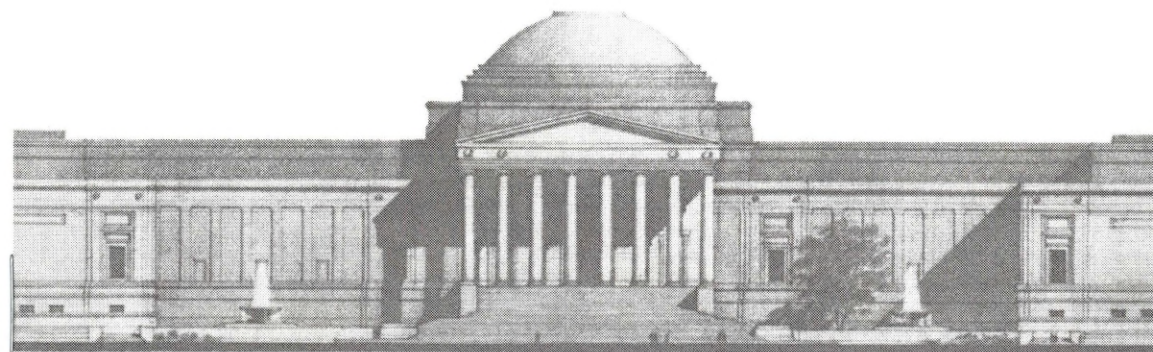


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Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

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The Seventy-Third Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
3,040th Concert

Musica ad Rhenum
Jed Wentz, flutist and conductor

Sarah DeCorso and Evan Few, violins
Joseph Tan, viola
Job ter Haar, cello
Michael Borgstede, harpsichord

March 1, 2015
Sunday, 3:30 pm
West Building, West Garden Court

Program

Johann Joachim Quantz (1697–1773)

Concerto for Flute, Two Violins, and Basso Continuo in E Minor

Allegro

Andante moderato

Allegro assai

Johann Sebastian Bach (1685–1750)

Suite for Solo Cello in G Major, BWV 1007

Prelude

Allemande

Sarabande

Menuets I and II

Gigue

Bach

Chromatic Fantasy and Fugue in D Minor, BWV 903 (c. 1720)

Georg Philipp Telemann (1681–1767)

Concerto in G Major for Flute, Strings, and Basso Continuo

Andante

Allegro

Adagio

Allegro

The Musicians

MUSICA AD RHENUM

Since its founding in 1992, the chamber ensemble Musica ad Rhenum has created a devoted following for its personal and highly emotional style of interpretation of baroque music. Balancing the intentions of the composer against the needs of the creative performer, the group aims to move, amuse, and delight the audience through the music itself, believing that baroque music is strong, expressive, and as relevant today as when first composed. The group has specialized in French music, resulting in a 2004 recording of the complete chamber music of François Couperin that has sold more than 20,000 copies and been highly praised in the press. Its 2004 debut at the National Gallery consisted of music by Couperin, Forqueray, Leclair, and other French baroque composers.

A frequent guest ensemble at festivals in York, London, Graz, Antwerp, Madrid, Berlin, and Utrecht, Musica ad Rhenum has been heard in the Concertgebouw in Amsterdam, Frick Museum in New York, Wigmore Hall in London, Philharmonie in Berlin, and both Musikhaus and Musikverein in Vienna. Ensemble members joining founder Jed Wentz in today's concert are violinists Sarah DeCorso and Evan Few, violist Joseph Tan, cellist Job ter Haar, and harpsichordist Michael Borgstede. Musica ad Rhenum appears at the National Gallery by arrangement with Shupp Artists Management, Inc.

JED WENTZ

A graduate of the Oberlin College Conservatory of Music, the Royal Conservatory of The Hague, and the University of Leiden, Jed Wentz founded Musica ad Rhenum and serves as its flauto traverso (transverse flute) player and conductor. Under his direction, the ensemble has produced more than thirty CDs of eighteenth-century repertoire. A member of the faculty at the Conservatorium van Amsterdam, he has published articles on music and dance in *Tijdschrift Oude Muziek*, *Early Music*, *Journal for Eighteenth-Century Studies*, and other publications. In 2012 he was appointed artistic advisor to the Utrecht Early Music Festival.

Program Notes

Rightfully acknowledged as the father of the modern flute and its repertoire, Johann Joachim Quantz was a virtuoso flute player, prolific composer, and innovator in instrumental design and techniques. He had the good fortune to be hired as court musician and private teacher by Emperor Frederick II of Prussia (1712–1786), who was also a talented flutist and supported a virtuoso court orchestra, for which he hired Carl Philipp Emanuel Bach (1714–1788) as harpsichordist and conductor. Quantz composed more than three hundred concertos and sonatas for the flauto traverso, so named because it is held to the side, rather than directly in front of the player. He authored a method for playing his instrument—a book that also contains invaluable instructions for interpreting the music written at his time, including customs that were passed down orally from master to pupil and would otherwise have been lost to posterity.

Johann Sebastian Bach composed his six suites for violoncello solo during a period of creative focus on instrumental music. Between 1717 and 1723, he served as Kapellmeister and director of chamber music at the court of Duke Leopold of Anhalt-Cöthen, who was an informed music lover. As a Calvinist thinker, he demanded no sacred vocal music from Bach, whose skill as a composer of cantatas and motets was already well developed. However, the composer was provided with an orchestra of highly skilled instrumentalists, who became the stimulus for Bach's remarkable works for solo violin and cello as well as concerti for solo instruments and orchestra. A fine violinist in his own right, Bach was aware of the string players' world and its "trade secrets." He called upon the performers to activate more than one string at a time, arpeggiate large chords, and to continue melodic lines across numerous rests. The resulting multiple linear strands made possible fugues, canons, and other forms of counterpoint on a single instrument with only four strings.

Bach's *Chromatic Fantasy and Fugue* also dates from his period at the duke's court, although there is evidence that he continued to perform and refine it over the next decade, publishing it in Leipzig in 1730. Considered one of his greatest single works for keyboard, it consists of three parts, even though the title implies only two. The first section acts as a prelude and is

similar in style to Bach's toccatas, with grand flourishes and improvisatory abandon. The middle part is more like a recitative, calling to mind the arias he wrote for the human voice. The third part—the fugue—begins strictly, with a chromatic exposition, followed by a more expansive and free development. As the fugue draws to a close, the composer introduces thick chordal textures as he harmonizes the final statement of the theme.

Georg Philipp Telemann was by far the most prolific of all baroque composers—more than three thousand works can be accurately attributed to him. Highly regarded by his colleagues and the music critics of his time, in 1721 he competed successfully for the position of music director of Hamburg's five largest churches. One of the other competitors was Johann Sebastian Bach. In 1722 both composers vied for the position of Kantor at the Thomaskirche in Leipzig, and once again, Telemann was the committee's first choice. He turned down the offer, however, after using it as collateral to obtain better pay and conditions from the Hamburg city council. The Leipzig position was then offered to Friedrich Graupner, who also turned it down, so that finally the council hired Bach as its third choice.

Telemann's prolific output declined after 1740, as his passion turned to writing music treatises and raising exotic plants. In spite of failing eyesight and other health problems, he continued to compose occasionally, producing music of the highest quality until shortly before his death in 1767.

*Program Notes by Stephen Ackert, Senior Music Program Advisor,
National Gallery of Art.*

Upcoming Concerts at the National Gallery of Art

The 66th American Music Festival
Roger Reynolds, guest artistic director

March 8–22, 2015



National Gallery of Art Sunday Lecture

Intermedial collaboration and production:
Roger Reynolds's FLIGHT Project and Robert Ashley's Operas

March 8, 2015
Sunday, 2:00 pm
West Building Lecture Hall



JACK Quartet

Music by Ashley, Lou, Nancarrow, and Reynolds

March 8, 2015
Sunday, 6:30 pm
West Building, West Garden Court

Works in Progress Lecture

Personal Vision and the Education of
Young Composers in America

March 9, 2015
Monday, 1:00 and 2:00 pm
West Building Lecture Hall



JACK Quartet
with Eric Huebner, pianist

Music by Felder, Feldman, Nielson,
Reynolds, Wolpe, and Zorn

March 11, 2015
Wednesday, 12:10 pm
West Building, West Garden Court



Dust

A film by Robert Ashley

March 11, 2015
Wednesday, 1:10 pm
West Building Lecture Hall

The 66th American Music Festival continues with a
lecture on March 16 and concerts on March 15, 18, and 22.