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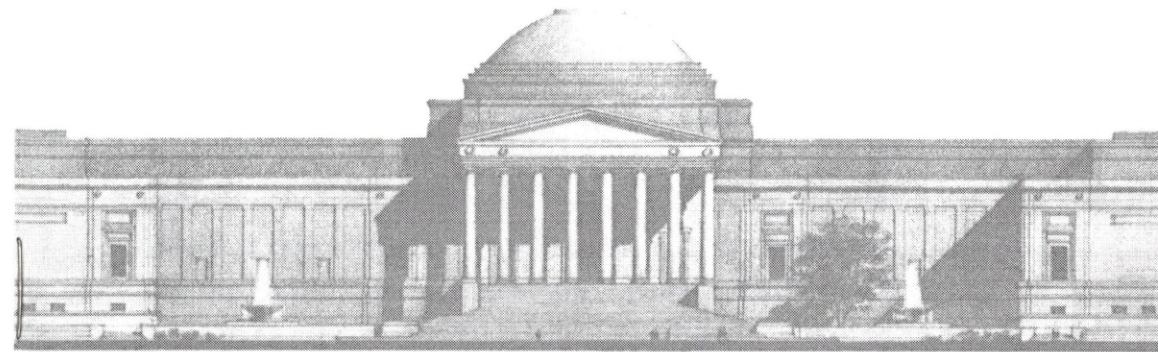
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

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

National Gallery of Art
2,936th Concert

Danielle DeSwert Hahn, pianist
with Members of the Phillips Camerata

April 7, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Igor Stravinsky (1882–1971)

From *Suite Italienne* (1933)

Introduzione

Serenata

Tarantella

Finale: Minuetto

Gioacchino Rossini (1792–1868)

Duetto for Cello and Bass

Benedikt Brydern (b. 1966)

Bebop for Beagles

Hoover's Holiday

Cookies In Space

Purzelbaum

Roosevelt's Sun Shower

Flea Control: Mission Impossible

Kitchen Blues

Bebop for Beagles

INTERMISSION

Ludwig van Beethoven (1770–1827)

Concerto no. 3 in C Minor for Piano and Orchestra

(Arranged for piano and string quintet by Franz Paul Lachner)

Allegro con brio

Largo

Rondo: Allegro

The Musicians

DANIELLE DESWERT HAHN

Based in Washington, DC, Brussels-born pianist Danielle DeSwert Hahn has worked as a freelance pianist and coach for over fifteen years. As an opera répétiteur, she has collaborated with the Ash Lawn Highland Opera Festival, New York Opera Society, and the Chautauqua, Indianapolis, Kentucky, North Carolina, Portland, Sarasota, and Washington National Opera companies. From 2004–2006 she was the principal répétiteur with the Baltimore Opera Company and Washington Concert Opera. She performed on two Western Opera Theater tours, formerly part of the San Francisco Opera Center. In the fall of 2003, she was the assistant conductor for the world premiere of Thea Musgrave's opera *Pontalba*, presented by the New Orleans Opera Association.

DeSwert regularly performs in chamber music and voice recitals, partnering with members of the National Symphony Orchestra, the Kennedy Center Opera Orchestra, and opera singers. In the DC area, she has performed at the Arts Club of Washington, the Belgian ambassador's residence, the Jewish Community Center of Greater Washington, the Kennedy Center, the Mexican Institute of Culture, the National Gallery of Art, the Russian Embassy, and at the White House. She is a principal pianist with Inscape Chamber Music Project and has been an adjunct faculty member at American University. Recent highlights include concert performances and recordings of new music by composer D.J. Sparr with contemporary ensemble New Music Raleigh, and an invitation by the Rotary Club Paris Académies to be the accompanist for a concert commemorating the fiftieth anniversary of the death of Francis Poulenc.

DeSwert holds a master of music degree from the University of Michigan, Ann Arbor, where she studied with Martin Katz, and a bachelor of music degree from the University of California, Santa Barbara. Additionally, she studied with Warren Jones and Anne Epperson at the Music Academy of the West, and was an apprentice coach with the Washington Opera, working with Placido Domingo. Since 2006, DeSwert has held the position of music program specialist at the National Gallery of Art, where she helps to program and coordinate the concerts and musical programs. She performs with members of the resident orchestra as part of the National Gallery Chamber Players.

PHILLIPS CAMERATA

Founded in 2011, the Phillips Camerata appears in various combinations of instruments to suit the demands of a wide variety of chamber music. Comprised of sixteen leading instrumentalists from the Baltimore, New York, Philadelphia, and Washington, DC, areas, and under the artistic direction of Phillips Collection music director Caroline Mousset, the Camerata performs the first and last Sunday concerts of each season at the Phillips Collection and offers additional performances at other chamber music venues. It made its inaugural guest appearance at the National Gallery of Art in 2012, playing music written between 1890 and 1921 in honor of the exhibition *Picasso's Drawings, 1890–1921: Reinventing Tradition*. Members of the ensemble participating in tonight's concert are:

Karen Johnson, *violin*

Olivia Hajioff, *violin*

Marc Ramirez, *viola*

David Teie, *cello*

Jeffrey Weisner, *bass*

Program Notes

This is the third of five concerts planned collaboratively by Stephen Ackert, head of the music department at the National Gallery of Art, and Caroline Mousset, director of music at the Phillips Collection, with the aim of presenting, in the space of a few weeks, all five piano concertos by Ludwig van Beethoven. Taking advantage of a cadre of musicians who are in residence at the two institutions, they have assembled a string quintet to perform the concertos as they were arranged by Franz Paul Lachner (1803–1890) in chamber music formation. *Piano Concerto no. 1*, op. 15, was performed on March 24 at the Phillips Collection by Irina Nuzova and members of the Phillips Camerata; *Concerto no. 2*, op. 19, was performed on March 27 at the Gallery by Edvinas Minkstimas and members of the National Gallery of Art String Quartet, National Gallery of Art Orchestra, and Phillips Camerata; and *Concertos nos. 4 and 5* will be performed, respectively, by pianists Thomas Pandolfi (April 14 at 4:00 pm at the Phillips Collection), and Mykola Suk (April 21 at 6:30 pm at the Gallery). In each case, the pianists and members of the ensembles will offer additional music to complete the programs.

Igor Stravinsky's career blossomed in 1910, when the Ballets Russes performed his Russian folktale ballet *The Firebird*. After World War I, the interests of Sergei Diaghilev, impresario and director of the Ballets Russes, changed. The aesthetic shifted toward ballets with modern, everyday qualities, or ballets inspired by "old Italian" music of Domenico Scarlatti and Gioacchino Rossini. Diaghilev asked Stravinsky to assist with one of these "old Italian" ballets, *Pulcinella* (1920), based on music attributed to Giovanni Pergolesi (1710–1736). (The music that forms the basis of Stravinsky's score was incorrectly attributed; some is by Pergolesi, but four other composers are also represented.)

Staying close to the older music chosen for the ballet, Stravinsky added lively orchestrations and the spiky rhythms and dissonances that characterized his Russian-themed work. In the first performance of *Pulcinella*, the music was identified as composed by Pergolesi and "arranged by" Stravinsky; for later performances, Stravinsky was identified as the composer, with Pergolesi as a source of material. When Stravinsky returned to the music of

Pulcinella for his concert piece *Suite Italienne* (1933), he published the music simply under his own name. Nonetheless, what one hears in the *Suite Italienne* is older music, gently retouched by a great modernist. In the ballet and the Suite, the contrast between old and new creates music of sheer joy, with a unique sparkle.

By his mid-thirties, Giacchino Rossini was an internationally famous opera composer commanding enormous sums for musical services. By age 37, he essentially retired from composing though he continued to lead a lavish and notorious life to well into his seventies. Known primarily for his operas—and their overtures, which enjoyed a life of their own in the concert hall—Rossini nonetheless penned a small cache of chamber works, notably his precocious string sonatas (at age thirteen), and various commissioned works sprinkled throughout his life. Rossini's *Duetto for Cello and Bass* was commissioned in 1824 by amateur cellist Sir David Salomons for a soirée featuring a duet with the famous bass virtuoso Domenico Dragonetti (who once performed a sonata with Beethoven at the piano). Rossini's duet is one of the most curious pieces in all of chamber music history.

Outstanding concert string duets are rare. Here, Rossini delivers a gem, even with the improbable choice of cello and bass. The instruments reveal a new world of color, tone, and surprisingly for an ensemble, satisfying breadth. The introductory first movement becomes animated through turns witty and rich, revealing the supple virtuosity of each instrument through deft repartee. The second movement utterly convinces with a soulful aria complete with dramatic swell, florid reprise, and truly beautiful singing. The finale is a triumphant romp of virtuosity, finally obliterating any doubt that cello and bass are perfectly capable of making as much good music as any two fiddles ever could, at least with the help of Rossini's unmistakable dramatic flair.

Benedikt Brydern's "mini-suite" for violin and viola, *Bebop for Beagles*, consists of seven movements. The viola kicks off "Hoover's Holiday" with a swingy and driving melody, picked up by the violin and developed into a "big band style" arrangement. "Cookies in Space" might be the ultimate dog fantasy—slow motion rotating sweet treats. "Purzelbaum" is the German word for "Somersault" and this piece plays around with meter changes and

overjoyed gestures in double stops and melodic lines. "Roosevelt's Sun Shower" represents the importance of sunbathing in a dog's day. In the fifth movement, "Flea Control: Mission Impossible," a very fast 5/4 meter groove sets the pace and supports virtuosic melodic lines for both players. The quest for a bone or something good to eat is examined in the next movement, "The Kitchen Blues," when an open refrigerator can make all the difference in a dog's day. The final movement, "Bebop for Beagles," connects with the first in its "swing-music-like" nature and drive and brings the piece to a rousing conclusion.

Beethoven earned the reputation of a revolutionary in every genre in which he composed, and his piano concertos are no exception. Already with his first two concertos, composed in the 1790s, he was surprising his listeners. Bohemian composer Johann Tomaschek (1774–1850), who heard Beethoven play both works, wrote: "I admired his powerful and brilliant playing, but his frequent daring deviations from one motive to another, whereby the organic connection, the gradual development of idea was put aside, rudely awakened the unbiased listener from his transport. The singular and original seem to be his chief aim in composition."

With his *Third Piano Concerto*, op. 37, Beethoven moved into even more singular and original territory, parting the curtain for what eventually came to be known as his "second period." Opening with an abrupt, commanding subject, the concerto strikes an impassioned and heroic attitude, which it maintains throughout the first movement. The solemn, luxurious second movement recalls the slow movements of some of the great piano sonatas from the composer's first period, such as the "Largo e mesto" from op. 10, no. 3, or the famous "Adagio cantabile" from op. 12 ("Pathétique"). The joviality and rondo form of the third movement, marked "Allegro," are not new, but the composer sets a new standard for dynamism in a piano concerto finale.

It is interesting to note that this concerto, written in 1800, marks the first time that Beethoven's music for orchestra reaches the depth of emotion and richness of texture that his music for piano solo had already achieved in several sonatas. With the concerto, he seems to have found his stride in writing for orchestra; his next symphony, no. 3 ("Eroica"), would give even fuller expression to the music ideas set forth in the concerto.