

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.

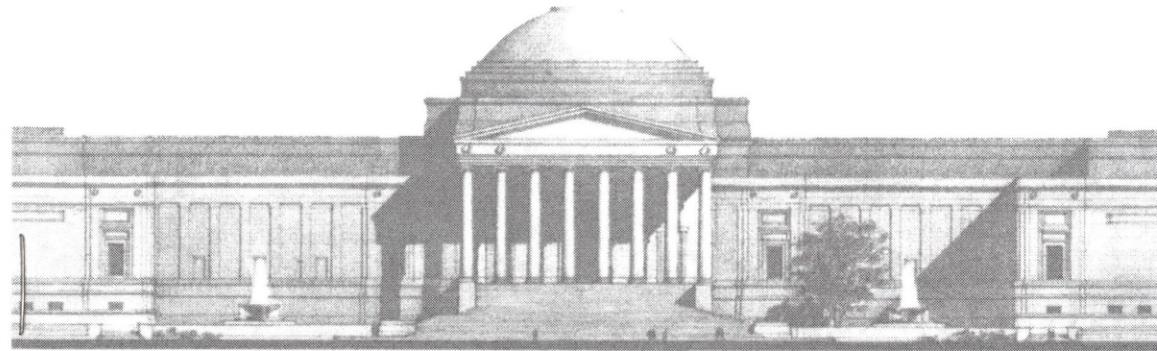
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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](http://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](mailto:circle@nga.gov) for more information.



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

National Gallery of Art  
2,985th Concert

**Poulenc Trio**

**Irina Kaplan, piano**

**Vladimir Lande, oboe**

**Bryan Young, bassoon**

**with**

**Anton Lande, violinist**

**Rebecca Allan, artist, and John Feldman, filmmaker**

March 23, 2014

Sunday, 6:30 pm

West Building, West Garden Court

*Admission free*

Program

Georg Frideric Handel (1685–1759)

*Trio Sonata in F major*, op. 2, no. 4 (c. 1700)

Adagio

Allegro

Largo

Allegro

Mikhail Glinka (1804–1857)

*Trio Pathétique in D Minor* (1832)

Allegro moderato

Scherzo

Largo

Allegro con spirito

Dmitri Shostakovich (1906–1975)

Arranged by Anatoliy Trofimov

Romance, op. 97a

From the film score for *The Gadfly* (1955)

A Spin through Moscow

From *Moscow Cheryomushki*, op. 105 (1957)

**INTERMISSION**

Laura Kaminsky (b. 1956)

Selections from *Horizon Lines* (2013)

Manasota Key

Spuyten Duyvil, Ice Floes

Ebey's Landing, Swallows

Alfred Schnittke (1934–1998)

*Suite in the Old Style*, op. 28 (1972)

Pastorale

Ballet

Minuet

Fugue

Pantomima

Kurt Weill (1900–1950)

*Suite from The Threepenny Opera*

Arranged by Stefan Frenkel

The Ballad of Mack the Knife

Call from the Grave

The Ballad of the Easy Life

Polly's Song

Tango Ballad

Canon Song

## 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 the rediscovery of old masterpieces and the commissioning of new works. Its concerts in the United States include four appearances at the National Gallery of Art as well as concerts at the Kennedy Center and Symphony Space in New York City. Overseas, the Trio has performed in the Caribbean region as well as Italy, Mexico, and Russia (with violinist Hilary Hahn). 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, and the Zimmerli Art Museum at Rutgers University.

Featured 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. Reviews from across the United States have praised its “new and delicious sounds,” calling the individual 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 website at [www.poulenc trio.com](http://www.poulenc trio.com).

### VLADIMIR LANDE

Born in Saint Petersburg, Russia, where he graduated from the Conservatory of Music with degrees in both oboe and piano, Vladimir Lande is currently the principal oboist of the Baltimore Opera. As principal oboist in the 1980s of the Saint Petersburg (Leningrad) Philharmonic Orchestra, he performed under 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’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.” Principal bassoonist of the Baltimore Chamber Orchestra and a member of the IRIS Chamber Orchestra in Memphis, Young trained 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 Bachanalia 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

Performing as guest violinist in tonight’s concert, Anton Lande is a graduate of the Johns Hopkins University and the Peabody Conservatory, where he majored in both violin performance and economics. An alumnus 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

Dependent upon income from the sale of his music, Handel was skilled in the art of marketing his publications. He saw to it that the title page of his *Trio Sonatas*, op. 2, included the language: “for two German [transverse] Flutes or Violins, with the further option of two Haubois.” Baroque oboe players would have discovered, upon opening their newly acquired Handel scores, that the second part included low notes that their instrument could not play. Undaunted, they would simply have played those passages up an octave, as was the custom in such cases. The opus 2 sonatas use the *sonata da chiesa* (church sonata) form that had been established in the seventeenth century by Arcangelo Corelli (1653–1715), consisting of four movements in alternating slow and fast tempos.

Mikhail Glinka was the first Russian composer to combine the musical idiom of his day with a personal and strongly original voice. Born in the village of Novospasskoye, five-hundred miles southeast of Moscow, Glinka studied composition and instrumentation in Saint Petersburg with the Irish pianist John Field. Glinka also mastered the techniques of Italian and French opera, which he applied to Russian history and legends in his operas *A Life for the Tsar* and *Ruslan and Lyudmila*. Subsequently dubbed “the Russian classics” by Russian music teachers and critics, these works served as models for later nineteenth-century Russian composers.

Genuinely interested in film as an art form, Dmitri Shostakovich wrote music for thirty-four films, but only a few of them had his respect and admiration. At several points in his career (notably after his public denunciations in 1936 and 1948), music for cinema was the only work offered to him, and those periods saw him churning out accompaniments to patriotic battles and heroic posturings from all periods of Russian history. It was this music that caught the ears of the Communist leadership, commended him to Stalin, and possibly even kept him alive when others who roused the dictator’s ire were assassinated. His score for *The Gadfly*, a film by Aleksandr Fajntsimmer (1906–1982) based on the eponymous novel by Ethel Lilian Voynich (1864–1960), contains some of his most accessible music, including “Romance,” op. 97a, which was subsequently used as theme music for the television series *Reilly, Ace of Spies*.

Commissioned by the Seattle Chamber Music Society in tribute to its founding artistic director Toby Saks, Laura Kaminsky’s *Horizon Lines* is a multimedia work for oboe, bassoon, and piano that incorporates paintings by artist Rebecca Allan within a digital film by John Feldman. It is the first official collaboration between the composer and painter, who live and work together in New York City. Often working side-by-side in a selected landscape, Allan and Feldman allow the water, weather, geology, and ecology of their surroundings to influence their art and music. The movements of *Horizon Lines* correspond to paintings of sites from across England and the United States.

New York City-based painter Rebecca Allan works from a studio that overlooks the Harlem and Hudson Rivers in New York City. Her most recent exhibition, *Tributary*, was presented at the Cary Institute of Ecosystem Studies in Millbrook, New York. Born in Baltimore in 1954, John Feldman won first prize at the 1990 San Sebastian International Film Festival with his first feature film, *Alligator Eyes*. His works cover a wide range of genres, including independent dramatic feature films, documentaries, educational films, and films for business.

Like Igor Stravinsky, Arnold Schoenberg, and a number of other iconoclastic composers of the twentieth century, Alfred Schnittke turned toward the end of his career to writing music in a much older style. His *Suite in the Old Style* for violin and piano is a transcription of certain movements from his film scores. The first two movements are taken from a film detailing the adventures of a dentist—apparently a practitioner of painless dentistry, judging from the cheeriness of the music. In the slow, melancholy Minuet—extracted from the score of an animated film for children—the piano imitates traditional baroque ornaments, while the violin takes the subordinate role it sometimes had in baroque works for violin and keyboard. Taken from a film about a sportsman, the Fugue is resolute and accomplished, driving quickly to its emphatic coda. The most daring piece of the set, the final Pantomima (Pantomime) was also written for a children’s animated film.

*Program notes by Stephen Ackert, head, music department, National Gallery of Art*