

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.

COVER: Jacques Callot, *The Guitar Player*, c. 1622, etching and engraving, National Gallery of Art, Washington, Rosenwald Collection



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

National Gallery of Art
2,968th Concert

**Mak Grgić and Nejc Kuhar, guitarists
with Jay Campbell, cellist**

November 24, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Johann Sebastian Bach (1685–1750)

Chaconne from *Partita no. 2 in D Minor* (c. 1720)

Mak Grgić, guitar

Nina Šenk (b. 1982)

...entourer II... (2013)

Mak Grgić, guitar, and Jay Campbell, cello

World premiere performance

Bach

Air from *Suite no. 3 in D Major*, BWV 1068 (c. 1720)

Mak Grgić

Nejc Kuhar (b. 1987)

Niagara Falls with Water (2009)

Mak Grgić and Nejc Kuhar, guitars

INTERMISSION

Kuhar

Carpe GuiCell (2013)

Mak Grgić and Jay Campbell

Bach

Sonata in G Minor, BWV 1001 (1720)

Adagio

Fuga

Siciliano

Presto

Mak Grgić

Bach

Concerto for Organ in C Major, BWV 595 (c. 1713)

Arranged for two guitars and cello by Ante Čagalj

The Musicians

MAK GRGIĆ

A busy concert performer with successful appearances in California, Colorado, Oregon, and Texas as well as in his native Slovenia, Mak Grgić makes his second appearance at the National Gallery of Art in this evening's concert. Reviewing his first Gallery concert, Stephen Brookes of the *Washington Post* praised Grgić as "a lyrical insightful player," offering "a superb, finely detailed reading that showed [him] a guitarist to keep an eye on."

First-prize winner at the 2011 Guitar Competition Luigi Mozzani in Italy and the 2012 Pacific Guitar Festival and Competition in California, Grgić previously earned top honors at the Andrés Segovia International Competition for young guitarists; Forum Gitarre Wien International Competition; International Guitar Competition in Arrenzano, Italy; and European Classical Guitar Competition "Enrico Mercatali" in Italy.

Born in 1987 in Ljubljana, Slovenia, Grgić follows a distinguished line of guitarists from the Croatian school of guitar playing. In Zagreb he studied with Ante Čagalj at the Elly Bašić Conservatory of Music. Grgić went on to study at the Universität für Musik und darstellende Kunst in Vienna, under the tutelage of Alvaro Pierri. As a student of William Kanengiser, he earned a master of music degree from the University of Southern California's Thornton School of Music, where he is continuing his studies toward a doctorate of music. Appearing at the National Gallery of Art by arrangement with Serious Music Media, www.seriousmusicmedia.com, Mak Grgić extends special thanks to the Embassy of the Republic of Slovenia in Washington, DC and the Ministries of Culture and Foreign Affairs of the Republic of Slovenia for assistance in support of tonight's concert.

NEJC KUCHAR

Slovenian guitarist and composer Nejc Kuhar began his guitar studies in his native country under the guidance of Anton Črnugelj and continued them in Vienna, where he studied guitar and composition under the tutelage of Alvar Pierri and Reiner Bischof, respectively. Kuhar's compositions have

received critical acclaim from the North Rhine-Westphalian newspaper *Iserlohner Kreisanzeiger*, noting that his music "can be easily compared with the works of great masters." Published by Italy's Berben Edizioni Musicali and Canada's Les Productions d'OZ, Kuhar writes primarily for the guitar, but also has works for other solo instruments and chamber ensembles. Recently awarded Klagenfurt, Germany's Gustav Mahler Competition Prize, he performs regularly with Mak Grgić as the Prokofiev Guitar Duo. Possessed of a wide repertoire, from Baroque music to brand new compositions, Kuhar dedicates his career to bringing intimacy, emotion, and beauty to classical music for the guitar.

JAY CAMPBELL

With a diverse spectrum of repertoire and eclectic musical interests, cellist Jay Campbell has been heard on television and radio broadcasts and in concert halls around the world, including New York's Alice Tully, Avery Fisher, and Carnegie halls; Colorado's Aspen Music Festival; and Lucerne, Switzerland's Kultur und Kongresszentrum. In addition to this National Gallery concert, his current season includes appearances at Carnegie Hall, the University of Illinois' Krannert Center, the University of California Davis' Mondavi Center, and the Heidelberg Festival.

A graduate of the Crowden School in Berkeley, California, where he studied with Fred Sherry, and a first-prize winner in the 2012 Concert Artist Guild auditions, Campbell has received awards from the BMI and ASCAP foundations. Having worked with conductors Pierre Boulez, Jeffrey Milarsky, and Michael Morgan, he played his New York Philharmonic debut in the 2012–2013 season, performing music by Tan Dun. In addition to Boulez, Campbell has collaborated with John Adams, Elliott Carter, and Magnus Lindberg. Among the nearly one hundred works Campbell has premiered to date are guitar concertos by Chris Rogerson and David Lang. As guest chamber musician, he has added the sound of the guitar to chamber ensembles that include members of the Arditti and Afiara string quartets, Da Capo Chamber Players, International Contemporary Ensemble, Einstürzende Neubauten, Ensemble InterContemporain, and Radiohead.

Program Notes

Johann Sebastian Bach wrote effectively for the lute in several of his choral works, giving that instrument a moment of special importance in his *Saint John Passion*, during the bass aria that tells of Jesus' ascent to heaven. In an early version of the *Saint Matthew Passion*, the aria *Komm süßes Kreuz* has an expertly written lute part, but the lute was supplanted by the viola da gamba in the later version. Whenever he needed an evocation of the angelic, Bach employed a historic archetype, established by neo-Platonic writings and Renaissance paintings—angels are shown in many Renaissance paintings and drawings playing on plucked string instruments, identified earlier by Plato as the highest order of instrumental music. But the works that were identified by Bach's son Carl Philipp Emanuel and later compilers of his works as written for solo lute (three suites—BWV 995, 997, and 999—and the *Prelude, Fugue, and Allegro in E-flat Major*, BWV 998) were probably not actually intended for that instrument. They resemble in style Bach's earlier keyboard suites, and were most likely conceived at and for the clavichord or the harpsichord.

During the period when the guitar came to supplant the lute (in the late eighteenth and early nineteenth centuries), guitarists not only adapted the four supposed solo lute works for their instrument, but also transcribed Bach's partitas and sonatas for solo violin as they enlarged their repertoire. The great guitarist Andrés Segovia (1893–1987) brought these works to the concert stage with spectacular skill, confirming their place as concert repertoire for the guitar. Even as Bach had already proven in his own lifetime, many of his works lend themselves to effective rendition on instruments other than the one for which they were originally intended.

About ...*entourer II*..., Nina Šenk writes: "In 2011 I received a commission from Mak Grgić and the Jack String Quartet to write a piece for them. The result was ...*entourer* ... for guitar and string quartet. Both the first version of the piece and the newly completed second version, ...*entourer II*..., are based on the idea of an ongoing game among the musicians for attention and

domination. In the first version, I focus on the balance and tension between an individual (represented by the guitar) and his or her environment (represented by the string quartet). In the second version, which I wrote for just two players—Mak Grgić and Jay Campbell—the fight is between two individuals."

A graduate of the Music Academy in Ljubljana, Slovenia, where she studied composition under Pavel Mihelčič, Nina Šenk continued her post-diploma studies in Dresden, Germany, under the mentorship of Lothar Voigtländer. In 2008 she obtained her master's degree in the class of the noted German composer Matthias Pintscher at the University of Music and Performing Arts in Munich. Among the many awards Šenk has garnered are the 2004 European award for the best composition at the Young Euro Classic festival (for her Concerto for Violin and Orchestra), the Academy of Music Prešeren award, and first prize at the 2008 Weimar Spring Festival for Contemporary Music for her composition *Movimento fluido*.

The final work on tonight's program may be regarded as a transcription of a transcription, since J. S. Bach's *Concerto for Organ*, BWV 595, is itself an adaptation of a violin concerto (op. 4, no. 1 in G Major) by Prince Johann Ernst of Saxe-Weimar (1696–1715). While he was in the employ of the ducal court of Weimar (1708–1717), Bach came into contact with Prince Johann Ernst, eleven years his junior. A half brother of Duke Ernst August (who was Bach's employer), the young man was so passionate about music that he undertook intensive study under Bach's cousin, Johann Gottfried Walther (1684–1748), who was also working in Weimar at that time. During his short life (he died as a result of an unknown illness when he was eighteen years old) Johann Ernst wrote four concertos, all of which were eventually reworked or transcribed by Bach and Walther—kind gestures on the part of master composers toward a seriously ill member of their employer's family. The original violin concerto by the prince has three movements, but Bach chose to transcribe only the first movement for the organ—hence the one-movement format of the work that closes this evening's concert.

Program notes by Stephen Ackert, head, music department, National Gallery of Art