Specializing for the past twenty-five years in performing on the historical clarinet, Eric Hoeplich brings unique expertise as a musician, scholar, and instrument maker to the solo clarinet repertoire of the eighteenth and nineteenth centuries. A founding member and principal clarinet of Frans Brüggen's Orchestra of the Eighteenth Century, Hoeplich has performed frequently with many of the major early music ensembles in Australia, Europe, and the United States under conductors Philippe Herreweghe, Christopher Hogwood, Jos van Immerseel, Nicholas McGegan, Roger Norrington, and Michael Willens. The Baltimore-born clarinetist's activities as a chamber musician take him around the world, both with his wind ensembles Nachtmusique and the Stadler Trio and as a guest with numerous string quartets and pianists. Hoeplich is the author of *The Clarinet* (Yale University Press, 2008), a comprehensive book on the clarinet and its role among the instruments of the orchestra.

KENNETH SLOWIK

Artistic director of the chamber music program at the National Museum of American History since 1985, Kenneth Slowik is a founding member of the Smithsonian Chamber Players, the Axelrod and Smithson quartets, and the Castle Trio and conductor of the Smithsonian Chamber Orchestra. He has also appeared frequently in performance and recordings with Anner Bylisma's baroque ensemble L'Archibudelli. As soloist and/or conductor, he has appeared with the Baltimore and National symphony orchestras, the Cleveland Orchestra, Filharmonia Sudecka, l'Orchestre symphonique de Québec, the Pleveln Philharmonic, and the Vancouver Symphony Orchestra. His extensive discography, spanning composers from Monteverdi to Richard Strauss, includes more than seventy recordings — many of them international prizewinners — featuring him as cellist, violist da gamba, keyboard player, baryton player, and conductor. A member of the music faculties of the University of Maryland and L'Académie de Musique du Domaine Forget, Slowik was named artistic director of the Oberlin Baroque Performance Institute in 1993 and received the Smithsonian Secretary's Distinguished Research Lecture Award in 2011.

Program Notes

As it had for the previous four centuries, Europe dominated the world stage between the years 1700 and 1830, with the exception of the startling political upheaval that was the American Revolution. It was in Europe that radical new ideas in philosophy and politics emerged, significant advances in science and technology were realized, and genius flourished in the fine arts. Although seen by the rest of the world as a backwater during those same years, the American colonies and the young United States were the workplace for a number of musicians, artists, and craftsmen who produced poetry, music, and objects of decorative art that have only recently come to be respected and admired. Many of those artists and craftsmen were self-taught, and some remain anonymous, but their accomplishments speak for themselves.

The unveiling of *Masterpieces of American Furniture from the Kaufman Collection, 1700–1830*, at the National Gallery of Art is a landmark moment for the nation's capital, which until this time has had no major presentation of early American furniture and related decorative arts on permanent public view. The new installation highlights nearly 100 examples from the distinguished collection of George M. and Linda H. Kaufman, acquired over the course of five decades and promised to the National Gallery. In addition to unique American furniture, Chinese and European porcelains, and French floral watercolors, the installation includes paintings from the Gallery's permanent collection by American artists — some anonymous and some, such as Gilbert Stuart, deservedly famous. The installation remains on view indefinitely on the ground floor of the West Building.

The years 1700–1830 are also commonly understood to be the era during which the fortepiano overtook the harpsichord and dominated the world of keyboard music until it was in turn superseded by the modern piano. The earliest reliable record of a fortepiano comes from the inventory of the Medici family, who in 1700 commissioned one from the workshop of the Venetian Bartolomeo Cristofori (1655–1731). Seeking to improve on the harpsichords and clavichords of his time, Cristofori used thicker strings and stretched them under higher tension, using a frame considerably more robust than that of previously built keyboard instruments. Instead of plectra he installed hammers that struck two strings at once. A more aggressive striking of the keys resulted in a louder sound—hence the name for the new instrument (“loud-soft” in Italian).

In order to honor the Kaufman collection of early American furniture and enhance the visitors’ experience of it, the Gallery music department has plans to continue the series “Music from the Era of the Fortepiano, 1700–1830,” using whenever possible the West Building Lecture Hall as the venue.

*Program notes by Stephen Ackert, head, music department,
National Gallery of Art*

Upcoming concerts at the National Gallery of Art

Jennifer Lane, soprano
Kenneth Slowik, fortepianist

“Music from the Era of the Fortepiano, 1700–1830”

Presented in honor of
Masterpieces of American Furniture
from the Kaufman Collection, 1700–1830

December 23, 2012
Sunday, 6:30 pm
West Building Lecture Hall



National Gallery of Art Vocal Ensemble

Music by Brahms, Haydn, Lehár, Strauss,
and other Viennese composers

December 30, 2012
Sunday, 6:30 pm
West Building, West Garden Court