



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

National Gallery of Art
2,618th Concert

Anna Maria Pammer, *soprano*
Markus Vorzellner, *pianist*

May 6, 2007
Sunday Evening, 6:30 pm
West Building Lecture Hall

Admission free

Program

Alban Berg (1885–1935)

Vier Lieder, op. 2 (1909–1910)

Schlafen, schlafen

From *Dem Schmerz sein Recht* by

Christian Friedrich Hebbel (1813–1863)

Schlafend trägt man mich in mein Heimatland

From *Der Glühende* by Alfred Mombert (1872–1942)

Nun ich der Riesen Stärksten

From *Der Glühende* by Alfred Mombert

Warm die Lüfte, es sprießt Gras auf sonnigen Wiesen

From *Der Glühende* by Alfred Mombert

Anton Webern (1883–1945)

Fünf Lieder nach Stefan George, op. 4 (1908–1909)

Eingang: Welt der gestalten lang lebewohl!

Noch zwingt mich treue über dir zu wachen

Ja Heil und Dank dir

So ich traurig bin

Ihr tanzt zu dem Herde

Webern

Vier Lieder nach Stefan George (1908–1909)

Erwachen aus dem tiefsten Traumesschosse

Kunfttag I

Trauer I

Das lockere Saatgefilde lechzet krank

Webern

Fünf Lieder, op. 3 (1908–1909)

From *Der siebente Ring* by Stefan George (1868–1933)

Dies ist ein Lied

Im Windesweben

An Baches Ranft

Im Morgentaun

Kahl reckt der Baum

INTERMISSION

Arnold Schoenberg (1874–1951)

Das Buch der hängenden Gärten, op. 15 (1908–1909)

Fifteen songs on poems by Stefan George

Unterm Schutz von dichten Blättergründen

Hain in diesen Paradiesen

Als Neuling trat ich ein in dein Gehege

Da meine Lippen reglos sind und brennen

Saget mir, auf welchem Pfade

Jedem Werke bin ich fürder tot

Angst und Hoffen wechselnd mich beklemmen

Wenn ich heut nicht deinen Leib berühre

Streng ist uns das Glück und spröde

Das schöne Beet betracht ich mir im Harren

Als wir hinter dem beblühten Tore

Wenn sich bei heilger Ruh in tiefen Matten

Du lehnst wider eine Silberweide

Sprich nicht immer von dem Laub

Wir bevölkerten die Abend-düstern Lauben

The Musicians

ANNA MARIA PAMMER

Anna Maria Pammer studied cello and singing in Vienna, specializing in lieder and oratorio, and received training in musical theater stagecraft as a member of the Zurich International Opera Studio. Her performance in Udo Zimmermann's *Der Schuhu und die fliegende Prinzessin* under the baton of the composer at the 1995 Salzburg Festival was among her first. Since then she has performed at Vienna's Volksoper and Kammeroper, and in the theaters of Cologne, Darmstadt, Klagenfurt, Saint Gallen, and Ulm. She regularly appears with the Neue Opera Wien and Netzzzeit.

Pammer has performed at the music festivals of Bregenz, Salzburg, and Vienna, as well as at the Bruckner Festival Linz, the Haydn Festival, the Kissinger Summer Festival, and the Styrian Autumn Festival. In recent years she has collaborated with such renowned ensembles as the Arditti String Quartet, the Aron Quartet, the Bruckner Orchester Linz, and the Vienna Symphony Orchestra, and with violinists András Keller and Gidon Kremer. Her repertoire ranges from medieval to contemporary music. In 2004 Pammer made her stage directing debut with Handel's *Acis and Galatea*.

MARKUS VORZELLNER

Viennese pianist Markus Vorzellner studied at the city's University of Music and Performing Arts with Elisabeth Dvorak-Weisshaar and Harold Ossberger. For several years Vorzellner was the studio accompanist for Austrian baritone and teacher Walter Berry's (1929–2000) master classes. He has also served as an accompanist at the Raber master classes in Hungary, the Summer Singing Academy in Eisenstadt, and the Vereinte Stimmen in Vienna. Among the festivals in which he has participated are Haydntage Eisenstadt, KlangBogen Wien, and Styriarte. For the past decade he has performed early-music repertoire on harpsichord and fortepiano as a soloist, an accompanist, and a member or guest of the Ensemble Lyrique Amsterdam, the Ungarische Nationalphilharmonie, and the Wiener Akademie. An active

performer of contemporary music, Vorzellner also takes a keen interest in traditional Viennese popular songs and comic theatrical songs. His published lectures and articles deal with subjects ranging from musical and cultural history to philosophy.

Program Notes

This concert comprises songs written within a two-year period by teacher-composer Arnold Schoenberg and his two most famous students, Alban Berg and Anton Webern. Together, they were the principal figures of the second Viennese school. These brief, intimate songs are among the last of their kind, written before the trio abandoned the genre in the period coinciding with World War I and moved on to write longer compositions. With the exception of the first group of songs by Berg, all of the lyrics are poetry penned by Stefan George (1868–1933), who is credited with reviving classicism in German poetry in the nineteenth century.

It was fate that Berg was looking for a composition teacher at the same time as Schoenberg was seeking a student through an advertisement in a newspaper. Their relationship began in 1904, just after Schoenberg's thirtieth birthday—before he had undertaken his most dramatic stylistic changes, which Berg later witnessed and from which he took inspiration. The *Vier Lieder*, op. 2, written when Berg was twenty-five, mark the beginning of a new period. His earlier pieces were very much influenced by romanticism, but in these songs he began to experiment with shifting tonal centers and the other compositional devices that would mark his style. The fourth lied is Berg's first completely atonal composition. Although his writing is calculated and abstract in nature, these works are marked by considerable emotional meaning and spontaneity.

Webern had done little more than compose student sketches when his association with Schoenberg began in 1904. Over the next four years, the young composer learned invaluable technical skills and received stylistic guidance that would profoundly affect his creative journey. During these

years, all three composers not only began to question tonality, but also wrote pieces that are completely atonal. Webern's early atonal music (such as the ten songs of op. 3 and op. 4) is written almost in free-form, without rhythmic pulse, and rarely with a dynamic marking above piano. His pieces match the otherworldly and dreamlike mood of the poetry, but they are structured more loosely.

Schoenberg's works can be divided into four periods, with the second period beginning in 1908, at which point he abandoned tonality. He did not care for the term "atonal" but preferred to call the music "pantonal," while others referred to it as "expressionist." Although the cycle was not completed until 1909, at least five of the songs (nos. 3, 4, 5, 7, and 8) in *Das Buch der hängenden Gärten* were composed in early 1908, making them the definitive beginning of true dissonance, free from any traditional sense of classical tonality. Schoenberg used George's ideas and words as inspiration in an exploration of methods of expression beyond the confines of existing musical language. The songs, like George's texts, are descriptive and atmospheric, but they do not attempt to evoke strong emotional responses—only to express a sense of time and place through a somewhat veiled perspective.

Program notes by Danielle DeSwert

Next Week at the National Gallery of Art

Tao Lin, *pianist*

Haydn, *Sonata in C Major*

Brahms, *Klavierstücke*, op. 119

Chopin, *Four Mazurkas*, op. 68, and *Sonata no. 3 in B Minor*, op. 58

Presented in honor of the centenary of Paul Mellon's birth
and performed on the Ailsa Mellon Bruce Steinway

May 9, 2007

Wednesday Afternoon, 12:10 pm

East Building Auditorium



National Gallery Chamber Players String Quartet

Claudia Chudacoff and Teri Lazar, *violin*

Osman Kivrak, *viola*

Diana Fish, *cello*

with

Miceal O'Rourke, *pianist*

Field, *Piano Quintet in A-flat Major* and

Piano Sonata no. 1 in E-flat Major, op. 1, no. 1

Brahms, *Quintet in F Minor for Piano and Strings*, op. 34

May 13, 2007

Sunday Evening, 6:30 pm

West Building, West Garden Court

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
the West Building after 6:30 pm is not permitted.

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