

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

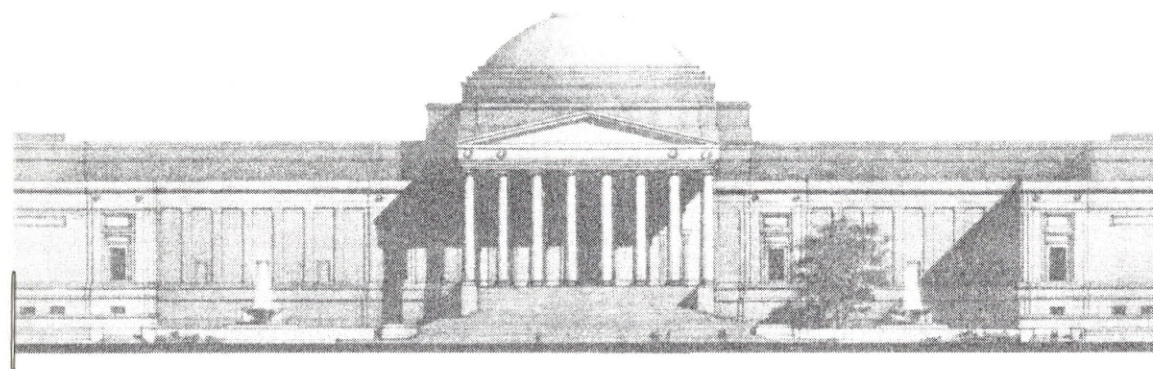
The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

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

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

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



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

National Gallery of Art  
2,746th Concert

**Yakov Kasman, pianist**

November 8, 2009  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

Program

Johann Sebastian Bach (1685–1750)  
Largo from *Sonata for Organ in C Major*, BWV 529  
Transcription by Samuel Feinberg

Pyotr Illych Tchaikovsky (1840–1893)  
From *The Seasons*, op. 37 (1875–1876)  
*February (Carnival)*  
*May (Starlit nights)*  
*August (Harvest)*

Sergei Prokofiev (1891–1953)  
*Sonata no. 2 in D Minor*, op. 14 (1912)  
Allegro ma non troppo  
Scherzo: Allegro marcato  
Andante  
Vivace

**INTERMISSION**

Robert Schumann (1810–1856)  
*Humoreske*, op. 20 (1839)  
Einfach  
Hastig  
Einfach und zart  
Intermezzo (Vivace)  
Innig  
Sehr lebhaft  
Mit einigem Pomp  
Zum Beschluss

Igor Stravinsky (1882–1971)  
*Trois mouvements de Petrouchka*  
*Danse russe*  
*Chez Petrouchka*  
*La semaine grasse*



Winner of the silver medal in the 1997 Tenth Van Cliburn International Piano Competition, Yakov Kasman has since given recitals throughout Asia, Europe, Russia, South America, and the United States. He has appeared as soloist with more than fifty orchestras, including the Alabama, Buffalo, Fort Worth, Memphis, Miami, Nashville, Oregon, Pacific, and Syracuse Symphony Orchestras, the Orchestre de Lille and l'Orchestre Philharmonique de Montpellier (France), the Athens State Orchestra (Greece), the Moscow Philharmonia Orchestra (Russia) the Singapore Symphony, Orquestra Simfonica de Baleares (Spain), Daejeon Philharmonic Orchestra (South Korea), and the National Symphony Orchestra (Taiwan). He has won prizes in many competitions, including the 1991 Valentino Bucchi Competition in Rome, the 1991 London World Piano Competition, the 1992 Artur Rubinstein International Competition in Tel Aviv, and the 1995 International Prokofiev Competition in Saint Petersburg.

Kasman has fourteen studio recordings on the Calliope label. His recording of the complete sonatas of Prokofiev was awarded the Grand Prix de la Nouvelle Academie du Disque in France in 1996. *International Piano Quarterly* magazine recommended his recording of Mussorgsky's *Pictures at an Exhibition*, as one of the best in a survey of recordings over the past 75 years. His recording of Shostakovich's *Concerto no. 1*, and Schnittke's *Concerto for Piano and Strings*, released in 2000, received the "Choc du monde de la musique" award in France, was rated highest for artistry and sound quality by Classics Today.com, and was referred to as "superlative" in *American Record Guide*. He has also recorded two CDs with Harmonia Mundi.

Born in the city of Orel, near Moscow, Kasman began his piano studies at age five. A graduate and postgraduate of the Moscow Conservatory and previously a professor of piano at the Music College of the Conservatory, he is now professor of piano and artist-in-residence at the University of Alabama, Birmingham. Kasman, who appears at the National Gallery by arrangement with Jonathan Wentworth Associates, Ltd., of Mount Vernon, New York, maintains a Web site at [www.yakovkasman.com](http://www.yakovkasman.com).

Between 1727 and 1731 Johann Sebastian Bach composed six *Trio Sonatas for Organ* (BWV 525–530). Using the traditional form of the baroque trio sonata, Bach took the three voices that would traditionally have been played by three different instruments (keyboard plus two others) and put them all in the organist's hands and feet. Among the composers who have subsequently transcribed Bach's trio sonatas for other instruments are pianists, among them the Russian piano virtuoso and composer Samuel Feinberg (1890–1962). Known as a great interpreter of Bach—his complete recording of the *Well-Tempered Clavier* still stands out among such recordings—Feinberg transformed the middle movement from Bach's fifth trio sonata into a highly expressive version for piano solo.

Shortly after the premiere of his *First Piano Concerto*, Tchaikovsky received a commission from the editor of the monthly music magazine *Nouvelist* for twelve short pieces, one for each month. The editor, Nikolay Matveyevich Bernard, also suggested a subtitle for each month, which Tchaikovsky also accepted. He composed *January* and *February* before the end of December, 1875. *March*, *April*, and *May* were then composed separately, and the rest, all found in the same copybook, appear to have been written in about a five week period in April and May 1876. The pieces are in A-B-A form, and though short and evidently quickly composed, each is a miniature masterpiece of melody and character. We hear the joyous festivities of carnival time in *February*, the sweet intimacy of spring in *May*, and the alternately busy and bucolic sounds of country activities in *August*.

In his *Piano Sonata no. 2 in D Minor* Prokofiev separated himself from Rachmaninoff and Scriabin, and began to define his own unique keyboard style. Synthesizing Russian traditionalism with elements of neoclassicism and modernism, Prokofiev's personal voice rings loud and strong in this four-movement sonata. The opening of the first movement is a rapidly descending theme, leading into the second, lyrical main theme. These are interwoven in the development, and the movement ends in a brilliant coda. In the second movement, *Scherzo*, Prokofiev demonstrates what will become his signature



wildly motoric piano writing. The dark and stormy *Andante* of the third movement mirrors the seriousness of the first, though its alternating melody provides some respite from the storm. In the *Vivace* fourth movement, Prokofiev brings back the second theme of the first movement, to contrast with its maniacal opening motive.

Upon seeing the title of Robert Schumann's *Humoreske*, one might assume it is a light-hearted, whimsical piece—potentially even funny. On the contrary, the title refers to “humor” in the broader sense, as in a passing mood, and Schumann explores the darker, more melancholic side of human emotion. Beginning with a melancholy theme, the opening sets the tone for the whole piece. Moving into shorter subsections of ebullience, eventually the reflective music returns. This alternation continues throughout the piece, sometimes in agitated spurts, returning again and again to the opening mood, though never repeating the exact theme.

After completing his ballet *Firebird*, Igor Stravinsky chose to compose something unrelated to the theater, and conceived the idea for what he called a *Konzertstück* (concert piece). With the picture of an agitated puppet in his mind, he composed a work for piano and orchestra, which he titled *Petrouchka*, after a popular country fair puppet show character. In the fall of 1910, when the ballet impresario Serge Diaghilev (1872–1929) came to visit Stravinsky, he heard the piece, and immediately felt that it could be fully orchestrated and turned into a stage work. In 1921 pianist Artur Schnabel (1887–1982) offered Stravinsky 5,000 francs to transcribe three movements of his ballet *Petrouchka* for the piano. Stravinsky made it clear that these transcriptions were not orchestral reductions, but in fact virtuosic pieces that are written for the piano and meant to be independent concert pieces. The brilliant piano writing makes these three movements a challenge for the virtuoso performer and the equal to their orchestral counterparts.

*Program notes by Danielle DeSwert Hahn*

Upcoming Concerts at the National Gallery of Art

**Zephyrus Ensemble**

Music by Couperin, Leclair, Rameau, and Rebel

November 11, 2009

Wednesday, 12:10 pm

West Building Lecture Hall



**National Gallery of Art Vocal Ensemble**

Renaissance and Baroque French Music

November 15, 2009

Sunday Evening, 6:30 pm

West Building, West Garden Court

Both concerts presented in honor of  
*Renaissance to Revolution: French Drawings*  
from the National Gallery of Art, 1500–1800