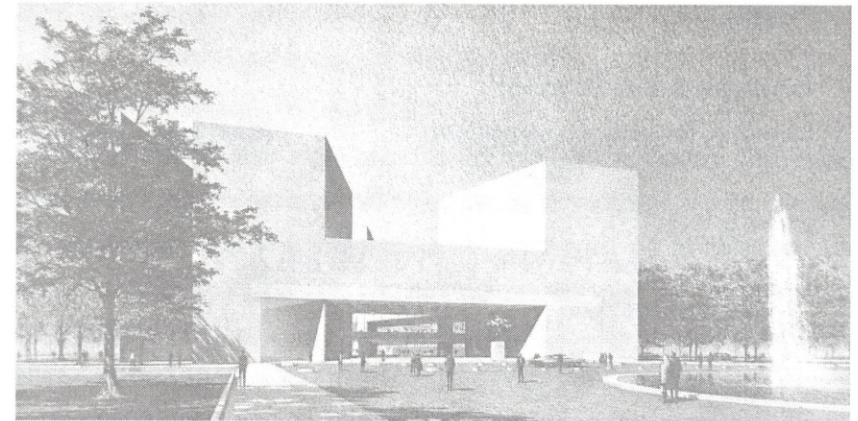


The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

[www.nga.gov](http://www.nga.gov)



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

National Gallery of Art  
2,834th Concert

**Tanya Anisimova, cellist**  
**Lydia Frumkin, pianist**  
**Carrie Koffman, soprano saxophonist**

**With projected images by**  
**Alexander Anufriev, artist**

Presented in honor of Women's History Month

March 23, 2011  
Wednesday, 12:10 pm  
East Building Auditorium

*Admission free*

COVER: Paul Stevenson Oles, *Sketch of the East Building Exterior*, 1971,  
National Gallery of Art Archives, Gift of I. M. Pei and Partners

## Program

Tanya Anisimova (b. 1966)

*Leonardo*, for soprano saxophone, cello, and piano (2010–2011)

Franz Schubert (1797–1828)

*Sonata in A Minor* (“Arpeggione”), D. 821 (1824)

Allegro moderato

Adagio

Allegretto

Anisimova/Alexander Anufriev (b. 1940)

*Tanya through the Eyes of Artists*

I. René Magritte

II. Pablo Picasso

III. Vincent van Gogh

IV. Amedeo Modigliani

V. Qajar Style

VI. Chaim Soutine

VII. Alexander Anufriev

## The Musicians

### TANYA ANISIMOVA

A graduate of the Tchaikovsky Conservatory in Moscow, Boston University, and Yale University, cellist and composer Tanya Anisimova has been described by the *Washington Post* as a “highly focused artist with lots of ideas and the dexterity to back them up.” Her recent sold-out recital at the International Music Festival in Morelia, Mexico was described by the press as “one of the most anticipated and emotionally fulfilling events of the festival.” She has performed with internationally known ensembles and soloists including the Prokofiev Quartet, the Russian Chamber Orchestra, the Symphonicity Orchestra, and the Saint Petersburg Quartet as well as pianists Ilya Itin and Vitaly Yunitsky and cellists Ole Akahoshi, Igor Gavrysh, and Paul Katz. Recent and upcoming engagements include recitals at Carnegie Hall and in Australia, England, and Mexico.

A composer as well as a performer, Anisimova’s works have been described as “striking in [their] emotional authenticity and melodic freshness” (*Moscow Conservatory Press*), and “marrying a sense of wild fancy and studied control” (*The Washington Post*). Her original music for *Ofrenda*, a recent film by Mexican director Oscar Carillo, will be featured this summer in the upcoming production of Chekhov’s *The Cherry Orchard* at Bethesda, Maryland’s Quotidian Theatre. Anisimova has recorded seven CDs, among them a 2001 recording of her own cello arrangements of the complete violin sonatas and partitas for cello of Johann Sebastian Bach.

### LYDIA FRUMKIN

Professor of piano at the Oberlin College Conservatory of Music since 1981, pianist Lydia Frumkin studied in the grand Russian tradition with Mikhail Muravin and Sedmara Zakarian at the Saint Petersburg (then Leningrad) Conservatory. Shortly after her graduation with honors, she was invited to join the roster of the Leningrad Philharmonic Music Society. Since coming to the United States, Frumkin has been invited to conduct many master classes; to teach at festivals in Iceland, Mexico, Russia, Switzerland, and

The Netherlands; and to perform in Chicago, Cleveland, New Orleans, New York City, and Pittsburgh. In the Washington, DC, area, she has been heard at the Corcoran Gallery, McCathran Hall, the Phillips Gallery, and Strathmore Hall. Outside the United States, she has performed in Florence, Italy; Mexico City; Morelia, Mexico; Moscow; and Reykjavik.

#### **CARRIE KOFFMAN**

Prior to her appointment in 2003 to the faculty of The Hartt School of Music at the University of Hartford, Carrie Koffman taught saxophone at Boston University, Penn State University, and the University of New Mexico. Recent performances have included the Faenza International Saxophone Festival in Italy; the International Double Reed Convention in Buenos Aires; the Pine Mountain Music Festival in Michigan; the Virginia Arts Festival; the World Saxophone Congress in Bangkok, Thailand; and the Xi'an International Clarinet and Saxophone Festival in China.

Koffman has been a featured soloist with the Albuquerque Philharmonic Orchestra, the Elgin and Hartford Symphony Orchestras, the Greater Hartford Youth Wind Ensemble (with which she toured Germany and Austria), the Hartt Symphonic Band and Wind Ensemble, the Pennsylvania Centre Chamber Orchestra, and the University of New Mexico Wind Symphony. With violist Tim Deighton, she is a member of the contemporary chamber music duo *The Irrelevants*. An enthusiastic champion of new music, Koffman has performed numerous commissions and premieres. A graduate with high honors from the University of Michigan, where she studied with Donald Sinta, and the University of North Texas, where she studied with James Riggs and Eric Nestler, Carrie Koffman is also a certified Kripalu yoga teacher, specializing in yoga for performers.

#### **ALEXANDER ANUFRIEV**

Moscow-born Alexander Anufriev had lived for many years as an underground artist, due to the spiritual nature of his paintings and his view of life. A leading member of the Odessa group of exiled and dissident artists, he immigrated to the United States in 1981 and now lives and works in the Blue Ridge Mountains in central Virginia. Anufriev's paintings have been shown in many solo and group exhibitions and can be found in private collections throughout Europe, the former Soviet Union, and the United States. About his motivation as an artist, Anufriev writes: "When I paint, I stand between the heavens and the earth, trying to make the invisible visible. I try to bring about unification in my painting. Some might call it mysticism—the idea that we are all linked by our divine beginning. I think this unification is often expressed by beauty, so I am always looking for beauty. . . . In my perception of objects and people, I try to get beyond what exists today, to go beyond the temporary in order to express what is eternal." Strongly influenced by the art and ideas of the Renaissance, Anufriev draws inspiration from the works of Pierro della Francesca and Fra Angelico as well as Byzantine icons.

#### Program Notes

Tanya Anisimova's composition *Leonardo* was inspired by Leonardo da Vinci's (1452–1519) portrait of Ginevra de' Benci, which has been in the National Gallery's permanent collection since 1960. By way of describing her creative process, the composer quotes the following poem by Michelangelo Buonarroti (1475–1564):

Love, tell me please, if it's with my eyes  
I see that beauty's truth that I aspire to,  
Or if it is within, since everywhere I gaze  
I see that countenance of hers, sculpted.  
You must know, you, who come with her,  
To rob me of my peace, at which I blaze:  
Though I'd not wish one sigh the less,  
Nor would I demand a cooler fire.

“Indeed, the beauty that you see is hers,  
But grows in passing to a deeper place,  
Sinking through mortal eyes to the soul.  
There it is made pure, lovely, and divine,  
Like itself as the immortal part wishes.  
That is the beauty set before your eyes.”

A miniature example of Schubert’s late chamber music, the *Sonata in A Minor* (“Arpeggione”) was composed during the same period (1824–1825) as his *String Quartet in A Minor*, D. 810 (“Death and the Maiden”). Although he was suffering from the later stages of syphilis and prone to bouts of depression, the sonata is one of his sunnier compositions. In 1823 the Viennese guitar maker Johann Georg Staufer (1778–1853) invented the arpeggione, a now-extinct five-stringed instrument. The following year, arpeggione virtuoso Vincent Schuster commissioned Schubert to write a sonata for the instrument, but the work was not published until 1871, by which time use of the instrument had died out. Today the sonata is usually played in transcription for cello or viola, although it is sometimes performed by double bassists and flutists. The opening *Allegro moderato* is built around a gentle, wistful melody, which never becomes too fast or too loud, since the arpeggione was incapable of playing fast and loud at the same time. The rich, hymn-like *Adagio* moves without pause into the final *Allegretto*.

Noting that his wife, Tanya Anisimova, often improvises in response to paintings, artist Alexander Anufriev collaborated with her to create *Tanya through the Eyes of Artists*. The composition realizes Anufriev’s desire “to let the artist and the improviser face each other; to let these artists paint Tanya.” Since the artists in question—apart from Anufriev himself—have long been dead, he did the work on their behalf. Taking into account the personal characteristics of each of the chosen masters, he portrayed Tanya as that artist might have painted her. She, in turn, improvises in response to each portrait as the work is performed.

Anufriev provides the following comments on each of the movements of the work:

“*Magritte*: The last thing he is interested in is a portrait as we might have imagined it. All of his works are portraits, whether it’s a portrait of a rose, or of a painting, of a stone, or of a shoe. Everything he paints, he paints as if it were alive. One will never find dead matter in his paintings.

*Picasso*: He is self-confidence personified. A master of the artistic ‘here and now,’ he has an incredible ability to freeze the moment of the creative process.

*Van Gogh*: As paradoxical as this may sound, Brueghel’s influence is present in all of Van Gogh’s art with a Dutch theme. It is this above all, that places his art in an entirely different category from that of his French contemporaries.

*Modigliani*: To me, Modigliani is love personified. While his art is unique, his life was that of a typical Parisian bohemian.

*Qajar*: This portrait is a celebration of decorative art from the last of the great Persian dynasties.

*Soutine*: The initial impulse given to the artist is not exhausted until the work is finished.”

About *Tanya through the Eyes of Artists*, Anisimova writes: “Seeing a portrait by a given artist in front of me, I am rooting my improvisation in a time frame of this artist’s life. However, I am aware of the fact that any true artist is drawing his inspiration from the past as well as the future, and his or her art truly exists beyond time and place. The musical means of expression are not unlike those of the art of painting. When I improvise, I deal with color (musical harmony), tone (key, tonality), and rhythmic organization of sounds (a graphic art). The project is challenging and unique, since I am sitting in front of the portraits and creating a dialogue with the artists that encompasses past and future, yet is present now, in this very moment.”

*Program notes by Tanya Anisimova and Alexander Anufriev.*

*The performers extend their thanks to Wayne F. Yakes, MD, for allowing the use of images from his collection.*