

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.

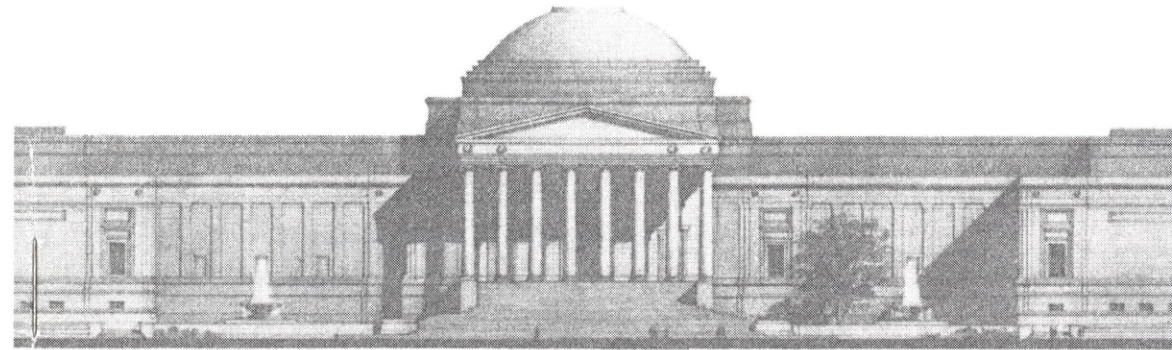
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

National Gallery of Art
2,958th Concert

Cyrus Forough, violinist
Michael Lipman, cellist
Sung-Im Kim, pianist

September 22, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Reza Vali (b. 1952)

Calligraphy No. 5 for violin solo

Vali

Three Romantic Songs for violin and piano

Moderato

Adagio

Tango Johannes

United States Premiere Performance

Vali

Khojasteh: (Calligraphy No. 10) for violin and cello

World Premiere Performance

INTERMISSION

Franz Schubert (1797–1828)

Piano Trio in B-flat Major, op. 99 (D. 898)

Allegro moderato

Andante un poco mosso

Scherzo: Allegro

Rondo: Allegro vivace

The Musicians

CYRUS FOROUGH

A laureate of the Tchaikovsky International Violin Competition, Cyrus Forough has performed in recitals and with orchestras throughout four continents, including broadcasts on radio and television and command performances for international dignitaries. A prominent representative of the Franco-Belgian school of violin playing, Forough studied with Arthur Grumiaux, David Oistrakh, and Josef Gingold. A frequent guest artist at festivals in Belgium, Bulgaria, Canada, the Czech Republic, France, Germany, Poland, Romania, and the United States and a professor of music at Carnegie Mellon University in Pittsburgh, he has taught as an artist faculty member of the Music Institute of Chicago's Academy for Gifted Students and was a visiting professor at the Eastman School of Music in 2009 and 2010. Among his current and former pupils are a presidential scholar and many prizewinners of national and international competitions.

MICHAEL LIPMAN

Widely recognized and respected for his versatility as a soloist, recitalist, chamber musician, and teacher, cellist Michael Lipman is a member of the Pittsburgh Symphony Orchestra. He has appeared as a soloist with that orchestra as well as with the Pittsburgh Symphony Chamber Orchestra. His performances with the Pittsburgh Chamber Music Project and his Pittsburgh recital debut—as winner of the Pittsburgh Y Music Society's Passamaneck Award—received critical acclaim. An alumnus of Alexander Schneider's New York String Orchestra and Cleveland Chamber Music Seminar, Lipman has performed at the Blossom and Grand Tetons music festivals as well as the Aspen Music Festival, where he won the Aspen Concerto Competition and served as principal cellist of the Aspen Chamber Symphony. With the Dalihapa Ensemble, of which he is a cofounder, Lipman is frequently involved in the introduction of new music to the public. A graduate of the Eastman School of Music, he has taught and coached at Chatham, Carnegie Mellon, and Duquesne universities, as well as California University of Pennsylvania.

SUNG-IM KIM

Born in 1971 in Seoul, South Korea, Sung-Im Kim started “playing” the piano at age seven, using a keyboard she had drawn in a sketchbook. Two years later, she won first prize at a Korean national piano competition. By age sixteen, she had performed as a soloist with the Seoul National Philharmonic Orchestra, and went on to win first prize in the prestigious Eum Ak Chun Chu, Joong-Ang, and Seventh Haverhill Sinfonia Soloist competitions. A graduate of Kyung-Won University in Seongnam, South Korea, and the Royal Academy of Music in London, Kim has recorded for BBC Radio. Recent collaborations include chamber music projects with Ray Chen at Saint Vincent College in Latrobe, Pennsylvania; Cyrus Forough at Carnegie Mellon University; the Pittsburgh Concert Society; and the Freya String Quartet. Kim is a staff pianist and teacher in the Preparatory School at Carnegie Mellon University.

Program Notes

Tonight's program begins with three pieces by Persian-born composer Reza Vali, a member of the music faculty at Carnegie-Mellon University for the past twenty-five years. The recipient of commissions from the Arizona Friends of Chamber Music, Boston Modern Orchestra Project, Kronos Quartet, Pittsburgh New Music Ensemble, Pittsburgh Symphony Orchestra, and Seattle Chamber Players, his orchestral music has been performed by the Baltimore and Memphis symphony orchestras and Orchestra 2001. Born in Ghazvin, Iran, Vali began his music studies at the Conservatory of Music in Tehran. In 1972 he went to Austria to study music education and composition at the Academy of Music in Vienna. After graduation, he moved to the United States and continued his studies at the University of Pittsburgh, receiving his PhD in music theory and composition in 1985.

The two works identified by their titles as parts of Vali's *Calligraphy* series take their inspiration from the eponymous art form, cultivated by the Persians since about 600 BCE. The script that is most often used in contemporary calligraphy—*Nasta'liq*—has been predominant since it was developed by Mir Ali Tabrizi in the fifteenth century. The musical material of *Calligraphy No. 5* is derived from Persian traditional music, which has also remained largely unchanged since the fifteenth century. The modal characteristics of the piece as well as the tuning, rhythm, and form relate to the Persian modal system, or *Dástgâh*. From the several modes available in that system the composer chose one of the oldest, *Dástgâh of Návâ*, for *Calligraphy No. 5*. *Návâ* (pronounced nahVoh) calls for a scale of pitches that might be spelled D, Ep, F, G, A, B-flat, C, D. ("Ep" refers to a pitch that is a quarter-tone higher than E-flat.) The mode consists of two interlocking groups of four notes (tetrachords). In their descending order, the notes are G, F, Ep, D, while the ascending series is G, A, B-flat, C. The two tetrachords are elaborated throughout the piece as they undergo permutations and expansions.

Dedicated to the composer's wife, Nan, Vali's *Three Romantic Songs* is an homage to Johannes Brahms (1833–1897), a favorite composer of both husband

and wife. The third song, titled "Tango Johannes," contains a "limping" tango (in 7/8 instead of 8/8), a musical image of what might have happened if Brahms had tried to dance the tango with Clara Schumann. Completed in 2010, *Khojasteh (Calligraphy No. 10)* was written for and is dedicated to Cyrus Forough. Like *Calligraphy No. 5*, the work is entirely derived from Persian traditional music, and the tuning, rhythm, form, and polyphonic constructions (imitation, inversion, and retrogradation) relate to the Persian modal system. Each Persian mode contains a number of subsections (*gusheh*), each of which has in turn a special character defined by its rhythm, tempo, and dynamics. The Persian word *khojasteh* (majestic) is also the name of a *gusheh* in the *Dástgâh of Návâ*, which functions as the modal context for this work, as it does for *Calligraphy No. 5*.

Franz Schubert's *Piano Trio in B-flat Major*, op. 99 (D. 898) was completed less than a year before his death in 1828. Like many European intellectuals of his time, the composer read and recited poetry on a daily basis. The strong presence of poetry in Schubert's life, whether he was writing songs or instrumental works, is a crucial but often overlooked aspect of his work as a composer.

German-speaking philosophers and theologians in the early nineteenth century were fascinated with world views that focused on man's ascent to a higher and better existence. Georg Friedrich Wilhelm Hegel (1770–1831) described the ascent as a passage through the tension between opposites—such as good and evil or fortune and misfortune—to a synthesis. Schubert dealt with this ascent in his operas and his instrumental works, where he also took on the synthesis through a wedding of musical opposites.

In the *B-flat Major Piano Trio*, one of his last great masterworks, Schubert revels in the Rosicrucian mystery of the transfiguration of a lower world through union with a higher and better one. The contours of the music (changes in tempo, key, dynamics, and texture) follow the order of ideas in the following poems:

First Movement: *Todesmusik* by Franz Schober
(previously set by Schubert as a Lied in 1822)

At the sacred hour of death, when I leave this earth and in pain
fight my last battle,

Holy spirits, bless me a final time with your peaceful melodies.

Ease the pain in my heart. Free my spirit, sweep it aloft; carry it
into eternal light!

Then will the harmonies of heaven envelop me; my chains will
fall away. I will see my life transfigured before me, every star,
every flower!

Then my anguish will be illuminated by joy as I see all things
transfigured and surrender my life in joy!

Second Movement: *Im Frühling* by Ernst Schulze
(set as a Lied in March 1826)

Quietly I sit on the side of the hill; the sky is so blue,

A breeze plays in the valley where in the early spring I was
so happy.

We walked side by side, so much in love, so close!

And out of that dark stream I saw reflected the beauty of heaven,
bright and blue; and in that heaven I saw her!

Spring graces all the flowers, but they are not all the same;

I pick flowers only where she did. Everything is the same today,
the flowers, the sun, and the magical reflection there in the stream.

But things change. Happiness gives way to conflict, and love's
happiness disappears. Then only the love remains... the love
and... the pain!

If I were a bird here in the meadow, I would sing my song of
love all summer long.

Third Movement: *Die Nacht der Liebe* by Johann Nepomuk
von Kalchenburg
(set as a Lied in 1815)

Love triumphs everywhere! Every bush, every flower is sealed
by love!

Love fills, warms, renews everything! Everything lives by love!

Die Sternenwelten by Johann Georg Fellingner
(set as a Lied in 1815)

Above the clouds is the world of space; blessed by the radiant
sun, each star in ordered course.

The stars are a numberless army, illuminating far and wide,

Celebrating the glory of God.

Fourth Movement: *Skolie* by Johann Ludwig Ferdinand
von Deinhardstein
(set as a Lied in 1815)

In the warmth of May, rejoice in life... quickly, before it goes!

If the heart grieves, wine or a friendship can help.

Joy kisses suddenly; but when death approaches it disappears.

So must we tremble in fear?

Find life in a girl's sweet lips!

If you love life, laugh at death!

Mein Gruss an den Mai by Johann Ludwig Ferdinand
von Deinhardstein
(Set as a Lied in 1815)

Oh May, with your flowers, your spring, your ocean of joys...
I greet you!

Amid the glories of creation I welcome you!

Your breath enlivens the air, transfiguring mountains and valleys.

Fragrant breezes caress us in the radiance of the bright blue day!

Program notes on the Vali works by Reza Vali; notes on Schubert by M. Frank Ruppert, author of Franz Schubert and the Mysterium Magnum (Rosedog Books, Pittsburgh, Pennsylvania)

Upcoming Concerts at the National Gallery of Art

**National Gallery of Art
New Music Ensemble**

Music by Antosca, Simpson,
and other composers

September 29, 2013
Sunday, 6:30 pm
East Building Auditorium



Caceres/Ramos-Santana Duo

“Puerto Rico in 176 Keys”
Music for two pianos four hands

Presented in honor of
Hispanic Heritage Month

October 6, 2013
Sunday, 6:30 pm
West Building, West Building Court