

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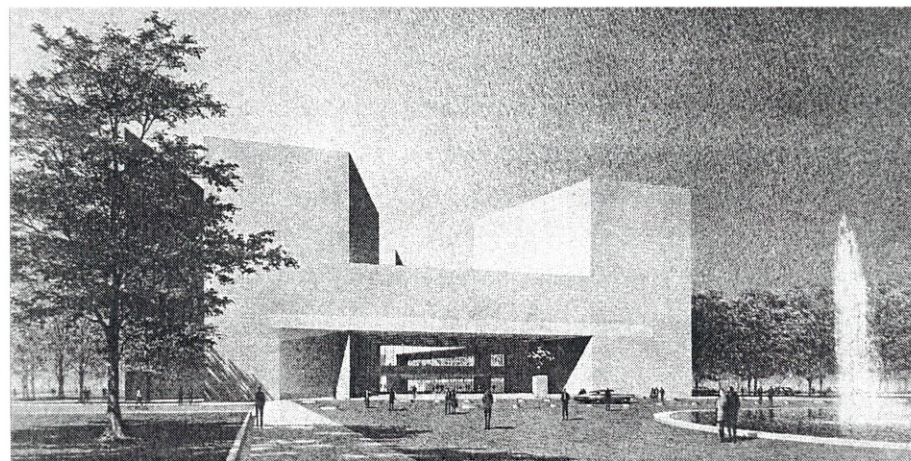
Please note that late entry or reentry of
the East Building after 6:30 pm is not permitted.

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

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Landover, MD 20785

www.nga.gov

COVER: Paul Stevenson Oles, 1971, National Gallery of Art Archives



The Sixty-fifth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,604th Concert

Mark Kaplan, *violinist*, and Yael Weiss, *pianist*

Presented in honor of
Jasper Johns: An Allegory of Painting, 1955–1965

First concert of the Sixty-second American Music Festival

February 18, 2007
Sunday Evening, 6:30 pm
East Building Auditorium

Admission free

Program

Performed without intermission

Roger Sessions (1896–1985)
Duo for Violin and Piano (1942)

Joel Feigin (b. 1951)
Veränderungen (1995)

Elliott Carter (b. 1908)
Duo for Violin and Piano (1974)

The Exhibition and the Festival

Jasper Johns: An Allegory of Painting, 1955–1965, on view at the National Gallery through April 29, includes some of Johns' (b. 1930) most important paintings, drawings, and prints, among them *Target with Plaster Casts* (1955) and *Diver* (1962). Johns' early work was devoted to examining and reinventing the premises of painting during an era when painting practice was riddled with conceptual upheaval and doubt. Much of the music chosen for the Sixty-second American Music Festival was also the result of conceptual upheaval, as composers in the same period reexamined their own practices.

From 1955 to 1965, contacts between painters and composers were particularly fruitful in New York City. When the works of unorthodox composers such as John Cage, Morton Feldman, Ralph Shapey, and Stefan Wolpe were performed, artists faithfully attended. The era also saw the birth of performance art, in which dance, drama, music, painting, poetry, and sculpture might be brought together in one event. In his *Lecture on Something* (1959), John Cage said, "When starting to be abstract, artists referred to musical practices to show that what they were doing was valid; so nowadays, musicians, to explain what they are doing, say, 'See, the painters and sculptors have been doing it for quite some time.'" Johns enjoyed a long and close association with the world of ballet in particular, and in 1973 he designed the set and costumes for *Un Jour ou Deux*, working with Cage and choreographer Merce Cunningham.

By 1955, the National Gallery's American Music Festival, an annual festival of music by American composers, was in its eleventh year. In the decade that followed, avant-garde composers such as Elliott Carter, David Diamond, Leon Kirchner, Walter Piston, Ralph Shapey, Virgil Thomson, and Stefan Wolpe were among the dozens of composers whose works were performed at the Gallery's festivals.

The Musicians

MARK KAPLAN

One of the leading violinists of his generation, Mark Kaplan has appeared with nearly every major American orchestra, including the Los Angeles Philharmonic, the New York Philharmonic, and the symphony orchestras of Chicago, Cleveland, and Philadelphia. He has collaborated with many of the world's foremost conductors, among them Lawrence Foster, Lorin Maazel, Kurt Masur, Eugene Ormandy, Simon Rattle, Esa-Pekka Salonen, Leonard Slatkin, and Klaus Tennstedt. Kaplan is also devoted to chamber music, and he performs and records internationally with Yael Weiss and cellist Clancy Newman as the Sequenza Trio.

Kaplan's wide-ranging repertoire is well represented by his more than two dozen recordings. These include concerti by Berg and Stravinsky, the Lalo *Symphonie Espagnole*, and Joan Manen's *Concierto Espagnol*, all recently released on the Koch International Classics label.

Kaplan has been a professor of violin at Indiana University's Jacobs School of Music since 2005. Prior to that he served as professor with distinction at the University of California, Los Angeles. He is a graduate of The Juilliard School, where he studied with Dorothy DeLay. Kaplan plays a violin made by Antonio Stradivari in 1685, known as the Marquis. He appears at the National Gallery by arrangement with Jonathan Wentworth Associates, Ltd., of Mount Vernon, New York.

Yael WEISS

The *Washington Post* described Yael Weiss as "a pianist who delves deeply and tellingly into that cloudy area where fantasy morphs into improvisation, inventiveness being common to both." Weiss has performed across Europe, Japan, South America, and the United States at such venues as New York's Alice Tully Hall, Washington's Kennedy Center, and London's Wigmore Hall. A frequent soloist with major orchestras, she has appeared with the

Augusta Symphony Orchestra, the Brazil National Symphony, the Chautauqua Festival Orchestra, the Israel Chamber Orchestra, the Jacksonville Symphony Orchestra, the Jerusalem Symphony, the Prague Chamber Orchestra, and the Seattle Symphony Orchestra, among others. Weiss is also a regular favorite at international music festivals, including those of Banff, Caramoor, the City of London, Marlboro, and Ravinia.

This season she released two new solo CDs on the Koch International Classics label, one devoted to piano music of Robert Schumann and the other to works united by the theme of joy, from more than a dozen composers spanning three centuries.

Weiss currently serves on the faculty of Indiana University's Jacobs School of Music. She studied with Richard Goode and Edward Aldwell at the Mannes College of Music and with Leon Fleisher at the Peabody Institute. Further information on the artist can be found at her Web site, www.yaelweiss.com. Weiss appears at the National Gallery by arrangement with Diane Saldick, LLC, of New York City.

Program Notes

Born in Brooklyn in 1896, Roger Sessions showed remarkable intellectual and musical precocity, entering Harvard University at the age of fourteen. From 1925 to 1933, he lived and worked in Paris, Berlin, and Florence, during which time his style evolved from the open intervals of his *Symphony no. 1* of 1927 to the more chromatic sound of his *Violin Concerto* of 1935. In later works, such as *Symphony no. 3* (1957), he used the twelve-tone technique. In addition to a 1974 Pulitzer citation for his life's work, Sessions was awarded the Pulitzer Prize for his *Concerto for Orchestra* in 1982. He counted among his pupils such eminent composers as Milton Babbitt, David Diamond, Leon Kirchner, George Tsontakis, Hugo Weisgall, and Ellen Taaffe Zwilich. Known for wry comments about his own music, Sessions once said of the *Duo for Violin and Piano* (1942), "I called it a duo because I was tired of calling things sonatas, although [the *Duo*] is a sonata."

Joel Feigin's works have been widely praised for their "very strong impact, as logical in musical design as they are charged with emotion and drama" (*Opera Magazine*). His many honors include a Senior Fulbright Fellowship to study at the Moscow State Conservatory and a Guggenheim Fellowship to write his first opera, *Mysteries of Eleusis*, produced in 1986 at Cornell University. He studied composition with Nadia Boulanger at Fontainebleau and with Roger Sessions at The Juilliard School. In 1998 Feigin's *Veränderungen* for violin and piano was recognized as the best composition of its type for that year by two prestigious new music organizations, Speculum Musicae and the Auros Group for New Music.

At age ninety-nine, Elliott Carter is the nation's oldest living composer of note. A member of the American Academy of Arts and Letters, Carter has received many honors, among them Grammy awards, the National Medal of Arts, the Pulitzer Prize for Music, and the Royal Philharmonic Society Gold Medal. In the published score for his *Duo for Violin and Piano*, he included the following note: "The *Duo for Violin and Piano*, composed in 1974 and dedicated to my wife, Helen, was commissioned by the McKim Fund in the Library of Congress. The composition draws its basic character primarily from the contrast between the sounds made by stroking the violin with a bow (that can be sensitively controlled during their duration) and the sounds made by striking the piano that, once produced, die away and can only be controlled by being cut short. . . . This contrast between the two instruments is maintained throughout, while many different moods are expressed, some in quick succession, others in a more leisurely way."

Program notes by Sorab Modi

Next Week at the National Gallery of Art

Alan Feinberg, *pianist*

Music by Babbitt, Cage, Feldman, Helps, Ives, and Nancarrow

Presented in honor of

Jasper Johns: An Allegory of Painting, 1955–1965,
as part of the Sixty-second American Music Festival

February 25, 2007
Sunday Evening, 6:30 pm
East Building Auditorium