

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.

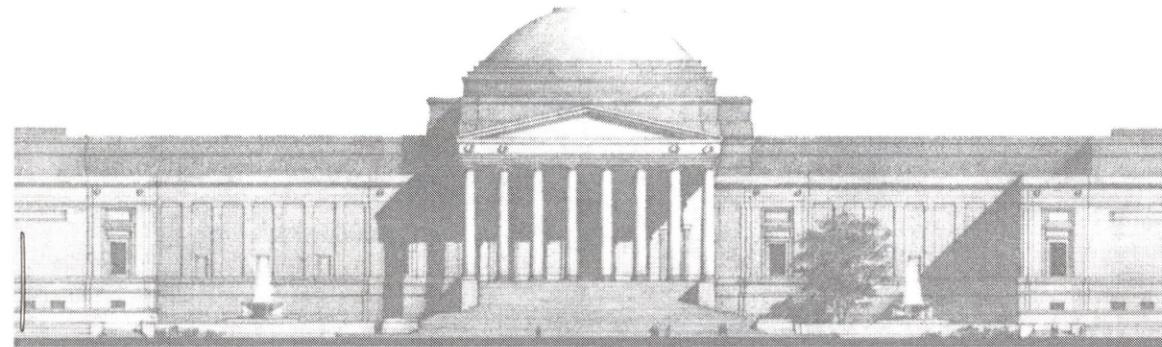
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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.



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

National Gallery of Art
2,926th Concert

Poulenc Trio
Irina Kaplan, piano
Vladimir Lande, oboe
Bryan Young, bassoon
with
Anton Lande, violin

Presented in honor of African American History Month

February 24, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Francis Poulenc (1899–1963)

Trio for Oboe, Bassoon, and Piano (1926)

Presto

Andante

Rondo

Igor Stravinsky (1882–1971)

Suite no. 1 (1925)

Andante

Napolitana

Española

Balalaika

Suite no. 2 (1921)

March

Valse

Polka

Galop

INTERMISSION

George Gershwin (1898–1937)

From *Porgy and Bess*, arranged by Jascha Heifetz

Summertime / A Woman Is a Sometime Thing

My Man's Gone Now

It Ain't Necessarily So

Duke Ellington (1899–1974)

Arranged by Jonathan Jensen

The Mooche / Black and Tan Fantasy

In a Sentimental Mood

Paquito D'Rivera (b. 1948)

Afro-Cuban Suite

Afro

Danzón

Preludio y Merengue

The Musicians

POULENC TRIO

Consisting of pianist Irina Kaplan, bassoonist Bryan Young, and oboist Vladimir Lande, the Poulenc Trio is committed to expanding the repertoire for wind trio through rediscovering old masterpieces and commissioning new works. The ensemble has recently appeared in the Caribbean, as well as in Italy, Mexico, and Russia (with violinist Hilary Hahn). Its concerts in the United States include three appearances to date at the National Gallery of Art as well as performances at the Kennedy Center and Symphony Space in New York City. Since 2004 the Trio has directed Music at the Museum, a series of entertaining and thought-provoking programs presented in great American museums, including the Baltimore Art Museum, the National Gallery of Art, and the Zimmerli Art Museum at Rutgers University.

The Trio has garnered positive attention in recent full-length profiles in *Chamber Music Magazine* and the *Double Reed Journal*. The group has been called “virtuosos of classical and contemporary chamber music” in a profile on Russian television, and reviews from across the United States have praised its “new and delicious sounds,” calling the members of the ensemble “three virtuosi in complete command of their instruments” who “played with spirit and grace and brought the near-capacity crowd to its feet.” The Poulenc Trio maintains a web site at www.poulenctrio.com

VLADIMIR LANDE

Born in Saint Petersburg, Russia, where he graduated from the Conservatory of Music with degrees in oboe and piano, Vladimir Lande is currently the principal oboist of the Baltimore Opera. As principal oboist of the Saint Petersburg (formerly Leningrad) Philharmonic Orchestra, he played for its recordings of all of the Brahms symphonies as well as symphonies by Beethoven, Shostakovich, and Tchaikovsky. He has performed under conductors Claudio Abbado, Leonard Bernstein, Valery Gergiev, and Yuri Temirkanov. Equally active as a conductor, Lande is associate conductor of the Saint Petersburg State Symphony Orchestra. His conducting career

includes appearances as guest conductor of the Baltimore and Tulsa symphony orchestras as well as the National Gallery of Art Orchestra. In 2010 he served as guest music director of the National Gallery of Art’s sixty-fourth American Music Festival.

BRYAN YOUNG

Praised for his “voluptuous sound” by the *Double Reed Journal*, Washington, DC native Bryan Young was a prizewinner of the 2002 Gillet-Fox International Bassoon Competition. He has appeared as soloist with the Baltimore and National symphony orchestras as well as in recitals across the United States and around the world. Reviewing a recent concert by the Poulenc Trio, the *Washington Post* wrote, “Young’s music dances with a lightness and grace uncommon for his instrument.” A principal bassoonist of the Baltimore Chamber Orchestra and a member of the IRIS Chamber Orchestra in Memphis, Young received his training at the Peabody Conservatory in Baltimore and at Yale University.

IRINA KAPLAN

A graduate of the Saint Petersburg Conservatory of Music who currently teaches piano at the Peabody Institute of Johns Hopkins University, Russian-born pianist Irina Kaplan is a winner of the Baltimore Chamber Music Award and the Montpelier Recital Competition. She has appeared in the Bacchanalia Recital Series, *New York Times* Young Performers Series, and Yale Gordon Concert Series. Performances in the Caribbean region as well as England, Germany, Italy, and Russia have garnered critical praise of her “beauty and brilliance of sound, astonishing flexibility, and penetrating interpretation.” *Fanfare Magazine* took note of her as “a strong pianist who doesn’t settle for an accompanying role.”

ANTON LANDE

Hailed in the *Palm Beach Post* as “a brilliant young violinist,” Anton Lande is a graduate of the Johns Hopkins University and the Peabody Conservatory, where he majored in both violin performance and economics. A graduate of the Tanglewood Institute Quartet Program, he has performed at the Baltimore Museum of Art, Kennedy Center, Smithsonian Institution, and Walters Art Museum as well as in the Flagler Museum Series in Palm Beach, Florida, and the Saint Croix Candlelight Music Series in the Virgin Islands.

Program Notes

One of Francis Poulenc’s most popular chamber works, the *Trio for Oboe, Bassoon, and Piano* is in the spirit of an eighteenth century divertissement—light and witty, yet spiced with dissonances. Though the combination of instruments is unusual, it is eminently logical, combining and contrasting the two members of the double reed family with the percussive quality of the piano. While composing the *Trio* in Cannes in 1926, Poulenc took the advice of Maurice Ravel (with whom he had been studying) to base the opening Presto on a Haydn Allegro and begin the closing Rondo with a nearly perfect quotation of a well-known Beethoven melody. After this reference to Beethoven, the Rondo makes a surprising turn into the fresh vocabulary of Poulenc’s own distinctive language. Poulenc hinted that he patterned this movement after a piano concerto by Camille Saint-Saëns. The Andante is gracefully Mozartean, though any suggestion of parody is dispelled by alluring shifts of tonality and chromaticism. The work is dedicated to Manuel de Falla, whom Poulenc had met in 1918 at the home of his teacher Ricardo Viñes.

Stravinsky spent the years immediately following the premiere of *The Rite of Spring* (1914–1920) living in Switzerland. World War I had necessitated a temporary pause in the Paris operations of the Ballets Russes, the composer’s primary source of income, but he remained productive. He concentrated mainly on works for smaller ensembles and used the time to refine his compositional voice and delve more deeply into the language and folk heritage of his homeland. The two *Suites for Small Orchestra* were orchestrated in 1921 and 1925, respectively, but date originally from 1915 and 1917, when the composer wrote them as sets of piano duets for young musicians. Titled *Three Easy Pieces* and *Five Easy Pieces*, the duets were designed specifically for the education of Stravinsky’s two older children, with simple melodies to be played by the youngsters and more difficult accompaniments meant for skilled hands. Beyond the simple charm and witty personalization of these pieces in dance form, the suites contain a premonition of Stravinsky’s approaching neo-classical period.

When George Gershwin saw DuBose Heyward's *Porgy* on stage in New York City, he was inspired to write an opera based on the play. Turning to Heyward for the opera libretto, Gershwin left New York City and lived for several weeks in a waterfront shack in Charleston, South Carolina, to learn about the lifestyle he wanted to capture in the opera. He incorporated impressions of the poignant melodies of Charleston street cries, some of the visceral rhythms of the Gullahs working or praying, and more than a hint of the reverberating sounds of an oppressed community. Gershwin's longest and most ambitious composition, *Porgy and Bess* was not an instant success at the time of its premiere in 1935, but it did not take long for many of the individual songs to become famous. Since that time, there have been several revivals of the show on Broadway and the work has gained acceptance in the repertory of the world's major opera companies.

A major figure in the history of jazz, composer, pianist, and big-band leader Edward Kennedy "Duke" Ellington wrote in blues, gospel, popular, and classical styles. With a career spanning more than fifty years that included leading his orchestra on world tours, he was posthumously awarded the Pulitzer Prize in 1999. Ellington called his music "American" rather than "jazz," and liked to describe those who impressed him as "beyond category." Among the members of his orchestra who were "beyond category" were Melvin "Cootie" Williams, for whom he composed *Concerto for Cootie*, which later became *Do Nothing Till You Hear from Me* with Bob Russell's lyrics; and Joe "Tricky Sam" Nanton and James "Bubber" Miley, for whom he wrote *The Mooche*.

Born in Cuba, Paquito D'Rivera began his career as a child prodigy. A restless musical genius during his teen years, D'Rivera created various original and groundbreaking musical ensembles. As a founding member of the Orquesta Cubana de Musica Moderna, he directed that group for two years, while at the same time playing both the clarinet and saxophone with the Cuban National Symphony Orchestra. He was a founding member and codirector of the innovative musical ensemble Irakere, which featured an explosive mixture of jazz, rock, classical, and traditional Cuban music never

before heard and toured extensively throughout America and Europe. In the first movement of D'Rivera's *Afro-Cuban Suite*, a slow introduction is followed by a rhythmic and energetic modal dance in six-eight meter over an Afro-Cuban ostinato. The Cuban danzón evolved in the 1870s from the contradanza, becoming a distinctive creole blend of African rhythms with melodic elements drawn from the European country dance. The rubato introduction of the second movement sets a romantic atmosphere followed by the danzón proper in clave, the rhythmic foundation of almost all Cuban music. *Preludio y Merengue* is an excellent example of D'Rivera's unique mix of Latin and modal jazz styles. The colorful and episodic *Preludio* is followed by an energetic, lilting *Merengue* in five-eight time.

Program Notes by Jeff Counts, program note writer, Utah Symphony

Concerts in March 2013 at the National Gallery of Art

Vienna Piano Trio

Music by Beethoven, Haydn, and Saint-Saëns

March 3, 2013
Sunday, 6:30 pm
West Building, West Garden Court



Hermitage Cats: A Musical

Music by Chris Brubeck

March 10, 2013
Sunday, 6:30 pm
East Building Auditorium

Inscape Chamber Orchestra

Richard Scerbo, conductor

Music by Debussy, Delage, Hindemith, and Ravel

March 17, 2013
Sunday, 6:30 pm
West Building, West Garden Court



Paul Posnak, pianist

Music by Gershwin and other composers

March 20, 2013
Wednesday, 12:10 pm
East Building Auditorium