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

www.nga.gov

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COVER: Nicholas Roerich, *Costume design for two Clowns from The Rite of Spring*, 1913, watercolor and pencil on illustration board, Howard D. Rothschild Collection on Ballets Russes of Serge Diaghilev, MS Thr 414.4 (119). Houghton Library, Harvard Theatre Collection, Harvard University, Gift of Howard D. Rothschild, 1990



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

National Gallery of Art
2,948th Concert

Alexandria Symphony Orchestra
Kim Allen Kluge, music director
with
Bowen McCauley Dance
Lisa Bowen McCauley, artistic director

Presented in honor of
Diaghilev and the Ballets Russes, 1909 – 1929:
When Art Danced with Music

May 19, 2013
Sunday, 6:30 pm
East Building Atrium

Admission free

Program

Nikolai Rimsky-Korsakov (1844–1908)

Scheherazade, op. 35 (1888)

The Sea and Sinbad's Ship

The Kalendar Prince

The Young Prince and Princess

Festival at Baghdad; The Sea; The Ship Breaks against a

Cliff Surmounted by a Bronze Horseman

INTERMISSION

Igor Stravinsky (1882 – 1971)

The Rite of Spring (1911–1913)

Part I: L'Adoration de la terre (Adoration of the Earth)

Introduction

Les Augures printaniers (Augurs of Spring)

The celebration of spring begins in the hills, with pipers piping and young men telling fortunes.

Jeu du rapt (Ritual of Abduction)

An old woman enters and begins to foretell the future.

Young girls arrive from the river, in single file. They begin the "Dance of the Abduction."

Rondes printanières (Spring Rounds)

The young girls dance the "Spring Rounds" (*Khorovod*).

Jeux des cités rivales (Rituals of the Rival Tribes)

The people divide into two opposing groups and begin a ritual dance of rivalry.

Cortège du sage: Le Sage (Procession of the Sage)

A holy procession leads to the entry of the wise elders, headed by the Sage, who brings the spring games to a pause and blesses the earth.

Danse de la terre (Dance of the Earth)

The people break into a passionate dance, sanctifying and becoming one with the earth.

Part II: Le Sacrifice (The Sacrifice)

Introduction

Cercles mystérieux des adolescentes (Mystic Circles of Young Girls)

The young girls engage in mysterious games, walking in circles.

Glorification de l'élue (Glorification of the Chosen One)

One of the young girls is selected by fate, having been caught twice in the perpetual circle, and is honored as the Chosen One with a marital dance.

Evocation des ancêtres (Evocation of the Ancestors)

In a brief dance, the young girls invoke the ancestors.

Action rituelle des ancêtres (Ritual Action of the Ancestors)

The Chosen One is entrusted to the care of the old wise men.

Danse sacrée (Sacrificial Dance)

The Chosen One dances to her death in the presence of the old men.

This concert is sponsored in part by the Billy Rose Foundation.

The Musicians and Dancers

ALEXANDRIA SYMPHONY ORCHESTRA

Founded in 1954, the Alexandria Symphony Orchestra has established a reputation for thematic and multi-disciplinary programming that features a mix of classical and contemporary music. Under the baton of music director Kim Allen Kluge, the orchestra showcases the region's top freelance professional musicians alongside world-class soloists such as Yefim Bronfman, Branford Marsalis, Midori, Elizabeth Pitcairn, and violinist Sarah Chang, who will be the ASO's featured soloist next season. Each year, the orchestra produces a five-concert main series, a children's holiday concert, and an annual pops concert as part of the Alexandria Birthday Celebration. This is the fourth time that Maestro Kluge and the ensemble have brought a special symphonic program to the National Gallery. Previous concerts have included the *Four Last Songs* of Richard Strauss, with soprano Alessandra Marc, and Gustav Mahler's *Symphony no. 1* ("Titan").

KIM ALLEN KLUGE

Recognized throughout the region as an orchestra builder, conductor Kim Allen Kluge celebrates twenty-six years as music director of the Alexandria Symphony Orchestra. Noting his accomplishments, the *Washington Post* wrote: "Kluge's sense of drama was evident... relentless pressure I associate with Arturo Toscanini," and the *Alexandria Journal* wrote, "In its power, Kluge's performance bore the hallmarks of the work of such mesmerizing conductors as Artur Nikisch and Leonard Bernstein." Maestro Kluge has also made his mark as an arranger, recitalist, and composer. In 2012 he and his wife, Kathryn Vassar Kluge, collaborated to compose a musical tribute to the Potomac River and the city of Alexandria, Virginia, titled *River Poem*. The work received its world premiere performance in February 2013.

A graduate of the Oberlin College Conservatory of Music, Kluge pursued graduate studies in piano and conducting at the University of Maryland and received a conducting diploma from the Accademia Musicale Chigiana in Siena, Italy. At the Tanglewood Music Center in Massachusetts, he studied with Roger Norrington, Seiji Ozawa, and Simon Rattle. Kluge has been a guest conductor of the Baltimore Lyric Opera, Boston Pops, Mannheim Chamber Orchestra, Sinfonietta de Paris, and Les Solistes Parisiens.

BOWEN MCCAULEY DANCE

Now in its seventeenth season, Bowen McCauley Dance is renowned for its corps of professional dancers and the unique choreography of Lucy Bowen McCauley. Chosen to perform at Jacob's Pillow as well as festivals in Germany, Mexico, and New York City, the company has performed locally at the Arlington Arts Center, Atlas Performing Arts Center, Kenmore Performing Arts Center, Signature Theatre, and for the Washington Performing Arts Society. In addition to previous collaborations with the Alexandria Symphony Orchestra, the troupe has appeared with the Cantate Chamber Singers and Liz Lerman Dance Exchange. In recognition of outstanding community service, Bowen McCauley Dance has received "Nonprofit of the Year" awards from the Arlington Chamber of Commerce (2009) and Leadership Arlington (2012).

Program Notes

For his second season as director of the Ballets Russes in Paris (1909–1910), Diaghilev turned for musical material to an orchestral suite by Nikolai Rimsky-Korsakov, *Scheherazade*, which had become a popular favorite of symphony orchestras worldwide since its publication in 1888. The ballet adaptation featured choreography by Michel Fokine and sets and costumes by Léon Bakst. The result pleased almost everyone, except for Rimsky-Korsakov's widow, Nadezhda Purgold, who protested what she saw as the “disarrangement” of her husband's music in this choreographic drama.

As the teacher who had the most influence on Igor Stravinsky, Rimsky-Korsakov is sometimes identified as Stravinsky's musical “godfather.” Taking on the metaphor of godparents, it can also be said that *Scheherazade* is the “godmother” of *The Rite of Spring*. Both works embody the Russian tradition of incorporating exotic stories and customs into contemporary musical works; both involve a series of dramatic tableaux, as opposed to a tightly knit plot; and both were choreographed and performed in the first few years of the Ballets Russes era. Although the harmonies and rhythms of *The Rite of Spring* are a radical departure from any precedents, both musical scores feature bold and colorful orchestration and can be seen as distinctively Russian in their mosaic construction and ornamental motifs.

Remembering *Pétrouchka*, the charming Diaghilev-Stravinsky-Nijinsky collaboration they had seen in 1911, the audience at the May 29, 1913, opening performance of *The Rite of Spring* at the Théâtre des Champs-Élysées was not prepared for what that creative trio had in store for them. Based on Russian folklore, the ballet tells the story of a pre-Christian Russian ritual in which a young girl is sacrificed in a celebration of the return of spring. After just a few moments of music, jeers and catcalls threatened to drown out the orchestra. The audience was just about evenly divided between people who were horrified by the heavy-footed choreography and pounding music and those who were excited by the innovations on the stage and angered by the disruption. A riot broke out in the theater, and it took a squad of Paris police to restore order.

During the one hundred years since its premiere, *The Rite of Spring* has evolved from a shocking innovation to a staple of orchestral repertoire that continues to fascinate audiences as well as the musicians who study and play it. The seductive power of the music lies in what musicians call “the beat” or “the groove”—an unrelenting, and at times savage pulse that tends to increase the pulse rate of the listener as well. Intended to evoke pagan rituals, this intoxicating beat reminds audiences all over the world of tribal dances from prehistoric times. Add to this the visceral playing techniques in the horns and other wind instruments and the wild gesticulations of the dancers—often with implicit sexual overtones—and the result can be overwhelming. These elements were not a part of mainstream urban culture before *The Rite of Spring*, but today they have become a dominant feature of popular music, particularly rock music. Thanks to the internet, an insatiable appetite for “the beat” and primal music-making is a world-wide phenomenon.

Program notes based on materials provided by Kim Allen Kluge