

NATIONAL GALLERY OF ART CONCERTS

April and May, 1990

April

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 Porter, Barber, Ives and Grofé

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

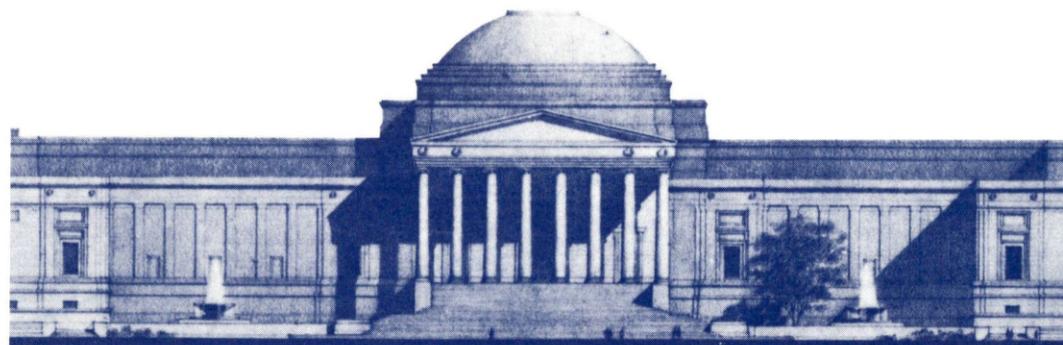
Concerts at the National Gallery are open to the public, free of charge.

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

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1964th Concert



OLEH KRYSA, *violin*
TATYANA TCHEKINA, *piano*

Sunday Evening, April 1, 1990
at Seven O'clock
West Building, West Garden Court

PROGRAM

Ludwig van Beethoven Sonata for Violin and Piano in E-flat Major
(1770-1827) Opus 12, No. 3 (1797-8)
Allegro con spirito
Adagio con molt' espressione
Rondo: Allegro molto

Robert Schumann Sonata for Violin and Piano in A Minor
(1810-1856) Opus 105 (1851)
Mit leidenschaftlichem Ausdruck
Allegretto
Lebhaft

INTERMISSION
(*Twelve minutes*)

Vytautas Barkauskas Partita for Solo Violin
(b. 1931)
Praeludium
Scherzo
Grave
Toccata
Postludium

Washington Premiere Performance

Maurice Ravel Sonata for Violin and Piano in G Major
(1875-1937) (1897)
Allegretto
Blues
Perpetuum mobile

OLEH KRYSA'S Carnegie Hall debut in 1971 was heralded as "a performance to make a violinist's reputation, had he come without one." He had not come without a reputation, however, since he had already established himself as an international prize winner, having won major prizes in the Wieniawski, Tchaikovsky and Montreal Violin Competitions and having taken First Prize at the Paganini Competition. Mr. Krysa, a native of the Ukraine, was a prominent student of David Oistrakh at the Moscow Conservatory, to which he returned to teach from 1974 to 1988. He has played

numerous recitals in the Soviet Union, Mexico, Japan and Korea, and has performed as soloist with the Ukrainian State Symphony, as well as with the symphony orchestras of Berlin, Dresden, Moscow, Cracow and Stockholm. A devoted chamber musician as well as a recitalist, Oleh Krysa was the leader of the Soviet Union's outstanding Beethoven String Quartet.

In January of this year, after an absence from the United States of almost nineteen years, Mr. Krysa returned to Carnegie Hall, again to receive raves from the critics. A champion of contemporary music, he has premiered a number of works by contemporary Soviet composers. Alfred Schnittke's *Sketches after Mahler's Piano Quintet* and *A Paganini* for solo violin are dedicated to him. Mr. Krysa is currently artist-in-residence at the Ukrainian Institute of America in New York City.

TATYANA TCHEKINA, who is Mr. Krysa's wife, was born in Moscow. She studied at the Moscow and Kiev Conservatories under Vsevolod Topilin and Boris Zemliansky. She has appeared as soloist and chamber musician throughout the world and has earned critical acclaim as a first-rank artist in her own right. She frequently assists her husband in master classes, and has been his principal accompanist since 1967.

Beethoven wrote his violin sonatas, Opus 12, just after returning from an extended visit to Prague. The reaction of Johann Wenzel Tomaschek, one of the musicians who heard him perform there, is interesting not only for revealing the effect that Beethoven's music had on his contemporaries, but also for its validity for subsequent generations of Beethoven's listeners. Tomaschek wrote: "Often the unwary listener is yanked abruptly out of his state of bliss by (his sudden jumps from one motive to another.) The unusual and the original seem to concern him most as a composer."

Schumann turned to works for solo violin during one of the last productive periods of his life, when he was resident composer and conductor of the city of Düsseldorf. He was inspired by the talent of the then twenty-year-old Joseph Joachim to write three violin sonatas and a concerto, all within the space of two years. The violinist's emphasis on artistic and musical integrity, combined with freedom and nobility in his playing, appealed to the composer, who held the same ideals.

Vytautas Barkauskas was born in Kaunas, Lithuania, where he received diplomas in mathematics and piano performance. Later he studied composition at the Lithuanian Conservatory of Music. In addition to the *Partita for Solo Violin*, he has written a *Sonata Subita* and *Dialogues* for that instrument as well as works for ensembles of every size. He is presently living in Estonia.

Ravel's *Violin Sonata* is an eclectic work of his student years, when he was influenced by almost everyone and everything except his studies at the Paris Conservatory. Although Ravel did not see fit to publish it himself, the sonata has taken its place as one of his significant works.