

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.

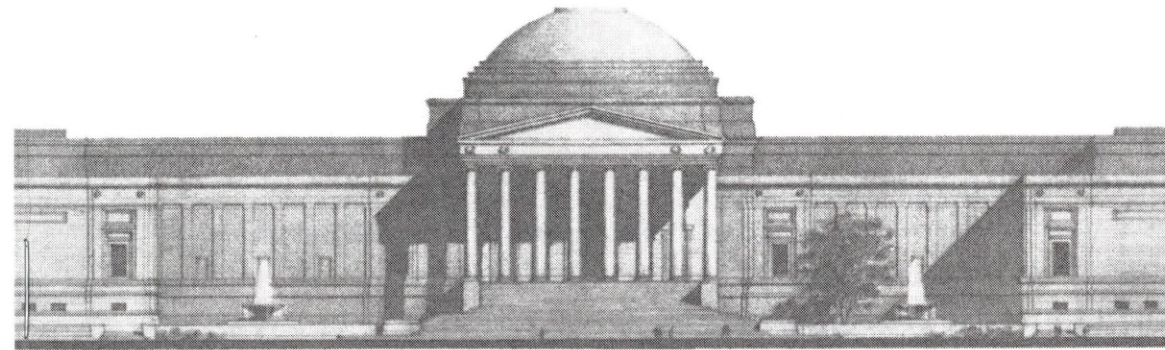
Please note that late entry or reentry of the East Building after 6:30 pm is not permitted.

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

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.



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

National Gallery of Art
2,908th Concert

Tanya Végváry Plescia, piano

Presented in honor of the installation
*Masterpieces of American Furniture from
the Kaufman Collection, 1700–1830*

October 28, 2012

Sunday, 6:30 pm

West Building, West Garden Court

Admission free

Program

Alexander Reinagle (1756–1809)

Theme with Variations

James Hewitt (1770–1827)

The Battle of Trenton (A Sonata Dedicated to General Washington)

Introduction

The Army in Motion

General Orders

Acclamation of the Americans

Drums Beat to Arms

Washington's March

Crossing the Delaware

Ardor of the Americans at Landing

Trumpets Sound the Charge

The Attack

Defeat and Flight of the Hessians

The Hessians Begging Quarter

The Flight Renewed

General Confusion

The Hessians Surrender Themselves Prisoners of War

Articles of Capitulation Signed

Grief of the Americans for the Loss of Their Comrades Killed in the
Engagement

Yankee Doodle, Drum, and Fifes

Quick Step for the Band

Trumpets of Victory

General Rejoicing

INTERMISSION

Wolfgang Amadeus Mozart (1756–1791)

Sonata in B-flat Major, K. 333 (c. 1778)

Allegro

Andante cantabile

Allegretto grazioso

The Musician

Tanya Végváry Plescia began studying piano at age four under the tutelage of her father. As a student of Tom Hulse, she received the Edna S. Sibole Scholarship, the Festival of New American Music award, the Grayce Kent Clark Scholarship, and the Music Teachers Association of California Scholarship award. She continued her studies at the California State University Sacramento, where she received the Pi Kappa Lambda national honor and graduated summa cum laude with dual bachelor's degrees in humanities and music. In her last year, she won the senior achievement award and the concerto competition, performing Prokofiev's *First Piano Concerto* with the Sacramento State Orchestra.

Recent highlights of Plescia's career include performances at the Arts Club of Washington; the Festival of New American Music at California State University, Sacramento; the Old Church Concert Series in Portland, Oregon; Old First Concerts in San Francisco; and Trinity Chamber Concerts in Berkeley. In 2011, as part of the international celebration of Franz Liszt's bicentennial anniversary, Plescia performed a special all-Liszt program at the Hungarian Embassy in Washington as well as all-Liszt programs at the Consulate General of the Republic of Hungary in Los Angeles and the Berkeley Trinity Chamber Series.

An active composer, Tanya Végváry Plescia has recorded two of her own works, along with music by Beethoven, Chopin, Faure, and Liszt, and has a digital single, *Iolanda*, to her credit as well. A member of the Music Teachers Association of California who taught for sixteen years at the Pease Conservatory of Music in Sacramento, Plescia is the founder and president of the Sacramento Piano Conservatory.

Program Notes

As it had for the previous four centuries, Europe dominated the world stage between the years 1700 and 1830, with the exception of the startling political upheaval that was the American Revolution. In Europe, radical new ideas in philosophy and politics emerged, significant advances in science and technology were realized, and genius flourished in the fine arts. Although seen by the rest of the world as a backwater during those same years, the American colonies and the young United States were the workplace for a number of musicians, artists, and craftsmen who produced poetry, music, and objects of decorative art that have only recently come to be respected and admired. Many of those artists and craftsmen were self-taught, and some remain anonymous, but their accomplishments speak for themselves.

The unveiling of the Kaufman Collection at the National Gallery of Art is a landmark moment for the nation's capital, which until this time has had no major presentation of early American furniture and related decorative arts on permanent public view. The new installation highlights nearly 100 examples from the distinguished collection of George M. and Linda H. Kaufman, acquired over the course of five decades and promised to the National Gallery. In addition to unique American furniture, Chinese and European porcelains, and French floral watercolors, the installation includes paintings from the Gallery's permanent collection by American artists—some anonymous and some, such as Gilbert Stuart, deservedly famous. The installation remains on view indefinitely on the ground floor of the West Building.

America's first composer of significant keyboard works, Alexander Reinagle was born in England to a family of Hungarian descent. Immigrating to the United States after the Revolutionary War, he settled in Philadelphia in 1786. He quickly took his place as a leader in the musical life of the city as a concert manager, performer, composer, and teacher. Based on a melody taken from the slow movement of Joseph Haydn's *Symphony no. 53*, "L'Imperiale," Reinagle's *Theme with Variations* was probably first heard in a recital he played on October 19, 1787, at the City Tavern of Philadelphia.

Another immigrant from England, James Hewitt arrived in New York in 1792, where he continued the multifaceted career he had begun in London—concert violinist, director of theater orchestras, organist (at Trinity Church, Wall Street), and music publisher. He later moved to Boston to become the organist of that city's Trinity Church. Hewitt set to music the clash and drama of the Battle of Trenton, which had taken place in December 1776, but was still a vivid memory for most adults in the 1790s. *The Battle of Trenton (A Sonata Dedicated to General Washington)* moves descriptively step-by-step through George Washington's Christmas Day surprise attack, which was the master stroke that boosted the morale of the ragged American army and helped turn the tide of the Revolutionary War. Since the seventeenth century, descriptive music had been a well-established tradition with a large popular following. Organist Hewitt probably knew of such works for organ and harpsichord from previous generations, such as Johann Kuhnau's (1660–1722) *Der todtkranke und wieder gesunde Hiskias* (Hiskias, Sick to Death and Healthy Again), or Justin Heinrich Knecht's (1752–1817) *Die Auferstehung Jesu* (The Resurrection of Jesus), which includes among its movements "Die schauervolle Stille des Grabes" (The Dreadful Stillness of the Grave), "Das Zurückstürzen der Römischen Schaar" (The Falling Back of the Roman Legions), and "Triumphgesang der Engel" (Song of Triumph of the Angels). Like its descriptive predecessors, *The Battle of Trenton* enjoyed considerable popularity during the composer's lifetime.

No visit to the music of the eighteenth century can be complete without spending time with Wolfgang Amadeus Mozart. His *Sonata in B-flat Major*, K. 333, published in 1784 but written some years earlier, is a prime example of the elegance and formal perfection for which Mozart is known. The themes are simple, sweet, and easily accessible. The third movement, a rondo, is a masterpiece of playful invention, and one can imagine Mozart "tossing" this tune off the top of his head, perhaps whistling it during an afternoon stroll in the park. But the movement is much more than that—it is better described as a fascinating journey for both performer and audience.

Program Notes by Tanya Végváry Plescia

Concerts in November 2012 at the National Gallery of Art

Post-Classical Ensemble and George Vatchnadze, pianist

Music by Shostakovich

November 4, 2012

Sunday, 6:30 pm

West Building, West Garden Court



Michael Lewin, pianist

Music by Debussy and other composers

November 11, 2012

Sunday, 6:30 pm

West Building, West Garden Court



Washington Saxophone Quartet

Music by Lisa Bielawa, Paquito d'Rivera, and other composers

Presented In honor of *Roy Lichtenstein: A Retrospective*

November 18, 2012

Sunday, 6:30 pm

West Building, West Garden Court