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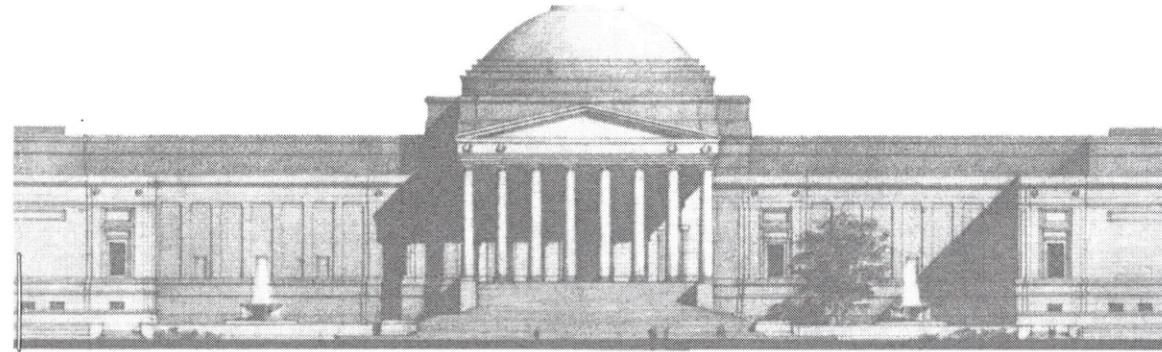
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

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

National Gallery of Art
3,033rd Concert

National Gallery Orchestra
Saint Petersburg State Academic Symphony Orchestra
Vladimir Lande, guest conductor
with Marcolivia, violin and viola duo

January 11, 2015
Sunday, 6:30 pm
West Building, West Garden Court

Program

Leonard Bernstein (1918–1990)

Overture to *Candide* (1956)

Wolfgang Amadeus Mozart (1756–1791)

Sinfonia Concertante for Violin, Viola, and Orchestra in

E-flat Major, K. 364 (1779)

Allegro maestoso

Andante

Presto

INTERMISSION

Nikolai Rimsky-Korsakov (1844–1908)

Scheherazade, op. 35 (1888)

The Sea and Sinbad's Ship

The Kalendar Prince

The Young Prince and the Young Princess

Festival at Baghdad

The Sea

The Ship Breaks Against a Cliff Surmounted by a Bronze Horseman

The Musicians

NATIONAL GALLERY OF ART ORCHESTRA

The National Gallery of Art Orchestra was founded in 1943 and initially consisted of approximately twenty-five players drawn from the National Symphony Orchestra. Gradually growing in numbers, the Gallery orchestra 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's *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, Chosei Komatsu, José Serebrier, and Markand Thakar.

SAINT PETERSBURG STATE ACADEMIC SYMPHONY ORCHESTRA

Founded in 1967 by three masters of the Leningrad conducting school, the Saint Petersburg State Academic Symphony Orchestra was dubbed early in its history the "Orchestra of Ancient and Modern Music." The founders—Karl Eliasberg, Edward Grikurov, and Nikolai Rabinovich—departed from the established practice of other Soviet orchestras by specializing in performing seldom-played works, music from various musical styles and nations besides Russia, and music by living composers. In the 1970s, under the baton of conductor Edward Serov, the orchestra traveled to hundreds of cities of the Soviet Union, made dozens of recordings for the Melodiya label, participated in prestigious festivals, and established its place as Leningrad's third orchestra, after the city's two famous orchestras, the Saint Petersburg Philharmonic and the Mariinsky orchestras.

VLADIMIR LANDE

Russian-born Vladimir Lande has guest-conducted the National Gallery Orchestra on four occasions, most recently in a program featuring music by Glinka, Rachmaninoff, and Tchaikovsky, in January 2014. 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 Academic Symphony Orchestra on its tour of South Korea. Two years before, he took the orchestra on a twenty-four-stop "Tour of the Americas" that included concerts in Latin America's and the United States' most prestigious concert halls, such as Alice Tully Hall in New York, Kimmel Hall in Philadelphia, Meyerhoff Hall in Baltimore, Symphony Hall in Boston, and the National Gallery of Art.

In addition to his duties as principal guest conductor of the Saint Petersburg 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.

Recent recordings made under Lande's direction include Schubert's *Unfinished* and *Great* symphonies, music by the American composer James Aikman, and a seventeen-disk cycle of the complete symphonic works of the little-known Russian composer Mieczysław 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 to occupy the principal oboe chair in the Baltimore Opera Orchestra. He continues his playing career as oboist of the Poulenc Trio.

MARCOLIVIA DUO

Marcolivia is an award-winning violin and violin and viola duo performing music of many styles and periods, including folk, jazz, and salon/virtuoso

works. The duo appears frequently on NPR's *Performance Today* and *Front Row Washington* programs. They are regular guest artists at the Tokyo College of Music, Japan, and have performed for the Federal Reserve Board in Washington, DC, the Cleveland Museum of Art, the Cosmos Club, and the Phillips Collection. Other venues include the Kennedy Center, Strathmore, Merkin Hall, and Symphony Space in New York. Marcolivia regularly adjudicates, performs, and gives master classes for events organized by Washington Performing Arts and has performed double concertos with many of the Washington-area regional orchestras, including Alexandria and Fairfax symphonies. On the rosters of the Millennium Stage at the Kennedy Center and the Virginia Commission for the Arts, in 2011 Marcolivia was invited to be among the founding members of the Phillips Camerata, based at the Phillips Collection. It has also taken part in the Garth Newel, Blue Mountain, Las Vegas, and Shenandoah Performs music festivals.

Olivia Hajioff and Marc Ramirez enjoy successful individual solo and chamber music careers, in addition to their work together as Marcolivia. Hajioff, a Fulbright scholar, received a BBC Young Musician of the Year Award and was also a prizewinner in the European Violin competition. In her native England, she has performed chamber music at the Dartington Festival with David Owen Norris and Stephen Kovacevich. She has also performed with Edgar Meyer, Awadagin Pratt, and Led Zeppelin. She has concertized throughout Europe and the United States, notably in London's Wigmore Hall, the South Bank, Cheltenham Festival, Paderewski Hall in Switzerland, and the Kennedy Center.

Marc Ramirez has concertized throughout Europe and North America, performing at such halls as the Tretyakov Gallery in Moscow, Carnegie Hall, and the Kennedy Center Terrace Theater. His recitals have been broadcast on many radio stations, including those in New York, Chicago, and Los Angeles. Among his awards are first prizes in the Henryk Szeryng Competition, the Parisot-Friedman International Competition, and the Cavallaro International Competition for a two-year fellowship at Yale University. For the years 1983–1986, he was invited by Henryk Szeryng to study and tour with him.

Program Notes

Leonard Bernstein's *Candide* is a comic operetta based on the eponymous work by Voltaire. Intended as an opera and musical-theater hybrid, *Candide* was a box-office failure on Broadway in 1956, closing after seventy-three performances. In 1959 it made its London premiere, with a few adaptations, and ran for only sixty performances. The 1970s brought Broadway revivals of *Candide*, which continued to be performed until 2006, when the Théâtre du Châtelet in Paris celebrated the operetta's fiftieth anniversary, with subsequent productions in London, Milan, Chicago, and Washington, DC.

Despite the operetta's initial unfavorable response, its overture was immediately appreciated and frequently played on the concert stage. Bernstein reorchestrated it and premiered the new version with the New York Philharmonic Orchestra in 1957, after which it became a program staple. Beginning with feverish excitement and exuberant fanfare, the work proceeds at a quick pace, requiring virtuosic playing from each member of the orchestra.

Wolfgang Amadeus Mozart composed his *Sinfonia Concertante* while on a tour that included Mannheim and Paris. He had been experimenting with the *sinfonia concertante* genre, seeking to combine a symphony and a concerto for multiple soloists. It was a particularly popular genre in Paris, and Mozart penned another *sinfonia concertante* for four wind players of the outstanding Mannheim orchestra. This piece has survived only in a specious edition. Mozart made the interesting choice in K. 364 to write the viola part in D major, instead of the orchestra's key of E-flat major, and to ask the solo violist to play *scordatura* with strings tuned up a half step. This tactic enables the violist to play with a brighter tone to match the solo violinist. Another experimental feature of the orchestra is a divided viola section, resulting in rich orchestral harmonies.

The year 1887 was filled with exotic ventures for Nikolai Rimsky-Korsakov. Soon after completing his Spanish fantasy for orchestra, *Capriccio Espagnol*, he began a work based on the legend of *One Thousand and One Nights*, as well as separate, unconnected tales from Arabian and Persian lore. The result was a symphonic suite of four movements linked by both musical themes and extra musical subject matter. Rimsky-Korsakov's initial movement titles

were: Prelude, Ballade, Adagio, and Finale. He eventually substituted thematic headings from the *Arabian Nights*, rather than assigning a specific program to each movement. He insisted that the main title, *Scheherazade*, would best conjure the fairy-tale wonder and mystique of Asia.

As the story goes, a king, having been betrayed by his first wife, ensured that it would never happen again by marrying a new virgin every night and then having her beheaded in the morning. Knowing that the King had already killed over a thousand women, the clever and beautiful Scheherazade volunteered to spend an evening with him. She captured his imagination with a story, and when he insisted that she finish, she made the excuse that dawn was breaking. The king spared her life until the next night, when she was able to buy another day with a second, more exciting story, left unfinished at dawn. After one thousand and one nights and one thousand stories, Scheherazade ran out of stories to tell, but by then the king had fallen in love with her and made her his queen.

Musically, *Scheherazade* is a delightful journey filled with bright orchestral color, fresh melodies, and a distinct oriental sound. The work benefits from a flexibility of structure, unfolding without rigid symphonic constraints. Despite the absence of a specific narrative, Rimsky-Korsakov unified the work's four movements with recognizable leitmotifs. The first movement's foreboding opening theme is meant to represent the domineering sultan, and the graceful violin solo is Scheherazade's theme—these two leitmotifs are separated by a beautiful sequence of woodwind chords reminiscent of Mendelssohn's overture to *A Midsummer Night's Dream*. The second movement is a tour-de-force theme and variations, and the third movement is a calmer love story. The finale ties in themes from the preceding movements while also introducing new ideas. The work concludes appropriately with a juxtaposition of Mendelssohnian woodwind chords to a lyrical violin solo.

*Program Notes by Michael Jacko, Music Program Assistant,
National Gallery of Art.*