

Next Week at the National Gallery of Art

Suitland High School String Orchestra
Darrold Hunt, guest conductor

Music by Bach, Grieg,
Mozart, and Walker

Presented in honor of
African American History Month

February 17, 2010
Wednesday, 12:10 pm
West Building Lecture Hall



For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

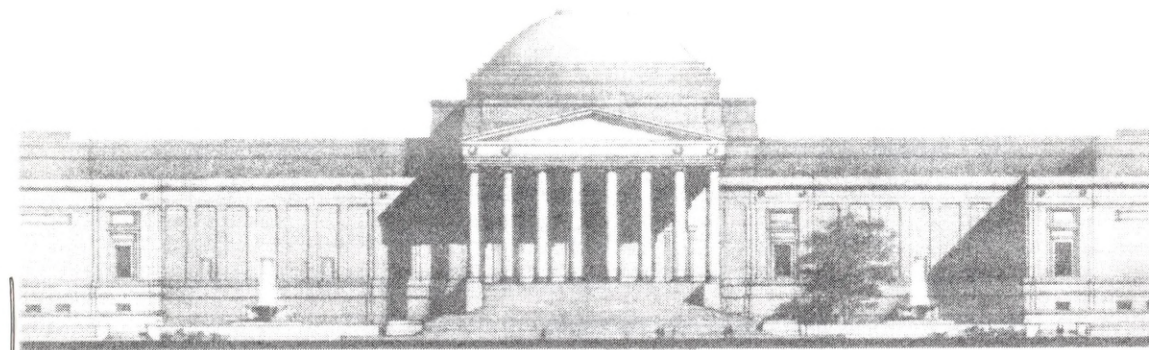
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

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

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

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Landover, MD 20785

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The Sixty-eighth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,768th Concert

Ritz Chamber Players

Terrance Patterson, *artistic director*

Judy Dines, *flute*

Ann Hobson Pilot, *harp*

Kelly Hall-Tompkins, *violin*

Amadi Azikiwe, *viola*

Tahirah Whittington, *cello*

Terrence Wilson, *piano*

Presented in collaboration with
Cultural Programs of the National Academy of Sciences and
The National Academies' African American History Program

February 14, 2010
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Wolfgang Amadeus Mozart (1756–1791)

Flute Quartet in D Major, K. 285

Allegro

Adagio

Rondo

Thomas Jefferson Anderson (b. 1928)

Game Play

Heitor Villa-Lobos (1887–1959)

Assobio a jato (The Jet Whistle) (1950)

Allegro non troppo

Adagio

Vivo

INTERMISSION

Antonin Dvořák

Quartet no. 2 for Piano, Violin, Viola, and Cello in E-flat Major,

op. 87 (1889)

Allegro con fuoco

Lento

Allegro moderato, grazioso

Finale: Allegro, ma non troppo

This concert is sponsored by Cultural Programs of the National Academy of Sciences and the National Academies' African American History Program.

The mission of the office of Cultural Programs of the National Academy of Sciences (CPNAS) is to explore the intersections of art, science, and culture through the presentation of public exhibitions, lectures, and other cultural programs. The National Academy of Sciences (NAS) is a private, nonprofit, self-perpetuating society to which distinguished scholars are elected for their achievements in research, and is dedicated to the furtherance of science and technology and to their use for the general welfare. Upon the authority of the charter granted to it by the Congress in 1863, the NAS has a mandate to advise the federal government on scientific and technical matters.

The Musicians

RITZ CHAMBER PLAYERS

As the first American chamber music ensemble comprised solely of musicians who span the African diaspora, the Ritz Chamber Players bring fresh energy to the classical music genre. Since the ensemble's triumphant sold-out Carnegie Hall debut in 2004, it has performed for the BBC and in the thirty-seventh annual NAACP Image Awards, a program that was televised nationally in the United States. The ensemble's stated goal is to increase the visibility of African American composers and heighten the general public's awareness of the contributions of African Americans to the classical music scene.

TERRANCE PATTERSON

A native of Jacksonville, Florida, clarinetist Terrance Patterson is the artistic director of Ritz Chamber Players. He has performed in Amsterdam, Baltimore, Belgrade, Brussels, London, Los Angeles, Miami, Milan, Moscow, Munich, New York, Paris, Philadelphia, and Washington, D.C., and with the symphony orchestras of Huntsville, Jacksonville, Las Vegas, and Nashville. Other orchestras with which he has collaborated include the Florida West Coast Orchestra and the Sphinx Symphony of Detroit. He attended the Peabody Conservatory of the Johns Hopkins University where he studied with clarinetist Lorin Kitt, principal clarinetist of the National Symphony Orchestra.

JUDY DINES

A native of Washington, D.C., Judy Dines began studying the flute at age six. She won several competitions, including first prize at the National Symphony Young Soloists Competition and first prize at the Temple University Student Soloist Competition. She graduated from Temple University with a bachelor's degree in music performance and was a master's degree candidate at the Peabody Institute. Her principal teachers include Murray Panitz, Kazuo Tokito, Alice Weinreb, and Robert Willoughby. Dines currently plays in the Houston Symphony.

ANN HOBSON PILOT

Ann Hobson Pilot is a graduate of the Cleveland Institute of Music. She became principal harpist of the Boston Symphony Orchestra in 1980, having previously served as assistant principal harpist of the BSO and principal harpist of the Boston Pops. Prior to her time in Boston, she was the principal harpist of the National Symphony Orchestra. Pilot also has had an extensive solo career, performing with many American orchestras as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. She is the recipient of a doctor of fine arts degree from Bridgewater State College. In 1998 and 1999 she was featured in a video documentary sponsored by Boston's Museum of African American History and television station WGBH about her personal musical journey as well as her African journey to find the roots of the harp. Pilot is on the faculties of New England Conservatory, Boston University, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She is a member of the contemporary music ensemble Collage New Music and has also performed with the Boston Symphony Chamber Players and at the Marlboro, Newport, and Sarasota music festivals, among others.

KELLY HALL-TOMPKINS

Kelly Hall-Tompkins enjoys a dynamic career that spans solo, chamber, and orchestral performance. She has appeared in recital in the Dame Myra Hess Series in Chicago; the Peggy and Yale Gordon Trust series in Baltimore; and, through a special grant from the IBM Corporation, concerts at the Peace Center in Greenville, South Carolina. Hall-Tompkins has been a soloist with the Dallas, Greenville, and Monmouth Symphony Orchestras as well as the Atlanta University Orchestra, the Gateways Festival Orchestra, Festival of the Atlantic Orchestra, the Orpheus Chamber Orchestra, and the Philharmonic Orchestra of Uruguay. In 1999 she won auditions held by the New Jersey Symphony Orchestra and was subsequently appointed to the orchestra's first violin section. Hall-Tompkins began her violin studies at age nine. She earned a master's degree from the Manhattan School of Music under the mentorship of Glenn Dicterow, concertmaster of the New York Philharmonic.

AMADI AZIKIWE

Violist Amadi Azikiwe has been heard in recital in major cities throughout the United States, including Baltimore, Boston, Chicago, Cleveland, Houston, New York, and Washington, D.C., where he was invited to play at the United States Supreme Court. In recent seasons, Azikiwe has appeared with the Chamber Music Society of Lincoln Center and at Alice Tully Hall, the American Academy of Arts and Sciences, the Kennedy Center, and the Piccolo Spoleto Festival in Charleston, South Carolina. He was featured in the "Discovery" recital series in La Jolla, California, and as a guest artist at the 1993 International Viola Congress in Evanston, Illinois. He has collaborated with such artists as Felix Galimir, Nobuko Imai, Awadagin Pratt, András Schiff, David Soyer, and Mitsuko Uchida. His performances have been broadcast on National Public Radio's *Performance Today*, *St. Paul Sunday*, and on WNYC in New York. A member of the faculties of the James Madison University and The Indiana University Jacobs School of Music, Azikiwe is also director of program development for the Gateways Music Festival in Winston-Salem, North Carolina.

TAHIRAH WHITTINGTON

A native of Houston, Texas, cellist Tahirah Whittington has performed for audiences in Chile, France, Italy, Japan, Spain, and the United States. She has appeared as soloist with the Ann Arbor Symphony, as a result of winning first prize at the 1999 Sphinx Competition, and with the National Symphony Orchestra. An avid chamber musician, Whittington is a member of the acclaimed Core Ensemble (piano, cello, percussion), which tours with an actor and performs chamber music theater. Whittington received her master of music degree in cello performance from The Juilliard School under the tutelage of Joel Krosnick and her bachelor of music degree at the New England Conservatory as a student of Laurence Lesser.

TERRENCE WILSON

Since his professional debut with the Philadelphia Orchestra, American pianist Terrence Wilson has established a reputation as a gifted young instrumentalist. He has appeared as concerto soloist with the symphony orchestras of Atlanta, Baltimore, Cincinnati, Dallas, Detroit, Houston, and Saint Louis as well as with the Colorado Symphony and the Minnesota Orchestra. He has also made highly acclaimed recital debuts at the 92nd Street Y, the Kennedy Center, and the Louvre Museum. In 1998 Wilson was awarded the Avery Fisher Career Grant and in May 2001 he graduated from the Juilliard School, where he received the Sony ES Award for Musical Excellence and the William Petschek Award.

Program Notes

During his stay in Mannheim early in 1778, Mozart met amateur flutist Willem Britten de Jong, whom he described as “a gentleman of means and a lover of all the sciences.” De Jong had heard of the twenty-one-year-old composer’s extraordinary talent for composition from a mutual friend—Johann Baptist Wendling, the flutist with the Mannheim orchestra—and he commissioned Mozart to write three concertos and at least three quartets with strings for his instrument. Since he was—as always—short of money, Mozart accepted the proposal to help finance the concert tour he was then making through Germany and France in search of a permanent position. The next leg of the journey was to lead from Mannheim to Paris, and the commission for the flute pieces would help to pay the bills.

Although Mozart professed a distaste of writing for solo flute, by the time he left Mannheim he had managed to finish three of the quartets (K. 285, 285a, and 285b) and two of the concertos—the second one is actually a transposition of the *Oboe Concerto in C Major*, K. 314, from the previous year. He settled with De Jong for just less than half of the original fee, and let it go at that. Despite his disparagement of the instrument, Mozart’s compositions for flute occupy one of the most delightful niches of his incomparable musical legacy. Composer and arranger Rudolf Gerber characterized them as combining “the perfect image of the spirit and feeling of the rococo age with German sentiment.”

The *Flute Quartet in D Major* (K. 285) opens with a crystalline sonata-form movement which the flute initiates with the presentation of the dashing principal melody. By the time the music arrives at the second theme—a rising scalar configuration in triplet rhythms—it is clear that Mozart has endowed the flute with concerto-like prominence in this movement. In the central development section, however, it relinquishes its leadership in favor of some more democratic motivic discussion with its companions. The *Adagio*, in the expressive key of B minor, is a nocturnal cantilena for the flute couched upon a delicate cushion of plucked string sonorities. In his biography of the composer, Alfred Einstein wrote that this movement, suffused

with “the sweetest melancholy, [is] perhaps the most beautiful accompanied flute solo that has even been written.” This irresistible quartet closes with a buoyant rondo enlivened by frequent dialogues of the flute and the first violin.

Thomas Jefferson Anderson was born August 17, 1928 in Coatesville, Pennsylvania and received degrees from West Virginia State College, Penn State University, and a Ph.D. in composition from the University of Iowa. He also holds several honorary degrees. After serving as chairman of the department of music at Tufts University for eight years, Anderson was named Austin Fletcher Professor of Music and, in 1990, Austin Fletcher Professor of Music Emeritus.

In program notes for a concert of Anderson’s music honoring the 100th year of Tufts University’s music department, musicologist and composer Mark DeVoto wrote: “T. J. Anderson, as all the world knows him, has spent a long and distinguished career composing music reflecting a global awareness of human experience in the twentieth century, synthesizing Eastern and Western classical traditions with the Black experience in America. His works reveal inspiration from a variety of classical styles ranging from Purcell to Alban Berg, and techniques and forms ranging from the serially rigorous to the freely improvisatory, all arrayed in a stylistic panorama that is wholly his own.”

Game Play for flute, viola, cello, and harp was commissioned by Eleanor Eisenmenger and had its first performance in 2002 at the Saint Francis Auditorium in Santa Fe, New Mexico, at which Ann Hobson Pilot was the harpist. The work is based on children’s game songs and makes reference to musical gestures that feature the instruments in a quartet.

Heitor Villa-Lobos, deemed by many to be Brazil’s greatest composer, had little formal training. He learned the cello from his father and earned a living as a young man playing in popular bands, from which he derived much of his musical background. From his earliest years, Villa-Lobos was enthralled with the indigenous songs and dances of his native land, and he made several trips into the Brazilian interior to study native music and ceremonies. Beginning with his earliest works, written around 1910, his music shows the influence of the melodies, rhythms, and sonorities that he

discovered. He began to compose prolifically, and, though often ridiculed for his daring new style by other Brazilian musicians, he attracted the attention of pianist Artur Rubinstein, who helped him to obtain a Brazilian government grant in 1923. This enabled him to spend several years in Paris, where his international reputation was established. Upon his permanent return to Rio de Janeiro in 1930, Villa-Lobos became an important figure in public musical education, urging the cultivation of Brazilian songs and dances in the schools. He made his first visit to the United States in 1944, and spent the remaining years of his life traveling in America and Europe to conduct and promote his own works and those of other Brazilian composers.

Assobio a jato (The Jet Whistle) for flute and cello, is one of a number of chamber and solo works from Villa-Lobos' later years in which he explores the areas of virtuosity and extended techniques for traditional instruments. The piece is in a classical three-movement form (fast–slow–fast) and exhibits the tuneful influence of Brazilian popular and folk music that was the inspirational and stylistic engine that drove all of Villa-Lobos' output. The work takes its curious title from an effect presented at the very end, when the flutist blows air directly into the instrument to produce a rushing, whistling sound reminiscent of a jet engine. Commercial jet travel was not yet available in the 1950s, when Villa-Lobos was annually making trips to France and the United States. Perhaps this piece is a musical sign of his eager longing for a quicker, more modern way of air transportation.

By the time that Dvořák composed his *Piano Quartet no. 2 in E-flat Major* in 1889, he was nearing the age of fifty and had risen from his humble and nearly impoverished beginnings to become one of the most respected musicians in his native Bohemia and throughout Europe and America. In that same year, he was invited to become professor of composition at the Prague Conservatory; his opera *The Jacobin* enjoyed great success at its premiere in Prague; an orchestral concert he conducted in Dresden received splendid acclaim; Emperor Franz Josef of Austria awarded him the distinguished Iron Cross; and he received an honorary doctorate from Cambridge University. Dvořák composed his *Second Piano Quartet* at his country home in Vysoká during the summer of 1889, in a brief interval between receiving

the last two aforementioned honors. Just two months later, his boundlessly lyrical *Symphony no. 8* was also completed.

The quartet's first movement follows a freely conceived sonata form. To launch the work, the unison strings present the bold main theme, which immediately elicits a capricious response from the piano. Following a grand restatement of the opening theme and a transition based on a jaunty rhythmic motive, the viola introduces the arching subsidiary subject. The development is announced by a recall of the theme that began the movement. A varied recapitulation of the earlier materials rounds out the movement. The *Lento* is unusual in its structure, consisting of five distinct thematic entities played twice. The cello presents the first melody, a peaceful, lyrical phrase. The delicate second motive, given in a leisurely, unruffled manner by the violin, creates an even more beatific mood. A sense of agitation is injected into the music by the animated third theme, entrusted to the piano, and it rises to a peak of intensity with the stormy fourth strain, which is played by the entire ensemble. Calm is restored by the piano's closing melody. This thematic succession is repeated with only minor changes before the movement is brought to a quiet and touching end. The third movement, the scherzo, contrasts waltz-like outer sections with a central trio reminiscent of a fiery Middle Eastern dance. The *Finale*, like the opening *Allegro*, follows a fully realized sonata form in which an energetic main theme (which stubbornly maintains its unsettled minor tonality for much of the movement) is contrasted with a lyrically inspired second subject, first allotted to the cello. A rousing coda of almost symphonic breadth closes this handsome work of Dvořák's maturity.

Program notes by Dr. Richard E. Rodda. Used by permission.