

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.

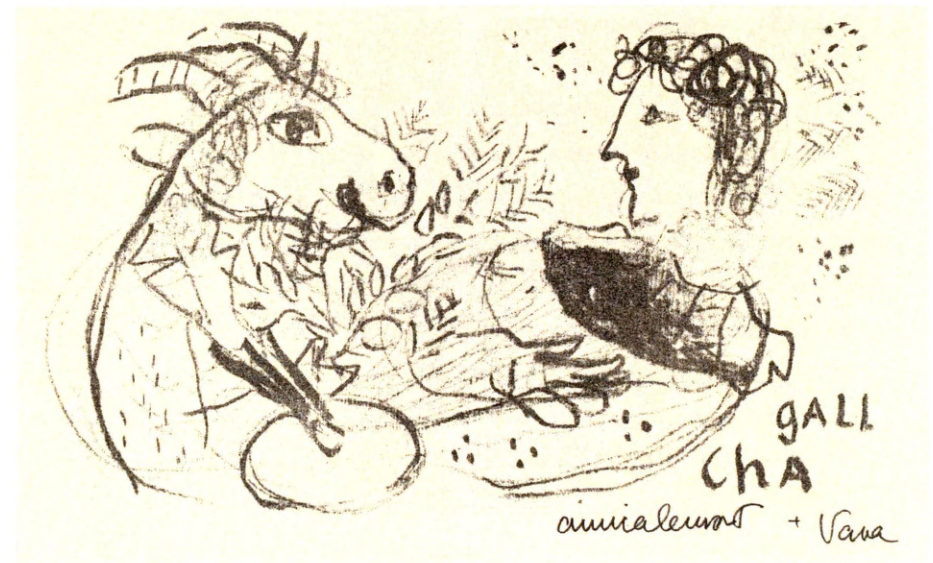
For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

www.nga.gov

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.

COVER: Marc Chagall, *Greeting Card for 1966*, 1965, lithograph in black on wove paper, National Gallery of Art, Washington, Gift of Mr. and Mrs. Gerhard E. Pinkus



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

National Gallery of Art
2,974th Concert

National Gallery of Art Orchestra
Vladimir Lande, guest conductor
Xiayin Wang, pianist

Russian-American New Year Concert

January 5, 2014
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Mikhail Glinka (1804–1857)

Overture to *Ruslan and Ludmilla* (1842)

Sergei Rachmaninoff (1873–1943)

Piano Concerto no. 2 in C Minor, op. 18 (1901)

Moderato

Adagio sostenuto—Più animato

Allegro scherzando

INTERMISSION

Pyotr Ilyich Tchaikovsky (1840–1893)

Symphony no. 5 in E Minor, op. 64 (1888)

Andante—Allegro con anima

Andante cantabile

Valse: Allegro moderato

Finale: Andante maestoso—Allegro Vivace—

Moderato assai e molto maestoso

The Musicians

NATIONAL GALLERY OF ART ORCHESTRA

The National Gallery of Art Orchestra was founded in 1943, using a small cadre of musicians from the National Symphony Orchestra. Gradually growing in numbers, the Gallery orchestra eventually reached the size and status of a large chamber orchestra. The ensemble has undertaken the full range of chamber and symphonic repertoire and has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives' *Symphony no. 1* under the direction of Richard Bales; the 1990 premiere of Daniel Pinkham's *Symphony no. 4* under George Manos; and the 2007 premiere of John Musto's *Later the Same Evening: An opera inspired by five paintings of Edward Hopper*, under guest conductor Glen Cortese. Other guest conductors who have appeared with the orchestra in recent years include Bjarte Engeset, Philippe Entremont, George Mester, José Serebrier, and Alexander Titov.

VLADIMIR LANDE

Russian-born Vladimir Lande has guest-conducted the National Gallery Orchestra on three occasions, most recently as the guest music director of the National Gallery's 64th American Music Festival (2009). He is also music director of COSMIC (Chamber Orchestra of Southern Maryland in Concert), the Hopkins Symphony Chamber Orchestra, the Maryland Conservatory Orchestra, and the Washington Soloists Chamber Orchestra. In the 2012–2013 season, Lande led Russia's Saint Petersburg State Symphony Orchestra on its tour of South Korea. Two years before, he took the orchestra on a twenty-four-concert "Tour of the Americas" that included several stops in Latin America and some of the United States' most prestigious concert halls, among them Alice Tully Hall in New York, Kimmel Hall in Philadelphia, Meyerhoff Hall in Baltimore, the National Gallery of Art, and Symphony Hall in Boston. In addition to his duties as principal guest conductor of the Saint Petersburg State Symphony Orchestra, Lande regularly conducts the Donetsk Ballet Company in Europe and the United States. He has conducted at the Ravello

Festival in Italy and since 1996 has been principal guest conductor of the Bachanalia Festival Orchestra in New York. In 2004 he was invited to conduct the opening concert of the internationally renowned White Nights Festival in Saint Petersburg's Grand Philharmonic Hall.

Recent recordings made under Lande's direction include CDs of Schubert's *Unfinished* and *Great* symphonies, a CD of American composer James Aikman's music, and a seventeen-CD cycle of the complete symphonic works of the little-known Russian composer Mieczyslaw Weinberg (1919–1996). In 2011 Lande launched a series of video recordings for Naxos titled "Concerts from the Palaces of Saint Petersburg." An oboist as well as a conductor, Lande was the youngest person ever to occupy the principal oboe chair in the Baltimore Opera Orchestra. He continues his playing career as oboist of the Poulenc Trio.

XIAYIN WANG

Praised by Allan Kozinn of the *New York Times* for her "nuanced, spirited, crisply articulated" performance at Alice Tully Hall (2010), pianist Xiayin Wang returned to that same venue in 2011 for a solo recital. Later that year, she appeared in Vienna's Mozart-Saal, performing Richard Danielpour's *Concerto no. 4 for Piano and Orchestra* with the Vienna Chamber Orchestra under the baton of Philippe Entremont.

In 2010 Wang released a recording of the piano music of Earl Wild, including his celebrated Gershwin arrangements, on the Chandos label. The recording was welcomed by journalist Scott Noriega, who wrote: "[Wild's pieces] require the type of pianistic abilities that he himself possessed. . . . Thankfully, pianist Xiayin Wang brings with her these qualities and then some" (*Fanfare* magazine). Wang's other CD releases include a disc of Franck and Strauss sonatas with violinist Catherine Manoukian; *The Enchanted Garden* and *Preludes, Books I and II*, by Richard Danielpour; solo piano works by Bach, Gershwin, Mozart, Ravel, and Scriabin; and a highly praised recording of Brahms' quartets for piano and strings with the Amity Players. Xiayin Wang appears at the National Gallery courtesy of International Performing Artists.

Program Notes

Considered the father of Russian concert music, Mikhail Glinka combined a Russian upbringing and Western European training to synthesize native Russian folk music with the prevailing compositional techniques of his time. His work would later influence nationalistic composers Mussorgsky, Borodin, Rimsky-Korsakov, Prokofiev, and Shostakovich. Glinka's second and final opera, *Ruslan and Ludmilla*, received a lukewarm response at first, due to the fact that Russian audiences were developing a taste for Italian opera, and deemed Glinka's style old-fashioned. Based on a fairy tale by Pushkin, the libretto tells the tale of Ruslan, a hero who overcomes fantastic adversity and experiences wild adventures as he attempts to rescue his betrothed, Ludmilla, from an evil dwarf, Chernomor.

The opening act of *Ruslan and Ludmilla* is prefaced by an ebullient overture that contains thematic connections to the opera: the powerful tutti chords, frenetic scales, and exuberant theme of the opening measures anticipate the wedding scene. The second theme—in the bassoons, violas, and cellos—comes from Ruslan's second-act love song. Glinka restates and varies each of these themes in the development of the overture, and in the coda introduces a brief whole-tone scale in the low-pitched instruments to represent the evil dwarf. The tempo increases, and the coda dashes to an energetic conclusion to the overture that sets the stage for the opera's opening scene.

Sergei Rachmaninoff composed his *Second Piano Concerto* following the absolute lowest point of his depression- and anxiety-prone life. After the embarrassing 1897 premiere of his *First Symphony* under the baton of a reportedly drunken Alexander Glazunov, Rachmaninoff found himself in a three-year battle with writer's block and alcoholism. Only with the help of his doctor friend Nikolai Dahl (1860–1939) did Rachmaninoff regain his confidence. Dahl specialized in curing alcoholism through hypnotherapy,

and his cure for Rachmaninoff included assigning him to write a piano concerto. The treatment worked so effectively that it enhanced the composer's inherent ability to come up with memorable tunes and a smooth sense of musical form, skills that remained with him throughout the rest of his life. Dedicated to Dahl, the *Piano Concerto no. 2* became Rachmaninoff's new calling card and made both men world-famous.

Composed in a four-month span in 1888, Tchaikovsky's *Fifth Symphony*, like the Rachmaninoff concerto, followed a period of turmoil and self-doubt in the composer's life. In 1878 he had penned his *Fourth Symphony* and completed work on the opera *Yevgeny Onegin*, both of which lifted his international reputation to a new level. But the success of these earlier works coincided with his failing marriage to Antonina Miliukova, which triggered a ten-year-long symphonic dry spell. Early in 1888, Tchaikovsky wrote to his brother, Modeste, of his artistic desperation: "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination! Still, I am hoping to collect, little by little, material for a symphony." He began work that same month, diligently and secretly. He felt good about his new symphony until its premiere in Saint Petersburg, when he heard applause that he considered more a polite response to his earlier body of work than uproarious enthusiasm for a new symphony. Tchaikovsky wrote to his patroness, Nadezhda von Meck: "I have come to the conclusion that (the *Fifth Symphony*) is a failure. There is something repellent, something superfluous, patchy, and insecure, which the public instinctively recognizes." It was not long, however, before orchestras outside Russia performed the symphony. An inspired performance of it in 1889 in Hamburg convinced the brooding composer of its worthiness, and it became a staple of the standard symphonic repertoire within his lifetime.

The overarching structure of Tchaikovsky's *Fifth Symphony* is cyclic, a form that he had explored previously in his *Fourth Symphony*. Introduced by the clarinets with bare string accompaniment, the opening theme undergoes various transformations as it recurs in each movement in the cyclic format. One might imagine that this theme expresses a negative idea of unavoidable fate in the first two movements, but by the end of the symphony, where it is transformed by its assignment to the brass, it captures the spirit of unbridled triumph.

*Program notes by Michael Jacko, music program assistant,
National Gallery of Art*

Next week at the National Gallery of Art

National Gallery of Art Orchestra
Andrew Simpson, guest conductor

Ciné-concert

Music by Simpson for silent films by Buster Keaton and others

Presented in honor of *Tell It with Pride:*
The 54th Massachusetts Regiment and
Augustus Saint-Gaudens' Shaw Memorial

January 12, 2014
Sunday, 6:30 pm
East Building Auditorium