

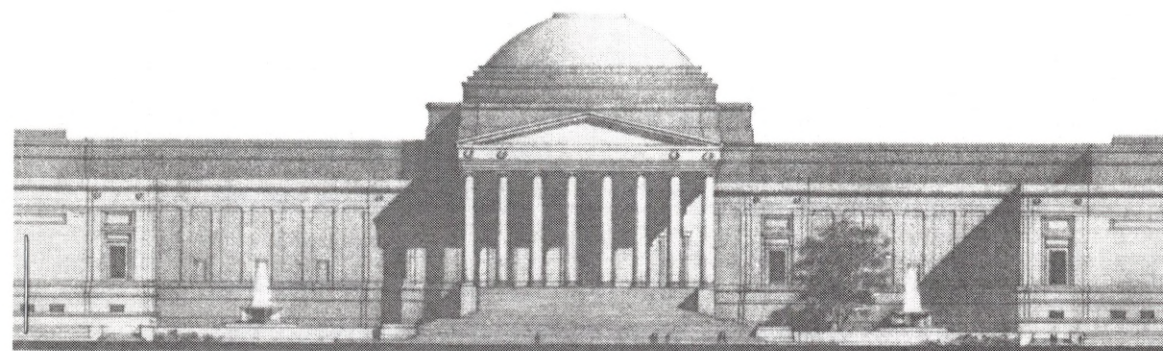
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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



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

National Gallery of Art
2,813th Concert

Poulenc Trio

Irina Kaplan, *piano*; Vladimir Lande, *oboe*
Bryan Young, *bassoon*

With guest musicians:

Sally McClain, *violin*; Anton Lande, *violin*
Nicholas Citro, *viola*; Steven Honigberg, *cello*
Rié Suzuki, *clarinet*

December 5, 2010
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Performed without intermission

Sergei Prokofiev (1891–1953)

Overture on Hebrew Themes, op. 34, for clarinet, piano, and string quartet

Jakov Jakoulov (b. 1954)

Yiddish Lexicon for oboe, bassoon, and piano (2010)

A vach nacht

Golem

Shofar

Scapegoat's Lament

Dybbuk

Jacob's Ladder

Job's Lament

Shiksa and Yeshiva bocher

Meshugeneh Valse

Klezmers

Washington Premiere Performance

Gideon Klein (1919–1945)

Trio for Violin, Viola, and Cello

Allegro

Lento

Molto vivace

Erwin Schulhoff (1894–1942)

Divertissement for Oboe, Clarinet, and Bassoon

Burleska

Romanzero

Charleston

Florida

Rondino-Finale

A Terezin Collection for String Quartet

Viktor Kohn (1901–1944)

Praeludium

David Grunfeld (1915–1963)

Uv'tzeil K'nofecho (In the Shadow of Your Wings)

Arranged for string quartet by Zikmund Schul

Egon Ledec (1889–1944)

Gavotte

Frantisek Domazlicky (1913–1997)

Lied ohne Worte (Song without Words)

André Previn (b. 1929)

From *Trio for Oboe, Bassoon, and Piano*

Jaunty

The Musicians

POULENC TRIO

Founded in 2003 by pianist Irina Kaplan, oboist Vladimir Lande, and bassoonist Bryan Young, the Poulenc Trio's instrumentation makes it unique as an active touring chamber music ensemble. The Trio has performed throughout the United States and at music festivals around the world, including the Amalfi Coast and Ravello Festivals in Italy; the San Miguel de Allende Festival in Mexico; and the White Nights Festival in Russia, where the group toured and premiered two new works with violinist Hilary Hahn.

In a recent review, the *Washington Post* proclaimed that the Trio “does its namesake proud” in “an intriguing and beautifully played program” with “convincing elegance, near effortless lightness, and grace.” One of the Trio's recent performances in Florida has been rebroadcast on American Public Media's nationally syndicated radio program *Performance Today*. The Trio has been featured in a profile for Russian television, which declared the three musicians to be “virtuosos of classical and contemporary chamber music.”

The Poulenc Trio is committed to commissioning, performing, and recording new music. The ensemble has greatly expanded the repertoire available for the oboe, bassoon, and piano, with twenty new works written for and premiered by it, including compositions by Afro-Cuban jazz clarinetist Paquito D’Rivera and Russian-American composers Natalya Medvedovskaya and Jakov Jakoulov.

The Trio's “Music at the Museum” concert series pairs musical performances with exhibitions and curatorial presentations. The series has included concerts at the Baltimore Museum of Art, the Hermitage State Museum in Saint Petersburg, the National Gallery of Art, and the Walters Art Museum in Baltimore. Guest performers in the series have included violinist Hilary Hahn, clarinetists Alexander Fiterstein and Anthony McGill, the Thibaud Trio of Berlin, and soprano Hyunah Yu. The Trio's outreach to new audiences includes Pizza and Poulenc, an informal performance and residency series for young people, and master classes at colleges throughout the country.

SALLY MCLAIN

Violinist Sally McLain received her bachelor and master of music degrees with high distinction from Indiana University, where she studied with and was assistant to James Buswell. Raised in Washington, DC, McLain is a graduate of the DC Youth Orchestra Program. She has participated in the Bach Aria Festival, the New York String Orchestra, and the Tanglewood Music Center and Institute. As violin soloist, McLain has performed at the Corcoran Gallery, the Kennedy Center Terrace Theater, Lisner Auditorium, and the National Gallery, among other venues. A member of the Potomac String Quartet, her chamber music activities include the Embassy Series, National Musical Arts, and the Twentieth Century Consort. She served for ten years as concertmaster of the Washington Chamber Symphony.

ANTON LANDE

Hailed as “a brilliant young violinist” and praised for his “upfront emotionalism of the Russian tradition,” Anton Lande is currently an undergraduate at the Johns Hopkins University and the Peabody Conservatory, majoring in violin performance and economics. A student of Victor Danchenko, Lande is a member of the Johns Hopkins Debate team, the Peabody Symphony Orchestra, and the Cantabile Quartet. He has performed at the Baltimore Museum of Art; the Flagler Museum in Palm Beach, Florida; the Kennedy Center; and the Walters Art Museum. In 2005 he received a full scholarship to attend the Tanglewood Institute quartet program.

NICHOLAS CITRO

A recent graduate of the Peabody Conservatory, violist Nicholas Citro studied under Victoria Chiang. He completed his bachelor of music degree at Baylor University, where his teacher was Kathryn Steely. At both conservatories, he merited the honor of serving as principal violist in the conservatory orchestra. He has also studied with Jeffrey Irvine and Stephen Wyczynski. Citro has participated in numerous summer festivals including the Aspen Chamber Music Festival; the Garth Newel Chamber Music Festival; the National Orchestral Institute at the University of Maryland; and the National Repertory Orchestra in Breckenridge, Colorado.

STEVEN HONIGBERG

Heralded as a “sterling cellist” by the *Washington Post*, Steven Honigberg is a member of the National Symphony Orchestra. His New York debut recital in Weill Hall in New York City was a prelude to an active career as a recitalist and concerto soloist, performing the 1988 world premiere of David Ott’s *Concerto for Two Cellos* with the NSO — an event that was repeated on the orchestra’s 1989 and 1994 United States tours — as well as 2008 performance with the same orchestra of Erich Kongold’s *Cello Concerto*. Performing a wide range of repertoire in his frequent recitals, which include two at the National Gallery, he is noted for his explorations of important new works by Lukas Foss, Benjamin Lees, Robert Starer, and Robert Stern, as well as David Diamond’s *Concert Piece* (1993), written for and premiered by Honigberg. A graduate of the Juilliard School of Music, where he studied with Leonard Rose and Channing Robbins, Honigberg also studied with Pierre Fournier and Karl Fruh. From 1994–2002, he served as chamber music series director at the United States Holocaust Memorial Museum, which produced under his direction a four-volume set of concerts recorded at the museum, “Darkness & Light.” He has recorded *Homage to Rostropovich*, a CD of solo cello works for which he also contributed an essay, “Homage to Slava”; the complete cello repertoire by Beethoven, Chopin, and Ernst Toch; and an album of twentieth-century American cello works.

RIÉ SUZUKI

Born in Japan, clarinetist Rié Suzuki made her Tokyo debut as a winner of the Japanese Clarinet Society recital series while a conservatory student at Musashino Academia Musicae, studying under Yuji Murai. She continued her studies at the Peabody Conservatory, earning the doctor of musical arts degree. Suzuki's American clarinet teachers include Loren Kitt and Robert Coleman, and she studied chamber music with the late Samuel Sanders. Currently a member of the Chamber Orchestra of Philadelphia and principal clarinetist of the Princeton Festival Orchestra, she is an active chamber musician and founding member of the Eastwinds Quintet and the Tripod Trio. Suzuki has recorded with the Chamber Orchestra of Philadelphia, the Philadelphia Philharmonia under JoAnn Fellatta, the Philadelphia Virtuosi, and soprano Phyllis Bryn-Julson. She teaches at Rowan University in Glassboro, New Jersey.

Program Notes

Serge Prokofiev rarely used folk music or themes by other composers in his scores. Early in his career he decided that he would employ only his own melodies in his music. When clarinetist Simeon Bellison approached him in 1919 with a proposal for a chamber work based on Hebrew themes, Prokofiev initially rejected the proposal. Several days later, after playing through and improvising on some of the themes, Prokofiev decided to compose the piece after all. The work is cast in a single movement featuring two main themes, both Middle Eastern in character. The composer's adroit handling of the source material has led some listeners to assume that he was Jewish; he was, in fact, born to Russian Orthodox parents and aligned himself with no religious movement.

The recipient of six annual awards from the American Society of Composers, Authors, and Publishers and a holder of a doctorate in music from Boston University, Jakov Jakoulov has written three ballets; five instrumental concertos; five string quartets; music for theatrical, television, and cinema productions; and numerous symphonic, chamber and choral works. Among the ensembles that have performed his music in recent years are the Armenian, Dallas, and Jerusalem Symphony Orchestras, the Bachanalia Festival Orchestra, the Boston Symphony, and the Tanglewood Contemporary Music Festival Orchestra. His work has been recognized by commissions and performances in Armenia, Finland, Germany, Israel, Italy, Mexico, Russia, Scotland, Sweden, and the United Kingdom.

As a complement to his score, *Yiddish Lexicon*, Jakoulov provides the following notes:

Vach nacht (“watch night”): the night before a circumcision, considered a spiritually dangerous time for the baby.

Shofar: one of the earliest instruments used in Jewish music, made from the horn of a ram or a goat.

Dybbuk: a malicious possessing spirit, believed to be the dislocated soul of a dead person.

Book of Job: one of the books of the Hebrew Bible. It relates the story of Job, his trials at the hands of the Satan, his challenge to God, and finally a response from God.

Meshugeneh: crazy, nuts, loony-tunes.

Golem: an artificial creature created by magic. According to the legend, to make a golem come alive, one would shape it out of soil and walk around it, reciting a combination of letters from the Hebrew alphabet and the secret name of God. To “kill” the golem, its creator would walk and recite the words and letters in reverse.

Scapegoat: as defined in the *Book of Leviticus*, a goat that was driven off into the wilderness, carrying the sins of the people that had been ritually placed on it.

Jacob's Ladder: a ladder to heaven, described in the *Book of Genesis* in a vision seen by the patriarch Jacob.

Shiksa: Yiddish slang for a woman who is not Jewish, especially one who is attracted to a Jewish man.

Yeshiva bocher: a boy enrolled in a Yeshiva (Jewish school). Typically applied to boys who are very studious, shy, sheltered, and somewhat naive.

Klezmers: Jewish musicians who perform at joyful events, particularly weddings.

In 1939 Gideon Klein enrolled as a doctoral candidate in musicology and philosophy at Charles University in Prague while continuing his music studies with the noted composer Alois Hába at the Prague Conservatory. In 1940 the Nazi occupation of Czechoslovakia and the enforcement of the Nuremberg Racial Laws put an end to these studies as well as to Klein's performances as a pianist. He was among the first to be sent to the Theresienstadt (Terezin) concentration camp where, incarcerated among many other artists, composers, and writers, he soon became an extraordinary force as a pianist, educator, conductor, and composer. Klein was deported from Theresienstadt to Auschwitz late in 1944. He completed his *String Trio* on October 9, 1944, just nine days before his transport to Auschwitz. It shows influences of Leoš Janáček and Arnold Schoenberg and of the expressive folk elements of Klein's Moravian background. Surviving subsequent internment in several concentration camps, he finally succumbed in January 1945 at the forced labor camp in Fürstengrube.

Born in Prague to a musical family, Erwin Schulhoff received a solid education in music at the conservatories in Prague, Vienna, Leipzig, and Cologne. In 1919 the twenty-five-year old composer was exploring an “art jazz” style in piano pieces that incorporated syncopated dances such as the foxtrot, the Brazilian maxixe, the one-step, and the rag. In a letter to Alban Berg in 1921, Schulhoff wrote: “I have a tremendous passion for the fashionable dances and there are times when I go dancing night after night with dance hostesses . . . purely out of rhythmic enthusiasm and subconscious sensuality; this gives my creative work a phenomenal impulse, because in my consciousness I am incredibly earthly, even bestial. . . .”

Reflecting the composer's love for dance, Schulhoff's *Divertissement* contains a *Charleston*; a *Florida*, a dance named after an exclusive nightclub in Paris that flourished in the late 1920s; a *burlesca*; and a *romanzero*, juxtaposed with traditional forms (overture, theme with variations, and rondo). He composed this witty and jocular piece in just four days in March 1927. Long active in radical politics as well as being Jewish, Schulhoff was doubly threatened by the Nazi takeover of Czechoslovakia in 1939, and was soon

imprisoned for political and racial reasons. One of his final compositions—a setting for chorus and orchestra of *The Communist Manifesto*—stands as a tribute to Schulhoff's spirit and determination: the work was smuggled to the outside world shortly before the composer was tortured to death on August 18, 1942, in the Wülzburg concentration camp.

The four pieces presented in this program as “A Terezin Collection for String Quartet” have a unique history. They were composed and originally performed at the Jewish concentration camp in Terezin in Nazi-occupied Czechoslovakia between 1942 and 1944. Like most of the incarcerated musicians in Terezin, the violist and flutist Viktor Kohn was forced to participate in several ensembles. His only preserved composition, *Praeludium*, is dedicated Jakob Edelstein, head of the Council of Elders that ran the internal affairs of Terezin, and is based on the notes E-D-E. Kohn perished at Auschwitz in October 1944.

The author of the melody that serves as the basis of *Uv'tzeil K'nofecho* was probably the cantor David Grunfeld, another of the Terezin prisoners. A survivor of the camp, after liberation Grunfeld immigrated to the United States and became a cantor in New York City. Zikmund Schul, a young composer and fellow prisoner from Kassel, Germany, arranged the tune for string quartet. Schul died in Terezin in June 1944 at age twenty-eight.

Before the Nazi invasion, Egon Ledec was the associate concertmaster of the Czechoslovak Philharmonic Orchestra. He enjoyed writing music in quasi-classical style, and his cheerful *Gavotte* is his only known piece written in Terezin. Like so many of his colleagues, Ledec became a victim of the Auschwitz gas chambers in October 1944.

By the time he was incarcerated at Terezin, Frantisek Domazlicky had enjoyed considerable success as composer of popular music. His charming *Song without Words* was premiered in the camp by the Ledec String Quartet. With Cantor David Grunfeld, Domazlicky was one of the few composers and musicians who survived the horrors of Terezin. After the war he completed his studies at the Prague Conservatory and Academy of Musical Arts as a violinist and composer of symphonic music.

Born to a Jewish family in Berlin, André Previn immigrated to the United States in 1939 with his family to escape the Nazi regime. Growing up in Los Angeles, he completed his education in the United States, composed prolifically, and toured and recorded as a jazz and classical pianist. In 1985 he was appointed conductor of the Los Angeles Philharmonic Orchestra, a post he held until 1989. Previn composed his *Trio for Oboe, Bassoon, and Piano* in 1994. In some ways it shows virtues that might be thought typically French: clarity, careful attention to the character of the individual instruments, and a sense of play and fun. Yet the piece has a strong American accent, provided by its vibrant energy, jazz rhythms, and the open harmonies that have distinguished American music since the 1930s, thanks to their frequent use by Aaron Copland (1900–1990).

Program notes by Irina Kaplan

Yiddish Lexicon definitions by Jakov Jakoulov

Upcoming Concerts at the National Gallery of Art

Ensemble Galilei

With Stephen Ackert, narrator

“A Musical Holiday Card from the National Gallery of Art”

December 12, 2010

Sunday Evening, 6:30 pm

West Building, West Garden Court



**National Gallery of Art Vocal Ensemble
and Chamber Players**

Music by J. S. Bach, Buxtehude, and Praetorius

December 19, 2010

Sunday Evening, 6:30 pm

West Building, West Garden Court



American String Quartet

Music by Ludwig van Beethoven

January 2, 2011

Sunday evening, 6:30 pm

West Building, West Garden Court