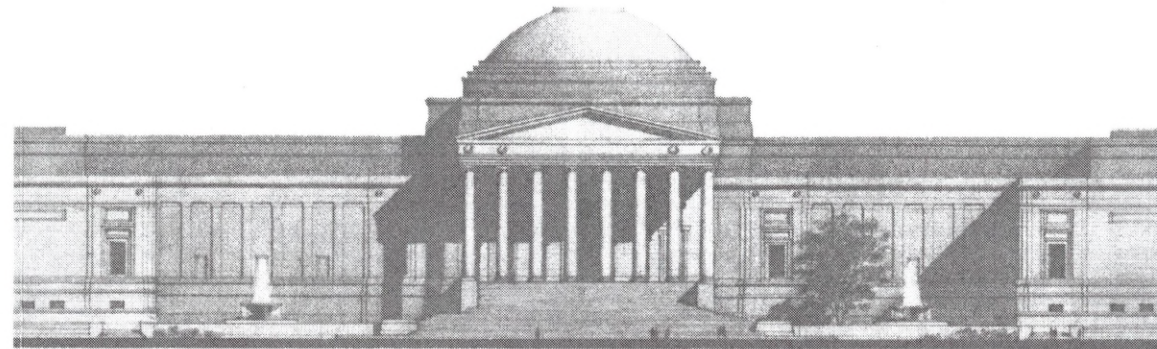


The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

www.nga.gov

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

National Gallery of Art
3,002nd Concert

**National Gallery of Art Chamber Players
with Rosa Lamoreaux, soprano**

Presented in collaboration with the
Delegation of the European Union
to the United States

May 28, 2014
Wednesday, 12:10 pm
West Building, West Garden Court

Admission free

Program

Steven Joseph Psaila (Maltese, b. 1984)

The Forsaken

Nejc Kuhar (Slovenian, b. 1987)

Quintet no. 2 (2014)

World premiere performance

Jes Grixti (Maltese, b. 1969)

Sospiro (2014)

World premiere performance

Miloš Štědroň (Czech, b. 1942)

Rock for 22 Strings (2012)

World premiere performance

Rock

Barock

Rock-Ballade

Jazzrock

Ventzislav Dikov (Bulgarian, b. 1979)

Movement for Cello and Piano

This afternoon's concert is the culmination of a month-long collaboration among the National Gallery of Art, the Delegation of the European Union to the United States, and numerous other concert presenters in the Washington, DC area, celebrating May as the "European Month of Culture." In this, the last of six such concerts at the Gallery, the National Gallery of Art Chamber Players perform music by composers from Bulgaria, the Czech Republic, Malta, and Slovenia. Notes on the composers and their works may be found in the enclosed insert to the program.

The Musicians

NATIONAL GALLERY OF ART CHAMBER PLAYERS

Consisting primarily of small ensembles from within the National Gallery of Art Orchestra, members of the National Gallery of Art Chamber Players have provided appropriate chamber music in conjunction with a number of recent Gallery exhibitions, including music by nineteenth-century French and Belgian composers in honor of *The Darker Side of Light: Arts of Privacy, 1850–1900* (2009); Renaissance Spanish music in honor of *The Art of Power: Royal Armor and Portraits from Imperial Spain* (2009); Music by Gershwin, Joplin, and Milhaud in honor of *From Impressionism to Modernism: The Chester Dale Collection* (2011); and music for silent films from Catalonia in honor of *Joan Miró: The Ladder of Escape* (2012). Joined on this occasion by soprano Rosa Lamoreaux, artistic director of the National Gallery of Art Vocal Ensemble, chamber players participating in this afternoon's concert are:

Teri Lazar and Claudia Chudacoff, *violins*

Osman Kivrak, *viola*

Marion Baker and Diana Fish, *violoncellos*

Barbara Fitzgerald, *contrabass*

Danielle DeSwert Hahn, *piano*

Sara Nichols, *flute*

Gerry Kunkle, *guitar*

National Gallery of Art Chamber Players
With Rosa Lamoreaux, soprano
May 28, 2014

Program Notes

A music teacher at Saint Benedict's College and the Johann Strauss School of Music in Floriana, Malta, Stephen Joseph Psaila began his musical training as a piano student of Antoinette Berg at age six. He graduated from the University of Malta with a degree in music studies, specializing in musicology and composition. Composer of a number of short works for strings and piano as well as sacred and liturgical music, Psaila expresses his love for nature in compositions such as *The Storm*, *Whispering Winds*, and *Waves*, the last of which was inspired by the beautiful beaches of Malta. Psaila's interest in poetry inspired him to compose *The Forsaken*, a statement of helplessness and isolation based on William Wordsworth's (1770–1850) eponymous poem:

The peace which other seek they find;
The heaviest storms not longet last;
Heaven grants even to the guiltiest mind
An amnesty for what is past;
When will my sentence be reversed?
I only pray to know the worst;
And wish as if my heart would burst.

O weary struggle! Silent year
Tell seemingly no doubtful tale;
And yet they leave it short, and fear
And hopes are strong and will prevail.
My calmest faith escapes not pain;
And, feeling that the hope in vain,
I think that he will come again.

Slovenian guitarist and composer Nejc Kuhar began his musical study under the guidance of Anton Črnugelj and continued in Vienna with guitarist Álvaro Pierri and composer Rainer Bischof. As a guitarist, Kuhar has won numerous prizes, including first prizes in the TEMSIG and Primož Ramovš competition (Slovenia), and second prizes in the Gorizia and Vibo Valentia guitar competitions (Italy). In 2013 he performed at the National Gallery with fellow Slovenian guitarist Mak Grgič. Among Kuhar's recent compositions are several that have won international awards, including third prize for *Six Miniatures* at the prestigious Gustav Mahler Competition in Austria (2009) and first prize at the Recital Music Composition Competition in England for *Svašta* for double bass (2010). His *Quintet no. 2* is the second in a planned series of pieces for soloist with string quartet. Since this combination allows a similar approach to a concerto for soloist and orchestra, Kuhar adheres to an updated sonata form: the *Quintet* features an introduction, two distinct expository themes, a development that transforms from a peaceful *cantabile* to brutally aggressive *agitato*, and a recapitulation relying heavily on string pizzicati and harmonics.

Maltese composer Jes Grixti's music has been performed internationally, in venues that include the National Conservatory of Music in Mexico City, the National Museum of Kenya in Nairobi, and Weill Hall in New York City. Later this year another of Grixti's works will be premiered at the forty-third annual International Double Reed Society convention, hosted by New York University. Grixti holds PhD and master of music degrees in composition from the University of Melbourne, Australia, and is currently a visiting fellow at the Australian National University in Canberra. His composition teachers included Brenton Broadstock (Australia), Franco Donatoni (Italy), Carmelo Pace (Malta), and Michael Regan (UK). Winner of the Billy Joel Award in screen composition, Grixti also scores for films and multimedia. *Sospiro*, a lament, draws its inspiration from Maltese folk music. Its lyrical lines combine modality, tonality, and atonality, and its rhythmically lively moments are presented in clear, succinct, and distinctive gestures for virtuoso flute.

Czech composer, pianist, librettist, musicologist, and pedagogue Miloš Tědroň holds degrees in piano, composition, and musicology from the Janáček Academy of Music and Masaryk University in Brno. A teacher of composition, harmony, form analysis, and contemporary music at the Prague Conservatory, he writes in a broad range of genres, including chamber and orchestral works, theater and film music, operas, and musicals. His compositions

have been performed in Europe, South America, and the United States. tědroň composes primarily for chamber ensembles, and many of his pieces draw inspiration from folk music and feature non-traditional instruments.

tědroň frequently links the music of the past to contemporary music. He uses the methods of collage, montage, and other techniques leading to modernist banalization and even parody. In writing *Rock for 22 Strings*, he pays tribute to rock-and-roll, with its fusion of influences from blues, jazz, gospel, and country music. For this reason each of the four movement titles refers to a different style. Not intended as a crossover piece, the work emphasizes the rhythmic power of rock music as well as its simple harmony, which tědroň converts to classical and modal harmonies. He explores the potential of the string quartet to imitate an electric bass or a snare drum, with the tonal result being a chamber guitar concerto with the string quartet as an accompanying band.

A multimedia artist, Ventzislav Dikov uses unconventional combinations of instruments and sounds. Most of his compositions fall within the field of chamber music, often combining digital modification with “classical” compositional techniques. His primary stylistic influences are electronic music, folkloric music, free improvisation, late vanguard jazz, and minimalism. A painter as well as a composer, Dikov has developed an audiovisual project, *Macrostation*, which uses his fresh musical language to deepen the relation between visual art and music. Written in 2013 for cellist Geoffrey Dean and pianist Daniela Dikova and premiered by the duo at Sofia, Bulgaria’s Chamber Stage Festival, *Movement for Cello and Piano* is the first of a sequence of movements for these two instruments that form one of Dikov’s larger projects. Among his more traditional chamber music compositions, it combines characteristics of both romanticism and minimalism.

Program notes by Michael Jacko, music program assistant, National Gallery of Art.