

NATIONAL GALLERY OF ART CONCERTS

April and May, 1990

April

1 The Forough-McCracken Duo  
Ali Forough, *violin*  
Carolyn McCracken, *piano*  
*Works by* Beethoven, Debussy and Bartok

8 Maria Mereilles, *piano*  
*Works by* Beethoven, Chopin and Prokofiev

15 Classical Brass and Rosewood Chamber Consort  
*Easter Concert: Works by* Buxtehude, Albinoni,  
Gabrielli and J.S. Bach

47th AMERICAN MUSIC FESTIVAL – APRIL 22 through MAY 27, 1990

22 National Gallery Orchestra  
George Manos, *Conductor*  
Paul Hume, *narrator*  
*Works by* Bales, Ward and Copland

29 American String Quartet  
*Works by* Copland, Tsontakis and Adam

May

6 The Maryland Camerata  
Samuel Gordon, *Conductor*

13 McCoy Tyner Trio  
*Jazz Concert*

20 Robert DeGaetano, *piano*  
*Works by* Barber, Gershwin  
Gottschalk and DeGaetano

27 National Gallery Orchestra  
George Manos, *Conductor*  
*Works by* MacDowell, Barber, and Piston

*These concerts are broadcast live on Radio Station WGMS, 103.5 FM.*

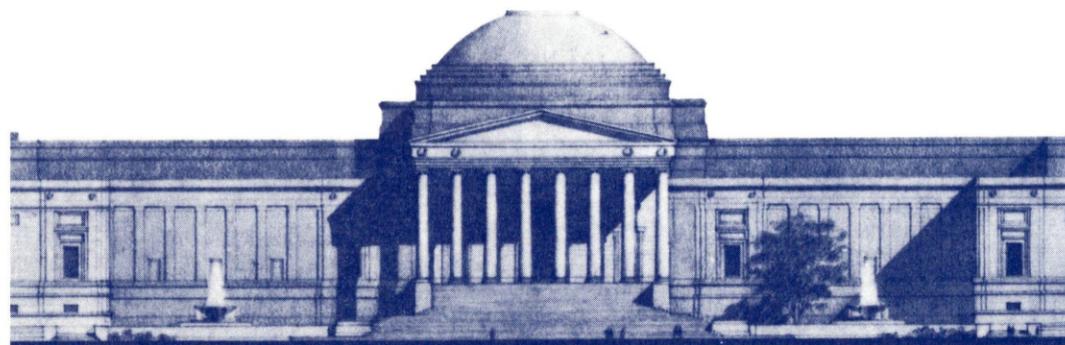
*Concerts at the National Gallery are open to the public, free of charge.*

*The use of cameras or recording devices during the performance  
is not allowed.*

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1963rd Concert



STEVEN HONIGBERG, *cello*  
KATHRYN BRAKE, *piano*

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Sunday Evening, March 25, 1990  
at Seven O'clock  
West Building, East Garden Court

PROGRAM

Johann Sebastian Bach . . . . .	Suite No. 2 for Violoncello Solo BWV 1007 (c. 1720)
	Prelude
	Allemande
	Courante
	Sarabande
	Menuet I, II
	Gigue
Franz Schubert . . . . .	“Arpeggione” Sonata D. 821 (1824)
(1797-1828)	Allegro moderato
	Adagio; allegretto
	INTERMISSION
	( <i>Twelve minutes</i> )
Dmitry Shostakovich . . . . .	Sonata, Opus 40 (1934)
(1908-1975)	Allegro ma non troppo
	Allegro
	Largo
	Allegro
Pyotr Il'yich Tchaikovsky . . . . .	Pezzo capriccioso, Opus 62 (1887)
(1840-1893)	

STEVEN HONIGBERG received his bachelor's and master's degrees from the Juilliard School of Music, as a student of Leonard Rose. Since his Carnegie Hall debut, Mr. Honigberg has appeared in recital at the 92nd Street Y, in the Dame Myra Hess Series at the Art Institute of Chicago and at the Phillips Collection here in Washington. As concerto soloist, he has been invited to perform with the Chicago Symphony, the Virginia Chamber Orchestra and, in 1988, with the National Symphony, Mstislav Rostropovich conducting. That occasion witnessed the world premiere of a concerto for two cellos and orchestra by David Ott, with Mr. Honigberg and David Teie as soloists. The work was so well received that it was included in the NSO's 1989 national tour. Steven Honigberg has been invited by Maestro Rostropovich to perform again this season as soloist with the National Symphony, of which he has been a member since 1984.

KATHRYN BRAKE, a Washington native, began studying piano at the age of six with Ylda Novik. She later studied under Leon Fleisher at the Peabody Conservatory, where she received the master's diploma in piano performance in 1982. Miss Brake has won the National Young Chopin Competition, the Beethoven Competition and the Elizabeth Davis and Kosciusko Foundation Awards, has performed with the National Symphony and the Baltimore Symphony, and has recorded broadcasts for *Radio-France Musique* and *Radio-Televisión Española*.

J.S. Bach's six suites for solo cello were the first of their kind in the history of music, written at a time when the cello had not yet been widely recognized as a solo instrument. As he did with so many other media, Bach reached a level of musical grandeur and technical range in these works that has been the measuring rod for every solo cello work written since that time. In spite of their greatness, these suites remained largely unknown and unplayed until Pablo Casals began performing them regularly in the early years of this century.

The arpeggione was invented and produced by a Viennese contemporary of Schubert, an instrument maker by the name of Johann Staufer. It was called the "guitar violoncello", due to the fact that, like the guitar, it had six strings and frets. Its chief advantage over the regular cello was supposed to be that the player could bow and finger chords of three or four notes with relative ease. Perhaps sensing that the arpeggione had no future, Schubert did not take advantage of this feature in the one work he was commissioned to write for it. What he produced was the beautiful work on tonight's program, which is playable on either the viola or the cello, and which has fortunately outlived its designated instrument.

The *Sonata, Opus 40* reveals the full personality of Shostakovich — his exuberance, sarcasm, anguish, sadness and resignation are all represented in this music. In the light of the then stringent Soviet Socialist dictum that all new music should be bold and optimistic in tone, Shostakovich's work was often criticized in official publications in the Soviet Union as being anti-socialist in its frequent forays into melancholy and gloom. Although he was acknowledged throughout the world as the leading Russian composer of his day, his works were rarely performed while Stalin was in power. This official interference was a torment to Shostakovich, who was strongly patriotic, and his works became increasingly more melancholy as time went on.

Tchaikovsky's *Pezzo capriccioso* bears a resemblance to his more famous work for cello and orchestra, the *Variations on a Rococo Theme, Opus 33*. Both works were written for the cellist Wilhelm Fitzenhagen, a German cellist who emigrated to Russia in 1870, and whom Tchaikovsky held in highest esteem. Both the soulfulness of the first, slower, section of the *Pezzo* and the delicacy of the virtuoso second section are typical trademarks of the composer.