

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.

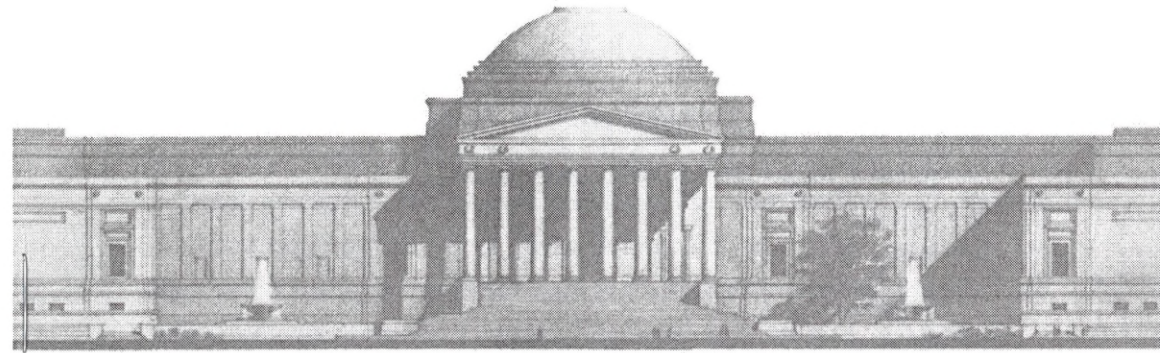
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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](http://www.nga.gov)

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

National Gallery of Art  
2,902nd Concert

**National Gallery of Art Chamber Players**  
**Teri Lazar, violinist**  
**Osman Kivrak, violist**  
**Stephen Ackert, pianist**  
**with Paul Kosower, cellist**

September 23, 2012  
Sunday, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

(Performed without intermission)

Johann Sebastian Bach (1685–1750)

*Sonata in D Major*, BWV 1028 (c. 1720)

Adagio

Allegro

Andante

Allegro

Osman Kivrak (b. 1954)

*Uzun Hava*, for violin and viola (1997)

Wolfgang Amadeus Mozart (1756–1791)

*Duo in G Major for Violin and Viola*, K. 423 (1783)

Allegro

Adagio

Rondeau: Allegro

Bach

*Sonata in G Minor*, BWV 1029 (c. 1720)

Vivace

Adagio

Allegro

Carl Reinecke (1824–1910)

*Quartet for Pianoforte, Violin, Viola, and Violoncello*, op. 272 (1904)

Adagio

Scherzo: Moderato

## The Musicians

### NATIONAL GALLERY OF ART CHAMBER PLAYERS

Formed from members of the National Gallery of Art's resident orchestra, the National Gallery of Art Chamber Players have collaborated with guest artists to perform music by Renaissance Italian, nineteenth-century British, and contemporary Catalonian composers, as well as standard repertoire by Bach and Mozart. In recent seasons, these resident ensemble concerts have enhanced such varied exhibitions as *Arcimboldo, 1526–1593: Nature and Fantasy*; *The Darker Side of Light: Arts of Privacy, 1850–1900*; and *Joan Miró: The Ladder of Escape*.

### TERI LAZAR

Praised by the *Washington Post* for her “unusually warm tone and a splendid legato,” violinist Teri Lazar has performed as a soloist and chamber musician in the United States, Europe, and the Middle East. A winner of the Alexandria Symphony Soloists, Brevard Concerto, Montpelier Arts Center, and National Association of Music Clubs competitions, she is a member of the National Gallery of Art String Quartet and the Sunrise Quartet and the concertmaster of the Virginia Chamber Orchestra. She earned bachelor, master, and doctor of music degrees from the Catholic University of America and teaches violin at American University, where she is a musician in residence. Lazar has recorded chamber music for the Albany, Arizona University, Centaur, Klavier, North/South Recordings, and Plucked String labels and has been heard on National Public Radio's *Performance Today*.



**OSMAN KIVRAK**

With numerous concert tours to his credit, including performances at the Spoleto Festivals in the United States and Italy, violist Osman Kivrak brings a wealth of experience and expertise to the National Gallery of Art Chamber Players as well as to its resident string quartet. With the Sunrise Quartet, he has performed on National Public Radio and Virginia Public Television broadcasts and recorded for the Amcam, AmeriMusic, Arizona University Recordings, and Living Music labels. A viola instructor in the applied music program at American University, Kivrak received master of music and doctor of music degrees from the Catholic University of America. His compositions have been performed at the Corcoran Gallery of Art, the Kennedy Center, and the Library of Congress. He has received awards from the Culver, California, Chamber Music Competition; the Maryland National Parks and Planning Commission; and the Maryland State Arts Council. Before coming to the United States, Kivrak studied at Gazi University in Turkey and the Guildhall School of Music in London and taught at Turkey's Izmir University.

**PAUL KOSOWER**

Appearing as the guest musician on tonight's program, cellist Paul Kosower is professor emeritus at the University of Wisconsin, Eau Claire, where he was coordinator of the string division and conductor of the UW-EC Chamber Orchestra as well as a teacher of applied cello and organ. For ten years he toured with the Dolce Cello Trio, performing with his son Mark, a professional cellist who has also performed at the National Gallery, and his daughter Paula, a professional cellist who performs and teaches in the Chicago area. As an orchestral soloist, Paul Kosower has played concertos with the Saint Paul Chamber Orchestra, the Mississippi Valley Orchestra of Saint Paul, and the Milwaukee Symphony Orchestra, and has played in recital in the Dame Myra Hess Memorial Concert Series at the Art Institute of Chicago as well as in Austria, Hungary, and Romania.

A scholarship student at the Cleveland Institute of Music, where his teacher was Cleveland Orchestra principal cellist Ernst Silberstein, Kosower made his New York debut in Town Hall. He plays a Giovanni Battista Gabrielli cello, made in Florence in 1751.

**STEPHEN ACKERT**

Now in his ninth year as head of the music department at the National Gallery of Art, Stephen Ackert studied the organ at Oberlin College; Northwestern University; the Hochschule für Musik in Frankfurt am Main, Germany; and the University of Wisconsin in Madison, where he completed his doctoral studies in 1974. A resident of the Washington area since 1979, he has performed at the Kennedy Center, the National Cathedral, and the National Shrine of the Immaculate Conception. In 2008 he undertook his ninth recital tour of historic concert halls and churches in Germany, and in 2010 and 2012 he played for national conventions of the American Liszt Society.

Ackert has presented his lectures and preconcert talks on the interrelationships between music and art at the Amalfi Coast Music and Art Festival in Italy; the Austrian, German, and Italian embassies in Washington; the Kennedy Center; and the Walters Art Museum in Baltimore.



## Program Notes

Johann Sebastian Bach's three surviving sonatas for viola da gamba and harpsichord, BWV 1027, 1028, and 1029, are presumed to have been composed around 1720, when he was in the service of Prince Leopold of Anhalt-Cöthen (1694–1729). Himself a competent singer and instrumentalist, during the first year of his reign (1715) the prince hired a viola da gambist who was already famous throughout Europe, Christian Ferdinand Abel (1683–1737), and two years later hired Bach—the best composer he could find. It is likely that Bach wrote the sonatas with Abel's proficiency in mind. The works make technical demands that were unprecedented at the time, including complicated bowing patterns, arpeggios, multiple stopping, chords, and a high degree of left-hand virtuosity. Although still the instrument of choice of a few specialists in baroque music, the viola da gamba has in modern times been largely supplanted by the viola and the cello.

About *Uzun Hava*, for violin and viola, Osman Kivrak writes: “Béla Bartók, who made extensive use of folk music elements when composing, visited Turkey in 1936, recording and transcribing a number of songs and dances. This collection was published subsequently as a book titled *Turkish Folk Music from Asia Minor*. In this book, Bartók describes an experience he encountered in his trip to a rural part of Turkey:

...but what a dance it was! And the music was astounding. One of the musicians was playing an instrument that looked like an oboe and the other was playing a bass drum that was tied to his belly. Four men were dancing and the two musicians, drummer and oboist, were from time to time taking part in the dance. After a short while, the music and dance came to a sudden halt, and one of the dancers started a song... at a very high tenor voice, and gradually winding down, he came down to a normal register.

Bartók was listening to *uzun hava*, one of the two main categories of Turkish folk music. (The other category, *kirik hava*, is dance music that is fast, rhythmic, and lively.) Consisting of broad, descending melodic lines,

*uzun hava* is improvisatory, unmeasured, and performed freely with no particular rhythm. In this piece, I have tried to create the improvisational effect of *uzun hava*.”

Mozart's *Duo in G Major for Violin and Viola*, K. 423, is the first of two that he wrote in 1783 to complete a set of six that Michael Haydn (1737–1806) had been commissioned to write for Prince-Archbishop Colloredo of Salzburg. Having completed four duos, Haydn was unable to finish the commission on schedule, and asked Mozart, who was at the time also working for the prelate, to compose the other two on short notice. The complete set of six was presented to Colloredo as a work of Haydn, since the patron was angry with Mozart at the time, and not inclined to offer him any commissions. Colloredo, who prided himself on being musically knowledgeable, never noticed that two of the duos stood out from the others as far superior compositions, and delivered the full commission fee to Haydn without question. Mozart left Salzburg permanently in 1784, and once he was safely out of town, he delighted in telling this story, revealing how he had fooled his hated former employer.

There were so many high-profile composers of genius in Germany in the mid- to late nineteenth century that it is little wonder that some fine ones went virtually unnoticed. One of those was Carl Reinecke, who drew critical praise during a thirty-year long concert stage career that lasted approximately from 1830 to 1860—concurrent with and completely overshadowed by the concert careers of Franz Liszt (1811–1886) and Sigismund Thalberg (1812–1871). Reinecke then went on to conduct the Leipzig Gewandhaus orchestra and direct the Leipzig Conservatory of Music. A prolific composer, with six operas and numerous works in other genres to his credit, he continued to compose well into his eighties, and died in 1910 at age eighty-six. His *Piano Quartet*, op. 272, presents a wide range of moods and gives each instrument an important role to play. Tonight's concert concludes with the two shorter movements of the four in the quartet, the *Adagio* and the *Scherzo*.

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