

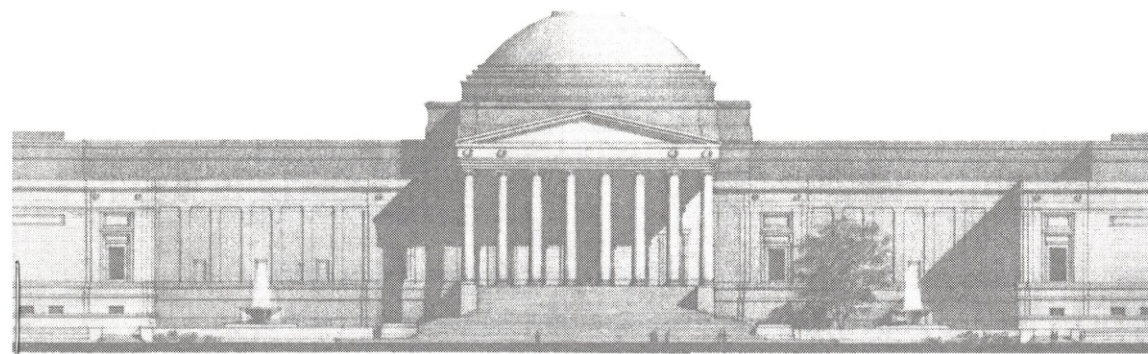
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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



The Sixty-ninth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,836th Concert

Inscape Chamber Music Project

Sarah D'Angelo, violin
Evan R. Solomon, clarinet
Diana Flesner, cello
Danielle DeSwert Hahn, piano

April 3, 2011
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Olivier Messiaen (1908–1992)

Quatuor pour la fin du temps (Quartet for the End of Time) (1941)

Liturgie de cristal

(Crystal Liturgy)

Vocalise, pour l'Ange qui annonce la fin du temps

(Vocalise, for the Angel Who Announces the End of Time)

Abîme des oiseaux

(Abyss of the Birds)

Intermède

(Interlude)

Louange à l'éternité de Jésus

(Praise to the Eternity of Jesus)

Danse de la fureur, pour les sept trompettes

(Dance of Fury for the Seven Trumpets)

Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du temps

(Tangles of Rainbows for the Angel Who Announces the
End of Time)

Louange à l'immortalité de Jésus

(Praise to the Immortality of Jesus)

The Musicians

INSCAPE CHAMBER MUSIC PROJECT

Founded in 2004 by artistic director Richard Scerbo, the Inscape Chamber Music Project aims to engage audiences, explore both standard and non-standard works in a compelling way, and navigate the vast repertoire of chamber music. Inscape's continuing commitment to performing new works by emerging American composers has resulted in recent world premieres by Justin Boyer, Joseph Hallman, and Nathan Lincoln-DeCusatis. Members of Inscape regularly perform with the Philadelphia Orchestra; the Delaware, National, Richmond, and Virginia symphony orchestras; the Washington Opera Orchestra; and the bands of the United States Armed Forces.

Currently the ensemble-in-residence at The Episcopal Church of the Redeemer in Bethesda, Maryland, Inscape also performs at the Robert E. Parilla Performing Arts Center in Rockville, Maryland.

SARAH D'ANGELO

A graduate of the Peabody Institute of the Johns Hopkins University, violinist Sarah D'Angelo also studied at the University of Maryland in College Park, where her courses included Suzuki pedagogy. Her principal teachers include Yong Ku Ahn, Ronda Cole, and Herbert Greenberg as well as Violaine Melançon, founding violinist of the Peabody Trio. D'Angelo has appeared in concert at the Arts Club of Washington, the Mansion at Strathmore, the National Gallery of Art, and the Washington National Cathedral, and has performed with the Baltimore Opera Company, the Maryland Symphony Orchestra, and the Maryland Philharmonic Orchestra. She teaches violin at the Norwood School in Bethesda, Maryland.

EVAN R. SOLOMON

A founding member of Inscape, clarinetist and bass clarinetist Evan R. Solomon currently serves as its executive director. He has appeared with the Eclipse Chamber Orchestra, the Kennedy Center Opera House Orchestra, the National Symphony Orchestra, and Washington Concert Opera. He has also performed as bass clarinetist with the Delaware Symphony Orchestra and principal clarinetist of Opera on the James in Lynchburg, Virginia. Conductors with whom he has worked include Valery Gergiev, Eri Klas, Leonard Slatkin, and Michael Stern. An active recitalist, Solomon has been heard at the Kennedy Center, Montgomery College, and the Smithsonian Institution. Solo and chamber works for the clarinet have been composed for him by Justin Boyer, Joe Hallman, John McGinn, Altin Volaj, and sixteen other composers. A faculty member at Montgomery College, Solomon holds bachelor and master of music degrees from the Peabody Conservatory of Music and the University of Maryland, respectively.

DIANA FLESNER

Cellist Diana Flesner received her doctor of musical arts degree from the University of Illinois, where she was a full scholarship member of the graduate string quartet. She earned her master of music degree from the San Francisco Conservatory of Music, and a bachelor of arts from Middlebury College, with a double major in music and Russian language and literature. Her principal teachers include Dieuwke Davydov, Jean-Michel Fonteneau, Bonnie Hampton, and Brandon Vamos. Currently a member of the West Shore Piano Trio, Flesner was formerly the cellist of the Cervantes String Quartet and principal cellist of the University of Illinois Symphony Orchestra. She has appeared as guest musician with Baroque Artists of Champaign-Urbana, The Prairie Ensemble, Opera Illinois, and the Annapolis, Champaign-Urbana, Fairfax, Illinois, and Peoria symphony orchestras. A faculty member at the International School of Music in Bethesda, Maryland, she has participated in the Manchester Music Festival and the quartet program at Bucknell University in addition to playing in master classes and coaching with members of the Juilliard, Kocian, Kronos, Miró, Miami, Pacifica, Tákacs, and Tokyo string quartets.

DANIELLE DESWERT HAHN

Born in Brussels, Belgium, pianist Danielle DeSwert Hahn has worked as a freelance pianist and coach for eight years in Washington and is currently the principal pianist of Inscape. As an opera répétiteur, she has worked with the Ash Lawn Highland Opera Festival, Chautauqua Opera, Indianapolis Opera, Kentucky Opera, New York Opera Society, Portland (Oregon) Opera, Sarasota Opera, and Washington National Opera, as well as San Francisco Opera's Western Opera Theater. From 2004–2006 she was the principal répétiteur with the Baltimore Opera Company and Washington Concert Opera. In 2003 she was the principal répétiteur for the world premiere of Thea Musgrave's opera *Pontalba*, presented by the New Orleans Opera Association.

Hahn regularly performs in chamber music and voice recitals, partnering with members of the Kennedy Center Opera Orchestra and the National Symphony Orchestra as well as the National Gallery of Art Piano Trio. In addition to performances at the Arts Club of Washington, the Kennedy Center, the Mexican Institute of Culture, the National Gallery of Art, the residence of the Belgian Ambassador, the Russian Embassy, and the White House, she has also performed in the *An die Musik* series in Baltimore and at the Jewish Community Center of Greater Washington in Rockville, Maryland. Since spring 2006 Hahn has held the position of music program specialist at the National Gallery of Art. She 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.

Program Notes

One of the great stories of twentieth-century music, Olivier Messiaen's account of the composition and premiere performance of *Quartet for the End of Time* has become a cherished myth:

Conceived and composed during my captivity, the *Quartet for the End of Time* was premiered in Stalag VIII-A on 15 January, 1941. It took place in Görlitz, in Silesia, in a dreadful cold. The stalag was buried in snow. We were 30,000 prisoners (French for the most part, with a few Poles and Belgians). The four musicians played on broken instruments: Etienne Pasquier's cello had only 3 strings; the keys of my upright piano remained lowered when depressed. . . . It's on this piano, with my three fellow musicians, dressed in the oddest way—I wearing a bottle-green suit of a Czech soldier, completely tattered, and wooden clogs large enough for the blood to circulate despite the snow underfoot—that I played my *Quartet for the End of Time*, before an audience of 5,000 people. The most diverse classes of society were mingled: farmers, factory workers, intellectuals, professional servicemen, doctors, priests. Never before have I been listened to with such attention and understanding.

In her book *For the End of Time: The Story of the Messiaen Quartet*, clarinetist Rebecca Rischin dispels several of the long-accepted myths concerning that remarkable event, asserting that Messiaen's embellished version was simplified or exaggerated to make it easier to deal with in later interviews. Though the conditions must certainly have been trying, the instruments (while inferior) were, according to Rischin, quite up to the task—the cello, for example, had its four strings. The crowd was probably closer to 300 than the 5,000 that Messiaen claimed. The effort of composing and rehearsing this masterpiece could not have been endured without the collaboration of the other musicians, prisoners, and guards at the camp. Though legend has it that Messiaen just happened to meet the other three musicians after his arrival there, he had, in fact, previously met the clarinetist and the cellist, Henri Akoka and Etienne Pasquier, and was familiar with both men's work.

Not long after they found each other at the stalag, they also discovered violinist Jean Le Boulaire, and a viable instrumentation for a quartet—violin, clarinet, cello, and piano—was complete. As Akoka was the only one of the four who actually had his instrument with him, it was necessary to procure instruments for the other three.

Karl-Albert Brüll, an anti-Nazi German guard at Stalag VIII-A, helped many of the prisoners in the camp, including many of the Jews who had been interned there. He was of particular help to Messiaen, bringing him pencils, erasers, manuscript paper, and other supplies. It was to him that the other musicians attributed the acquisition of their instruments. By the time Messiaen arrived at the camp, he was already famous throughout Europe as a composer, and the guards and prisoners were a bit star-struck. Once instruments had been brought to the camp, the guards organized a regular concert series, which took place on Sunday evenings. It was on one of those Sunday evenings in January 1941 that the premiere of the *Quartet* took place.

Messiaen, a deeply religious Catholic, found inspiration in the following passage in chapter ten of the *Book of Revelation*: “And I saw another mighty angel coming down from heaven, wrapped in a cloud, with a rainbow on his head; his face was like the sun, and his legs like pillars of fire . . . saying: ‘There will be no more Time; but in the days when the seventh angel is to blow his trumpet, the mystery of God will be fulfilled.’” Despite the parallels between the angel’s forecast of doom and what took place in Europe between 1939 and 1941, Messiaen denied that the apocalyptic allusions in the *Quartet* bore any relation to current events. An avid ornithologist, he also found inspiration in bird calls; at several points in the quartet, he chose to imitate the sounds of various birds as ethereal symbols. The following notes about the movements are from the composer’s preface:

This *Quartet* comprises eight movements. Why? Seven is the perfect number, the Creation in six days is sanctified by the divine Sabbath; the seventh day of this repose extends into eternity and becomes the eighth day of eternal light, of unalterable peace.

1. *Crystal Liturgy*: Between three and four o’clock in the morning, the birds awaken; a solo blackbird or nightingale improvises, surrounded by dustwhirls of sound, by a halo of harmonics lost high up in the trees. Transpose this onto a religious plane: you have the harmonious silence of heaven.

2. *Vocalise for the Angel Who Announces the End of Time*: The first and third sections (both very brief) evoke the power of this mighty angel, crowned with a rainbow and clothed in a cloud, who places one foot on the sea and the other on the land. The “middle” (second section) evokes the impalpable harmonies of heaven. In the piano, gentle cascades of blue-orange chords encircle with their distant carillon the plainchant-like song of the violin and cello.

3. *Abyss of the Birds*: Unaccompanied clarinet. The abyss is Time, with its dreariness and gloom. The birds are the opposite of Time; they represent our longing for light, for stars, for rainbows, and for jubilant song!

4. *Interlude*: Scherzo, in a more outgoing character than the other movements, yet related to them nevertheless by melodic “recalls.”

5. *Praise to the Eternity of Jesus*: Here, Jesus is considered the Word of God. A long phrase in the cello, inexorably slow, glorifies, with adoration and reverence, the eternity of this mighty yet gentle Word, “of which the ages never tire.” The melody unfolds majestically, as if from a regal yet soft-colored horizon. “In the beginning was the Word, and the Word was with God, and the Word was God.”

6. *Dance of Fury for the Seven Trumpets*: Rhythmically, the most characteristic movement of this series. The four instruments in unison create the effect of gongs and trumpets (the first six trumpets of the Apocalypse followed by various calamities, [then] the trumpet of the seventh angel, announcing the fulfillment of the mystery of God) . . . Music of stone, tremendous ringing granite; perpetual motion of steel, of enormous blocks of purple fury, of frozen intoxication. Listen, above all, to the terrifying fortissimo of the theme in augmentation and register alteration toward the end of the movement.

7. *Tangles of Rainbows for the Angel Who Announces the End of Time*: Certain passages here recall the second movement. The Angel appears, full of might, and in particular the rainbow that crowns him (the rainbow, symbol of peace, of wisdom, and of every luminous sound and vibration). In my dreams, I hear and see classified chords and melodies, common colors and forms; then, after this transitory stage, I pass into unreality and lose myself in rapture to a whirling, gyrating fusion of superhuman sound and color. These swords of fire, these pools of blue-orange lava, these shooting stars: this is the tangled skein, these are the rainbows!

8. *Praise to the Immortality of Jesus*: Long solo for violin, the counterpart to the cello solo in the fifth movement. Why this second eulogy? It addresses more specifically the second aspect of Jesus: Jesus the Man, the Word made flesh, immortally resurrected, to impart to us his life. This movement is pure love. The progressive ascent toward the extremely high register represents the ascension of man toward his Lord, of the son of God toward his Father, of deified Man toward Paradise.

Program notes by Danielle DeSwert Hahn

Next week at the National Gallery of Art

Venice Baroque Orchestra

Music by Vivaldi
and other composers

Presented in honor of
Venice: Canaletto and His Rivals

April 10, 2011
Sunday Evening, 6:30 pm
West Building, West Garden Court