



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

National Gallery of Art

June 13, 20, and 27, 2007
Wednesday Afternoons, 12:10 pm
West Building Lecture Hall

June 17, 2007
Sunday Evening, 6:30 pm
East Building Auditorium

June 24 and July 1, 2007
Sunday Evenings, 6:30 pm
West Building, West Garden Court

Presented in honor of
Foto: Modernity in Central Europe, 1918–1945

Admission free



André Kertész, *Blind Musician*, Abony, 1921, National Gallery of Art, Washington, Gift of The André and Elizabeth Kertész Foundation

The Exhibition

Through over one hundred fifty photographs, books, and illustrated magazines, *Foto: Modernity in Central Europe, 1918–1945*, examines how photography developed into an immense phenomenon in Austria, the Czech Republic, Germany, Hungary, Poland, and Slovakia during the period between the two world wars. In honor of the exhibition, the National Gallery music department has organized six concerts of music composed in these countries (with special emphasis on pieces written between 1918 and 1945) and performed by musicians from central Europe. Austria is represented by soprano Elisabeth von Magnus, the Czech Republic by pianist Boris Krajný, Germany by violist Hartmut Rohde, Hungary by violinist Vilmos Szabadi and pianist Gergely Szokolay, and Poland by the Royal String Quartet and pianist Nina Kuzma-Sapiejewska.

Visitors to the exhibition will find photographs by recognized masters such as Hannah Höch and László Moholy-Nagy alongside those by immediate contemporaries who are less well known today, including Károly Escher, Trude Fleischmann, Kazimierz Podsadecki, and Karel Teige. Likewise, the musical programs pair works by familiar composers such as Béla Bartók (Hungary), Paul Hindemith (Germany), and Arnold Schoenberg (Austria) with works by modernist contemporaries, including Ernő Dohnányi (active in Budapest from 1919 to 1941), Ervín Schulhoff (active in Prague from 1924 to 1942), and Karol Szymanowski (active in Warsaw from 1919 to 1937).

The exhibition is organized by the National Gallery of Art and sponsored by the Central Bank of Hungary. It is made possible by the generous support of the Trellis Fund, with additional support from the Trust for Mutual Understanding, the Marlene Nathan Meyerson Family Foundation, and The Robert Mapplethorpe Foundation, Inc. The concerts are made possible in part by the support of the Embassy of the Republic of Poland and with the cooperation of the embassies of Austria, Hungary, and Slovakia. The exhibition will remain on view at the National Gallery through September 3, 2007, after which it will travel to the Solomon R. Guggenheim Museum in New York, The Milwaukee Art Museum, and The Scottish National Gallery of Modern Art in Edinburgh.

2,628th Concert

June 13, 2007

Hartmut Rohde, violist

Mykola Suk, pianist

Program performed without intermission

Ernest Bloch (1880–1959)

Suite hébraïque for Viola and Piano (1951)

Rhapsodie

Processional

Affirmation

Bernd Alois Zimmermann (1918–1970)

An den Gesang eines Engels (Sonata for Solo Viola) (1955)

Mykola Kolessa (1903–2006)

From *Four Preludes*

Autumnal

Hutsul

Paul Hindemith (1895–1963)

Fantasiesonate for Viola and Piano, op. 11, no. 4 (1919)

Fantasie

Thema mit Variationen

Finale mit Variationen

2,629th Concert

June 17, 2007

Boris Krajný, pianist

Derek Katz, lecturer

Leoš Janáček (1854–1928)

In the Mists (1912)

Andante cantando

Molto adagio

Andantino

Presto

Janáček

Piano Sonata I.X.05 (1905–1906)

Předtucha (The Presentiment): Con moto

Smrt (Death): Adagio

INTERMISSION

Gideon Klein (1919–1945)

Sonata (1943)

Ervín Schulhoff (1894–1942)

Partita no. 4 (1922)

Partita no. 8 (1922)

Klement Slavický (1910–1999)

3 Pezzi (1946–1947)

Jaroslav Ježek (1906–1942)

Bugatti Step (c. 1930)

2,630th Concert

June 20, 2007

Vilmos Szabadi, violinist

Gergely Szokolay, pianist

Program performed without intermission

Ernő Dohnányi (1844–1960)

Sonata for Violin and Piano, op. 21 (1899)

Béla Bartók (1881–1945)

Romanian Folk Dances (1917)

Transcribed for violin and piano by Zoltán Szekely (1903–2001)

Jocul cu bâta (Stick Dance): Allegro moderato

Brâul (Sash Dance): Allegro

Pe loc (In One Spot): Moderato

Buciumeana (Horn Dance): Moderato

Poarga româneasca (Romanian Polka): Allegro

Maruntel (Fast Dance): L'istesso tempo

Maruntel: Allegro vivace

Sándor Szokolay (b. 1931)

Two Portraits for Piano

György Kurtág (b. 1926)
Eight Piano Pieces, op. 3 (1960)

Bartók
Rhapsody no. 1 for Violin and Piano (1928)
Lassu: Moderato
Friss: Allegro moderato

George Gershwin (1898–1937)
Three Preludes (1926)
Arranged for violin and piano by Jascha Heifetz (1901–1987)
No. 1 in B-flat Major: Allegro ben ritmato e deciso
No. 2 in C-sharp Minor: Andante con moto e poco rubato
No. 3 in E-flat Minor: Allegro ben ritmato e deciso

2,631st Concert

June 24, 2007

Nina Kuzma-Sapiejska, pianist

Music by Scriabin, Szymanowski, and other
central European composers

2,632nd Concert

June 27, 2007

Elisabeth von Magnus, soprano

Jacob Bogaart, pianist

Program performed without intermission

Alban Berg (1885–1935)

Traum (Frida Semler)

Ferne Lieder (Friedrich Rückert)

Sternenfall (Karl Wilhelm)

Sehnsucht (Paul Hohenberg)

Hanns Eisler (1898–1962)

Ballade vom Weib und dem Soldaten (Bertolt Brecht)

Deutsches Lied 1937: Marie, weine nicht

Das Lied vom kriegerischen Lehrer

Alexander Zemlinsky (1871–1942)

Walzer-Gesänge (Waltz-Songs), op. 6

Based on Tuscan songs by Ferdinand Gregorovius (1821–1891)

Liebe Schwalbe

Klagen ist der Mond gekommen

Fensterlein, nachts bist du zu

Ich geh' des Nachts

Blaues Sternlein

Briefchen schrieb ich

Alma Marie Schindler-Mahler (1879–1964)

Die Stille Stadt (Richard Dehmel)

Laue Sommernacht (Gustav Falke)

Bei dir ist es traut (Rainer Maria Rilke)

Ekstase (Otto Julius Bierbaum)

Lobgesang (Dehmel)

2,632nd Concert

June 27, 2007

Elisabeth von Magnus, soprano

Jacob Bogaart, pianist

The Musicians

ELISABETH VON MAGNUS

Austrian soprano Elisabeth von Magnus studied recorder at the Vienna Conservatory. She later studied theater at the University Mozarteum in Salzburg and then turned to singing, working with Hertha Töpfer at the Hochschule für Musik in Munich. A veteran of many operas, having played roles including Marcellina in Mozart's *Le Nozze di Figaro* and Rosina in Rossini's *Il Barbiere di Siviglia*, von Magnus has sung at leading opera houses such as the Théâtre des Champs Élysées and at the theaters of Amsterdam, Cologne, Linz, and Salzburg.

Performing in concerts and lieder recitals has been a major aspect of von Magnus's singing career, and her repertoire runs the gamut from Joseph Haydn to Alban Berg to Kurt Weill. As a soloist with the world's leading orchestras, she has sung under such famous conductors as Claudio Abbado, Nikolaus Harnoncourt, Ton Koopman, and Bruno Weil. In 1991 she gave her U. S. debut, performing J. S. Bach's *Matthäus-Passion* with the Los Angeles Philharmonic under the direction of Peter Schreier.

Von Magnus has been featured on numerous radio and television broadcasts and has recorded on the Teldec and Erato labels. She was chosen as the soloist for such landmark recordings as Harnoncourt's interpretation of Haydn's *Stabat Mater* and Koopman's renditions of J. S. Bach's *Christmas Oratorio* and *Magnificat*. Recently, she recorded Shostakovich's *Seven Romances on Verses by Alexander Blok*, op. 127, with the Storioni Trio Amsterdam.

JACOB BOGAART

Jacob Bogaart was trained as a pianist and conductor at the University Mozarteum in Salzburg. Upon graduating with highest honors, he continued his piano studies with Carlo Zecchi, Magda Tagliaferro, Rafael de Silva, and Claudio Arrau, successively. Bogaart has performed at the Concertgebouw in Amsterdam as well as in major European cultural centers, including Frankfurt, London, Munich, Paris, Rome, Salzburg, Vienna, and Warsaw. Conductors with whom he has performed include Ernest Bour, Sergiu Commissiona, Pierre Fournet, Bruno Maderna, and Edo de Waart. Bogaart is the pianist of the Schubert Consort and the Johannes Brahms Piano Quartet and has also worked with the Alban Berg Quartet, the Austrian String Quartet, the Kodály Quartet, the Koeckert Quartet, the Orpheus Quartet, and the Raphael Quartet. He is active as a manager and producer, working with the music recording department of Radio Netherlands in Hilversum and the Orchestra of the Eighteenth Century. Bogaart's special interest in Dutch piano music resulted in the release of several highly acclaimed CDs, and he has recorded all of Beethoven's piano concerti.

Program Notes

Alban Berg was active as a composer from 1901 to 1935. Like Alexander Scriabin, he was a pioneer who had already established a reputation as a modernist by 1918. He spent the first half of his career in the shadow of his teacher, Arnold Schoenberg. Indeed, from 1911 to 1915, Berg devoted much of his time to administering the Schoenberg family properties, correcting the parts for and making piano reductions of Schoenberg's orchestral works, and making piano arrangements of some of his teacher's chamber works. In spite of these demands, Berg found time to write *Traum* and thirty-five other songs during this period as well as several works for voice and orchestra. Berg's other lieder on this program were written before 1911. After 1918 Berg came into his own and produced his major works, including the operas *Lulu* and *Wozzeck*, the *Lyric Suite* for string quartet, and a violin concerto.

Hanns Eisler's formal music training did not begin until 1918, when at age twenty he was discharged from the Hungarian regiment with which he had served in World War I. He enrolled at the New Vienna Conservatory, working as a proofreader for Universal Edition to pay the fees. Eisler found the teaching at the conservatory too lax for his taste and applied to be a pupil of Schoenberg's. Impressed with Eisler's talent, Schoenberg agreed to take him on for four years without fees. The chamber works Eisler produced during this time bear the influence of Schoenberg and his two senior pupils, Alban Berg and Anton Webern. By the end of that four-year period (1919 – 1923), Eisler had developed strong Marxist political convictions; he moved to Berlin and joined the German Communist Party. His mounting distaste for the new direction of contemporary music led to an unpleasant quarrel with Schoenberg, who found Eisler's views insupportable and his attacks on modern music disloyal.

By late 1927 Eisler had adopted a nineteenth-century style and had begun composing choral works and marching songs that quickly became popular with left-wing groups throughout Europe and eventually became classics of the socialist movement. When the Nazis took power in Germany in 1933, Eisler's music was banned, and he began fifteen years of exile and the composition of a series of works dedicated to the overthrow of fascism. In 1942 Eisler moved to Hollywood and took a teaching position at the University of Southern California.

In 1947 Eisler was brought before the notorious House Un-American Activities Committee; he was questioned and sentenced to prison for holding membership in the Communist Party. A worldwide protest was launched on his behalf, supported by Charlie Chaplin, Jean Cocteau, Aaron Copland, Albert Einstein, Thomas Mann, Henri Matisse, Pablo Picasso, and many others. Eisler was released and expelled from the United States in March 1948. He returned to the German Democratic Republic, where he taught master classes in composition and was appointed professor at the Hochschule für Musik in Berlin. During the final twelve years of his life, Eisler continued to grow as a composer, writing music for seventeen films, songs in the cabaret chanson idiom, and incidental music for plays by Bertolt Brecht and other writers.

Austrian composer and conductor Alexander Zemlinsky's principal claim to fame is that he was Schoenberg's teacher. Zemlinsky's early works are unabashedly romantic, and while he never allowed himself to be influenced by his famous pupil, his style did evolve during his late period (1918–1939). In 1924 he produced his third string quartet, which is noted for its angular lines, irregular rhythms, astringent harmonies, and spare textures. The songs he wrote between 1934 and 1937 carry his preceding works' terse, pessimistic manner to its logical conclusion. Among his smaller works, Zemlinsky's lieder stand out as models of craftsmanship and artistic sensibility. He possessed an instinctive empathy for verse of many types, from the ancient German ballad to Franco-Belgian symbolism, and from the erotic intensity of Richard Dehmel to the wry humor of the *Überbrettel*, the early twentieth-century German cabaret culture.

Alma Marie Schindler-Mahler's fame is primarily due to her marriages and affairs with some of the greatest composers and artists of her time, most notably Gustav Mahler, from whom she took her name. The daughter of painter Emil Schindler, she was one of the great beauties of Vienna, gaining the attention of artist Gustav Klimt, who drew several portraits of her. She showed promise as a pianist and took composition lessons from Zemlinsky. Of her compositions, only sixteen songs survive. After Mahler's death, Schindler had several affairs and was briefly married to the Bauhaus architect Walter Gropius. In 1929 she married the writer Franz Werfel, with whom she moved to Los Angeles in 1938. She became the reigning queen of German émigré artists in Hollywood. When Werfel died in 1945, Schindler settled in New York, where she published volumes of Mahler's letters and papers and her own memoirs. Incidents from her life were dramatized in a 2001 film, *Bride of the Wind*.

Program notes by Stephen Ackert

2,633rd Concert

July 1, 2007

Royal String Quartet

Izabella Szalaj-Zimak, violin

Elwira Przybyłowska, violin

Marek Czech, viola

Michał Pepol, cello

Program performed without intermission

Karol Szymanowski (1882–1937)

String Quartet no. 1 in C Major, op. 37 (1917)

Lento assai; allegro moderato

Andantino semplice; scherzando alla burlesca

Vivace ma non troppo

Anton Webern (1883–1945)

Langsamer Satz (1905)

Szymanowski

String Quartet no. 2, op. 56 (1927)

Moderato; dolce e tranquillo

Vivace, scherzando

Lento

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

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
Gallery buildings after 6:30 pm is not permitted.

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

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov