

CONCERTS AT THE NATIONAL GALLERY OF ART

November - December 1991

NOVEMBER

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| 3 National Gallery Orchestra<br>George Manos, <i>Conductor</i><br>Honoring the exhibition <i>Albert Bierstadt: Art and Enterprise</i>                      | MacDowell: <i>First Suite for Orchestra</i><br>Brahms: <i>Symphony No. 3</i>   |
| 10 Jorge Chaminé, <i>baritone</i> ; A recital of Iberian and Ibero-American music<br>Honoring the exhibition<br><i>1492: Art in the Age of Exploration</i> | Spanish and Portuguese songs from the 15th to the 18th centuries<br>Songs by Villa Lobos, Joaquin Nin, and Carlos Guastavino |
| 17 Leonidas Kavakos, <i>violinist</i><br>Peter Nagy, <i>pianist</i>  | Schumann: <i>Sonata, Opus 121</i><br>Bartok: <i>Rhapsody No. 1</i><br>Sarasate: <i>Zigeunerweisen</i>                        |
| 24 Klaus Hellwig, <i>pianist</i>   | Beethoven: <i>Sonata, Opus 10, No. 1</i><br>Debussy: <i>Preludes from Book II</i><br>Schumann: <i>Carnaval, Opus 9</i>       |

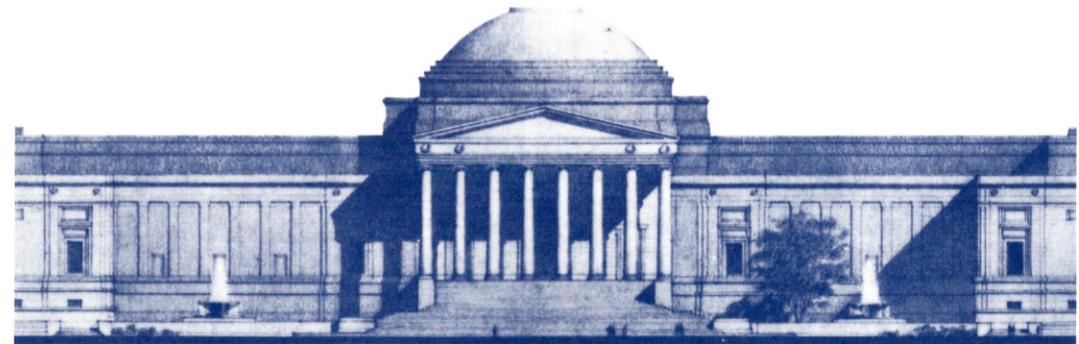
DECEMBER

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| 1 National Gallery Orchestra<br>Mozart concert in conjunction with the Woodrow Wilson Center Symposium, <i>Mozart and the Riddle of Creativity</i><br>George Manos, <i>Conductor</i> ,<br>Ricardo Cyneynates, <i>violinist</i>                        | <i>Overture to Cosi fan tutte</i><br><i>Symphony No. 39</i><br><i>Adagio and Fugue in C Minor</i><br><i>Violin Concerto in A Major</i> |
| 8 Mozart concert in conjunction with the Woodrow Wilson Center Symposium, <i>Mozart and the Riddle of Creativity</i><br>George Manos, <i>Conductor</i> , Janice Fiore, <i>soprano</i> , Samuel Gordon, <i>tenor</i> , Robert Kennedy, <i>baritone</i> | <i>Bastien und Bastienne</i>   |
| 15 The Maryland Camerata<br>Samuel Gordon, <i>Conductor</i><br>With Classical Brass   | Christmas Concert  |
| 22 The Washington Men's Camerata<br>Thomas Beveridge, <i>Conductor</i><br>Dale Anthony, <i>pianist</i>  | Richard Strauss: <i>The Three Holy Kings</i><br>Berlioz: <i>The Shepherds' Farewell</i><br>A.S. Bach: <i>Wie will ich mich freuen</i>  |
| 29 National Gallery Orchestra<br>George Manos, <i>Conductor</i>   | Gala Viennese New Year Concert   |

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



**1991-1992 Season**

Celebrating Fifty Years of Free Concerts  
in the Nation's Capital

George Manos  
Director of Music

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Sunday Evenings at Seven O'clock  
West Building, West Garden Court

2022nd Concert

November 17, 1991

LEONIDAS KAVAKOS, *violinist*

PETER NAGY, *pianist*

PROGRAM

Robert Schumann . . . . . Sonata No. 2 in D Minor, Opus 121  
(1810-1856) (1851)

Ziemlich langsam  
Sehr lebhaft  
Leise; einfach  
Bewegt

INTERMISSION  
(*Twelve Minutes*)

Béla Bartók . . . . . Rhapsody No. 1  
(1881-1945) (1928)

Lassu: Moderato  
Friss: Allegretto moderato

Pablo Sarasate . . . . . Zigeunerweisen, Op. 20, No. 1  
(1844-1908) (1878)

LEONIDAS KAVAKOS, a native of Athens, Greece, gained international recognition through his first prizes in the 1988 Niccolò Paganini Violin Competition, the 1988 Walter Naumburg Violin Competition and the 1985 Sibelius Competition in Helsinki. He made his professional debut in 1987 at New York's 92nd Street "Y" and has since then presented recitals in Lincoln Center's Alice Tully Hall and in many of the nation's leading concert venues. In addition to his appearance here at the National Gallery, Mr. Kavakos has performed in Washington at the Library of Congress and at the Kennedy Center. He was the soloist in the recent world premiere recording of the original version of Sibelius' *Violin Concerto*, released by the BIS Recording Company. That recording was just this month named "Record of the Year" by

England's *Gramophone Magazine*. Mr. Kavakos appears at the Gallery by arrangement with Colbert Artists Management, Inc., of New York City.

Pianist PETER NAGY was the First Prize winner in the 1979 Hungarian Radio Piano Competition and graduated with distinction from the Liszt Academy of Music in Budapest in 1981. His concert career has taken him all over Europe and to Australia, and he was recently featured in a French national television film as soloist and duo-pianist with Zoltan Kocsis. In 1988, Mr. Nagy joined forces with Mr. Kavakos and Finnish cellist Martti Rousi to form a trio which has concertized regularly since then. Kavakos and Nagy have also appeared for several seasons as a duo, and are making their United States debut in this capacity this season.

Schumann's second sonata for violin and piano came from his pen at a time when he faced severe personal difficulties and problems in relating to his colleagues in Düsseldorf. 1851 was his second year in that city; the first had not gone at all well, and Schumann had been subject to all manner of criticism, both public and private. Part of the problem was that the good citizens of Düsseldorf were not ready for new music, but there was also the matter of the city's singing society, which had been assigned to Schumann as a part of his position as resident conductor and composer. The rehearsals of the choir were frequently disrupted by Schumann's temperamental outbursts, and the performances were noticeably less polished than they had been before his tenure. The composer managed to rise above these aggravations, however, and create a sonata of sublime beauty.

The year 1928 was a highly productive one for Bartók. Both of his *Rhapsodies for Violin and Piano* were composed that year, as were several other works. The first *Rhapsody* is dedicated to Joseph Szigeti, with whom the composer played it here in Washington at a Coolidge Festival concert in 1940. As are so many of Bartók's works, the *Rhapsody* is based on Hungarian folk tunes, one of which bears a striking resemblance to the Shaker hymn *Simple Gifts*. The pairing of *lassu* (slow) and *friss* (quick) movements is traditional in Hungarian national dance.

Both fans and detractors of Pablo Sarasate witnessed to his style of playing, which was marked by an exaggerated expressivity often characterized as "playing the violin like a gypsy." As a matter of fact, that expressivity was almost universally accepted in Sarasate's time as good musicianship, and it had complex origins, of which the manner of playing of gypsy musicians was only one element. Born in Pamplona, Spain, Sarasate enjoyed his greatest successes as a concert performer in German speaking countries, where his chief rival was Joseph Joachim. Joachim was recognized by many as the champion of a more conservative style, a kind of antithesis to the style represented by Sarasate. The controversy over style proved to be to the advantage of both musicians, as it heightened the public interest and the box office receipts of their recitals.

Please note:

In place of the Bartok Rhapsody, Mr. Kavakos  
will play:

Maurice Ravel  
(1875-1937)

Sonate posthume  
(1897)