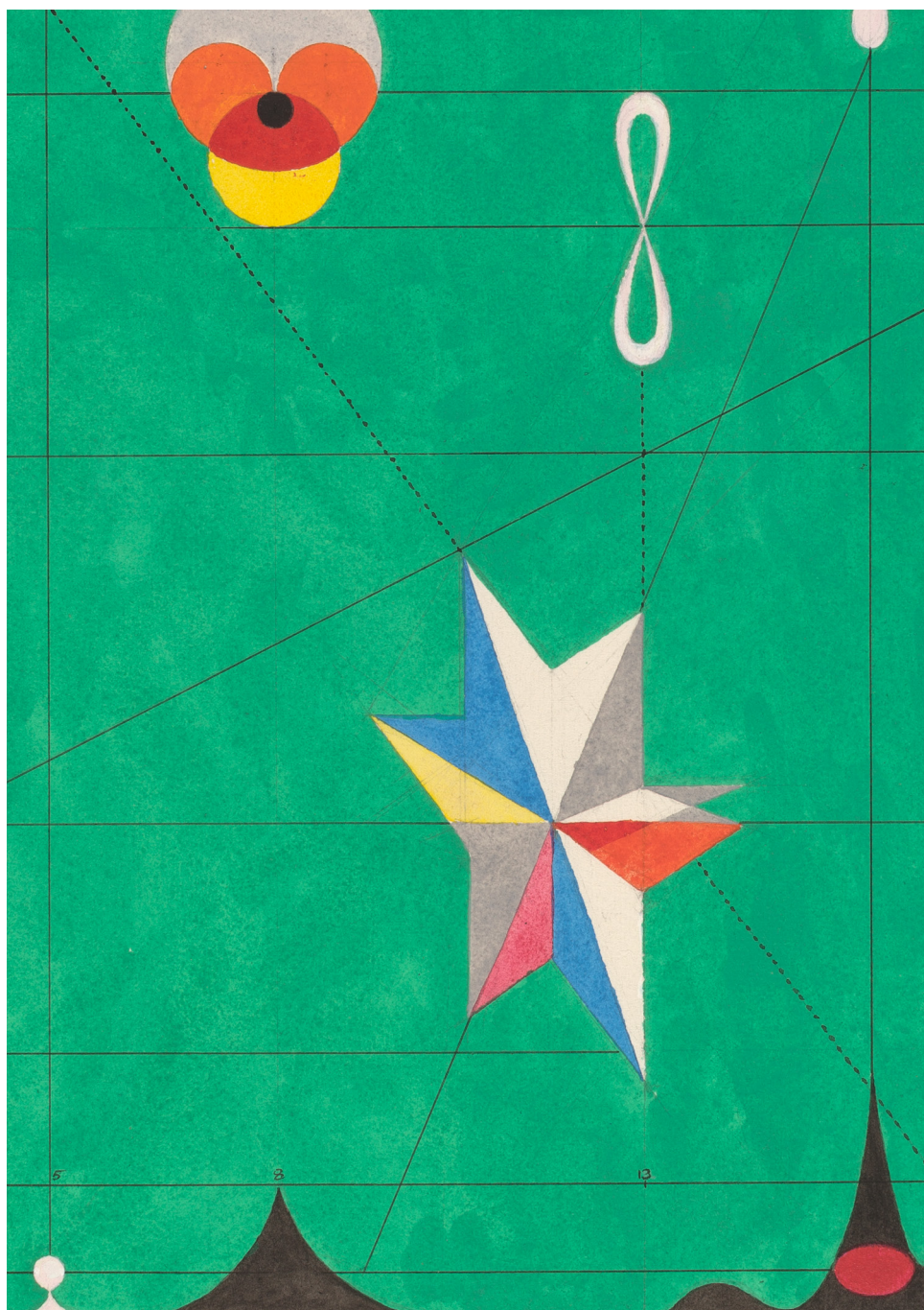


77TH SEASON OF

# CONCERTS

NATIONAL GALLERY OF ART | JUNE 9, 2019



# PROGRAM

## Krakauer-Tagg Duo

David Krakauer, clarinet  
Kathleen Tagg, piano

*Connections*

**June 9, 2019 | 3:30**

**West Building, West Garden Court**

Kinan Azmeh (b. 1976)  
*November 22\**

Traditional  
“Der Gasn Nign”\*\*

Claude Debussy (1862–1918)  
*Première rhapsodie*

Abraham Ellstein (1907–1963)  
“Chassidic Dance”

John Zorn (b. 1953)  
*Parzial\**

Emil Kroitor (b. 1947)  
“Moldavian Voyage”\*\*

Kathleen Tagg  
*Berimbau*

David Krakauer  
*Synagogue Wail*

Johnny Green (1908–1989)  
Lyrics by Edward Heyman (1907–1981),  
Robert Sour (1905–1985),  
and Frank Eyton (1894–1962)  
“Body and Soul”\*\*

Traditional  
“Der Heyser Bulgar”\*\*

\*Arranged by Kathleen Tagg

\*\*Arranged by David Krakauer and Kathleen Tagg

# THE MUSICIANS

## David Krakauer

Few artists have the ability to convey their message to the back row, to galvanize an audience with a visceral power that connects on a universal level. David Krakauer is such an artist. Widely considered one of the greatest clarinetists today, he has been praised internationally as a key innovator in modern klezmer, as well as a major voice in classical music. In 2015, he received a Grammy nomination in the chamber music/small ensemble category as soloist with the orchestra A Far Cry, as well as a Juno nomination for the CD *Akoka*, with cellist Matt Haimovitz.

For the past decade, Krakauer has emerged as an electrifying symphonic soloist who brings his singular sound and powerful approach to the concert stage. He has appeared with the world’s finest orchestras, including the Amsterdam Sinfonietta, the Baltimore Symphony, the Brooklyn Philharmonic, the Detroit Symphony, the Weimar Staatskapelle, the Orchestre de Lyon, the Phoenix Symphony, the Dresdener Philharmonie, and the Seattle Symphony.

Highlights of Krakauer’s career include performances with the Kronos, Emerson, Tokyo, Orion, and Miro String Quartets; performing during the inaugural season of Carnegie Hall’s Zankel Hall with renowned jazz pianist Uri Caine; an eight-year tenure with the Naumburg Award-winning Aspen Wind Quintet; tours and recordings with Abraham Inc., which Krakauer coleads with Socalled (Joshua Dolgin) and Fred Wesley; and performing in the International Emmy Award-winning BBC documentary *Holocaust: A Music Memorial Film from Auschwitz*.

Krakauer’s discography contains some of the most important clarinet recordings of recent decades. Among them are *The Dreams and Prayers of Isaac the Blind* (Osvaldo Golijov and the Kronos Quartet/Nonesuch), which received the Diapason d’Or in France; *The Twelve Tribes* (Label Bleu), which was designated album of the year in the jazz category for the Preis der Deutschen Schallplattenkritik; and Paul Moravec’s Pulitzer Prize-winning composition *Tempest Fantasy* (Naxos). He has also recorded with violinist Itzhak Perlman/The Klezmatiks (Angel) and with Dawn Upshaw/Osvaldo Golijov (Deutsche Gramophon). His unique sound can be heard in Danny Elfman’s score for the Ang Lee film *Taking Woodstock*, and throughout Sally Potter’s *The Tango Lesson*. New releases include his 2015 album *Checkpoint* with his band Ancestral Groove (Label Bleu), Paul Moravec’s Clarinet Concerto with the Boston Modern Orchestra Project (BMOP/sound), and *The Big Picture* on his own label, Table Pounding Records, in 2014.

An esteemed educator, Krakauer is on the clarinet and chamber music faculties of the Manhattan School of Music, the Mannes College of Music (New School), The Bard Conservatory, and New York University.

## Kathleen Tagg

Kathleen Tagg is a South African pianist, composer, and producer based in New York since 2001. In 2014, she was a South African Music Awards' nominee for best classical album, and she has performed on four continents with a host of leading musicians. The breadth of her collaborations defines her multifaceted career.

Tagg has performed at Carnegie Hall, the Lincoln Center, the 92nd Street Y, and Symphony Space in New York, but is equally at home in nonconventional spaces and theaters. Her performances and numerous recordings range from classical to world music, and from musical theater to her own music-mixing improvisation with fully realized scores. She holds the Helen Cohn Award as outstanding doctoral graduate of the Manhattan School of Music, as well as degrees from the Mannes College and the University of Cape Town. She was on the faculty of SongFest at Colburn in Los Angeles from 2014 to 2016, and has performed throughout North America, Europe, Southern Africa, China, and India. Her recordings have been featured in film and television; recent recordings include the songs of Jake Heggie with soprano Regina Zona (NAXOS) and *Where Worlds Collide* (Table Pounding Records) with South African jazz pianist Andre Petersen. Her latest recording, *Breath & Hammer* with clarinetist David Krakauer, will be released this season. As a team, Krakauer and Tagg created an evening-length work, *Keepers of the Flame*, for the Borderlands Foundation in Sejny, Poland, and have performed their *Breath & Hammer* project and genre-crossing concert programs on four continents. Tagg's work has been performed for and commissioned by the Cape Philharmonic Orchestra, the New Century Chamber Orchestra, and the Jewish Culturefest Vienna. Her musical, *Erika's Wall*, cowritten with Sophie Jaff, received a developmental production grant from The Music Theater Company of Chicago. Tagg was a 2014–2015 fellow of the Dramatist Guild of America and the Con Ed Exploring the Metropolis Composer-in-Residence in 2017. This season includes a newly designed show with David Krakauer and video designer Jesse Gilbert for the Boulez Saal in Berlin, and performances at the National Gallery of Art in Washington, DC, the Nasher Museum in Dallas, and a month-long residency at the University of Witwatersrand in Johannesburg.

# PROGRAM NOTES

David Krakauer and Kathleen Tagg's acoustic program, *Connections*, is a passionate, eclectic, and highly personal musical journey. The musicians share a constant quest to redefine the sounds and roles of their instruments, bringing together all aspects of their music-making—from influences that range from interlocking African drumming patterns to jazz, romantic symphonic music, minimalism, and klezmer. Their acrobatic and highly virtuosic arrangements of tunes by a host of performer-composers are placed alongside original compositions and complete reimaginations of traditional tunes close to their hearts. These artists are known for extending the capabilities of their instruments far beyond their traditional sounds.

## November 22

Kinan Azmeh is a New York-based Syrian clarinetist and composer who performs across the globe as a bandleader, soloist with orchestra, collaborator with a wide spectrum of artists and genres, and member of the Grammy-winning Silkroad Ensemble. This piece was written for a rare Thanksgiving that fell on November 22, and it conjures a feeling of nostalgia for his old homeland, alongside an optimism for feeling at home in a new country.

## Première rhapsodie

Claude Debussy composed his *Première rhapsodie* as a competition piece for the final examination in clarinet in 1910. While many lovely pieces were written for this purpose, one could argue that this is the only masterpiece that has emerged from all the *morceaux de concours* (competition pieces) for the clarinet. Taking a small motive from his earlier composition *La mer*, Debussy has created an incredibly evocative and haunting work that is one of the great representative compositions in his late period.

## Parzial

John Zorn is an American saxophonist, composer, and leading voice in the New York “downtown” arts scene. Under the banner of Radical Jewish Culture, Zorn has explored new possibilities for Jewish cultural identity within the context of the avant garde. *Parzial* comes from Zorn's massive collection of pieces called *The Book of Angels*, and was originally part of a group of eight compositions recorded by Krakauer and his band, Ancestral Groove. Later, Tagg adapted Krakauer's initial concept of this tune into full-blown arrangements for *Breath & Hammer*. Here Zorn imagines a portrait of Parzial: The Guardian of the 7th Heavenly Hall.

### **Berimbau**

This piece drew initial inspiration from the sounds of the overtone series, as played on the Eastern Cape bow instrument Uhadi, cousin of the better-known Brazilian berimbau. The work then gives into a driving motion and groove in seven and draws on the energy of current New York City and Ellington-like horns.

### **“Body and Soul”**

“Body and Soul” is one of the most iconic pieces from *The Great American Songbook*, written in 1930 with music by Johnny Green and lyrics by Edward Heyman, Robert Sour, and Frank Eyton. The song became one of the most widely recorded jazz standards with versions by many of the greatest musical artists of the twentieth century, including Louis Armstrong, Coleman Hawkins, and John Coltrane. Krakauer and Tagg’s version pays homage to these great creators and at the same time works within the duo’s very personal musical language.

### **“Der Gasn Nign”**

“Der Gasn Nign” is a standard of the Eastern European Jewish klezmer repertoire. Krakauer’s creation of an arrangement of this traditional celebration tune required drawing from the old 1920’s klezmer recordings as primary source material. However, influences from his work with colleagues over the past fifteen years are also blended in. This clarinet and piano version of “Der Gasn Nign” includes a recreation of the haunting atmosphere of the electric guitar that Krakauer originally arranged for his band Ancestral Groove.

### **“Chassidic Dance”**

The delightful “Chassidic Dance” was originally written for clarinet and piano and was orchestrated in the 1960s. Abraham Ellstein was one of the great composers for the Yiddish Theatre, and his score for the 1936 romantic comedy *Yidl mitn Fidl* is one of the classic Yiddish film scores.

### **“Moldavian Voyage”**

One of the great gatekeepers of klezmer from the region now known as Moldavia was a clarinetist named German Goldenshteyn. He came to New York in 1994, bringing with him his region’s traditional Jewish music. He is believed to have carried nearly a thousand tunes in his head, one of which was this one, written by the great Moldavian accordionist and composer Emil Kroitor (b. 1947). Krakauer and Tagg reimagine this piece as an epic journey both geographic and political.

### **Synagogue Wail**

*Synagogue Wail* is Krakauer’s own, semi-improvised composition for unaccompanied clarinet that is kind of a portrait of his whole musical world in about five minutes. He takes the basic idea of a klezmer improvisation, mixes it with influences of jazz, funk, and minimalism and pulls the whole thing together with crazy extended techniques. It’s a wild ride!

### **“Der Heyser Bulgar”**

“Der Heyser Bulgar” is one of the most well-known works from the klezmer repertoire of Eastern European Jewish klezmer music and means “The Hot Bulgar.”



## Upcoming Events of the Seventy-Seventh Season of The William Nelson Cromwell and F. Lammot Belin Concerts

Unless otherwise noted, concerts are held in the West Building, West Garden Court.

### Emily Wells, multi-instrumentalist, vocalist, and composer

In honor of LGBT Pride Month  
June 12, 12:00  
East Building Auditorium

### Inscape Chamber Orchestra

#### Richard Scerbo, director

*The Genius of Paul Hindemith*

A program commemorating Leonard Bernstein's famous Young People's Concerts.

June 16, 3:30

### Noah Getz and Friends

Sound Sketches

June 21, 12:10

East Building Mezzanine

### Air Force Strings

*The Latin American Spirit*

A program commemorating Leonard Bernstein's famous Young People's Concerts

June 23, 3:30

## General Information

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

The use of cameras or recording equipment during the performance is not allowed.

Please be sure that all portable electronic devices are turned off.

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cover Herbert Bayer, *Charting the Future* (detail), 1976, National Gallery of Art, Washington, Gift of Stephen P. Strickland in memory of Tamara G. Strickland