

Like so many of the pianist-composers of the late nineteenth century, Scriabin started his creative career under the spell of Chopin and Liszt, both of whom brought the form of piano prelude to a state of perfection. Scriabin's *Preludes*, being early works, are a young composer's homage to his predecessors, an echo, as it were, of the haunting beauty and familiar harmonies of the romantic era.

Rachmaninov was notorious for having agonizing second thoughts about his works after they had been published, and his *Second Piano Sonata* was no exception. After complaining for some years about the excessive length and lack of cohesion of its original version, which he had written in 1913, he prevailed upon International Music Company to publish a revised edition of the work in 1931. The result retains the monumental proportions of the original, but features a tightened and refined structure.

CONCERTS AT THE NATIONAL GALLERY OF ART

NOVEMBER 1993

28 Ney Salgado, *pianist* Works by Beethoven, Chopin, and Claudio Santoro

DECEMBER 1993

5 National Gallery Orchestra All-Beethoven concert
George Manos, *Conductor* *Triple Concerto, Opus 56*
Symphony No. 8

12 Rasma Lielmane, *violinist* Works by Grieg and Brahms

19 The Maryland Camerata Christmas concert

26 (No concert)

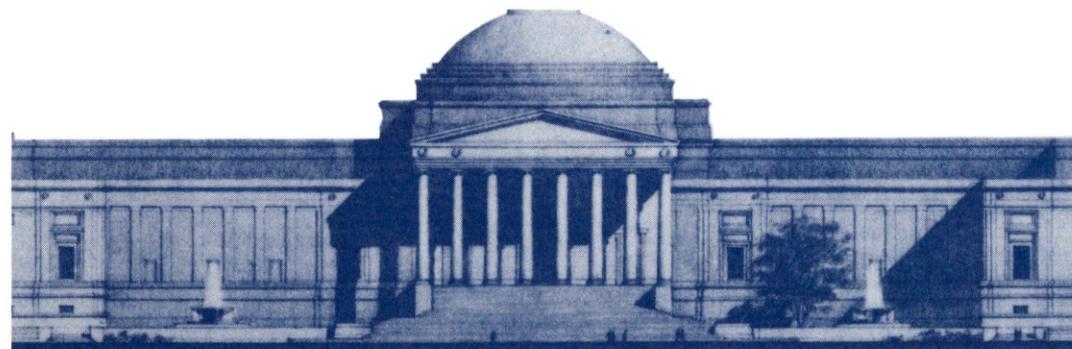
Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.

For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

THE WILLIAM NELSON CROMWELL and E. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2101st Concert

OLEG VOLKOV, *pianist*

Sunday Evening, November 21, 1993
at Seven O'clock
West Building, East Garden Court
Admission Free

PROGRAM

Johann Sebastian Bach
(1685–1750) French Suite No. 2 in C Minor
BWV 813

Allemande
Courante
Sarabande
Air
Menuet
Gigue

Ludwig van Beethoven
(1770–1827) Sonata in C Major, Opus 2, No. 3
(1795)

Allegro con brio
Adagio
Scherzo: Allegro
Rondo: Allegro assai

INTERMISSION

Aleksandr Scriabin
(1872–1915) Six Preludes, Opus 11 and 16
(1888-96)

Sergey Rachmaninov
(1873–1943) Moment musical No. 3 in B Minor
Opus 16 (1896)

Sonata No. 2 in B-flat Minor
Opus 36 (Second version, 1931)

Allegro agitato; meno mosso
Non allegro; lento; più mosso
Allegro molto; poco meno mosso; presto

Russian-born pianist OLEG VOLKOV came to the United States in the summer of 1990 to compete in the University of Maryland's William Kapell International Piano Competition, from which he emerged as the winner of one of the lead prizes. With offerings of a visiting professorship and concerts in the United States, Mr. Volkov returned to this country in December of 1990, and shortly thereafter made his U.S. recital debut at the George Mason University Center for the Arts. This was followed by a nationwide tour with the Horowitz Steinway piano and a Lincoln Center debut in March of 1992. Since then he has undertaken more Horowitz Steinway tours, has performed for the Washington Performing Arts Society, and has appeared with the National Chamber Orchestra in the Washington premiere performance of Alfred Schnittke's *Concerto for Piano and Strings*.

Prior to coming to the United States, Mr. Volkov had a full and active career in the former Soviet Union, as well as in Japan, Spain, Italy, the former Czechoslovakia, Poland, Hungary, and Chile. As a pupil of Maestro Viktor Merzhanov at the Moscow Tchaikovsky Conservatory, he received the doctor of musical arts degree, graduating with honors, and subsequently returned to the conservatory to work side by side with his teacher as an assistant professor. Mr. Volkov brought international credit to his alma mater by winning prizes in the 1989 Tokyo, 1982 Paloma O'Shea, and 1982 Viotti Competitions during his tenure. He looks forward to returning to his homeland next May, when he will appear in recital and concerto performances in seven major cities.

A Steinway artist, Oleg Volkov records for MCA Classics and appears at the National Gallery by arrangement with MPR Enterprises of College Heights Estates, Maryland.

Bach was at the beginning of his career as a teacher when he wrote the six suites that eventually came to be known as the French Suites. His older sons were still pre-teenagers when he or members of his family copied movements from several of the suites into the family music book, the *Notenbüchlein für Anna Magdalena Bach*. In addition to his own growing family, he had pupils among the children of the courtiers to his patron, Prince Leopold of Cöthen. The apparent simplicity of the *Second French Suite* is deceptive, however, since its effective performance requires great subtlety of phrasing and touch.

Beethoven's three *Sonatas, Opus 2* are dedicated to his teacher, Haydn, and conform for the most part to the classic shape bequeathed by his mentor. *Opus 2, No. 3* is a virtuoso piece, calling on the performer to master techniques which were still new in the early days of the piano. Broken chords and broken octaves, left hand tremolos, staccato chords and rapid octave passages were a new challenge to Beethoven's contemporaries who tried to perform his sonatas, since they were hardly ever used on the harpsichord, the instrument on which keyboard technique had up to that time been developed.