CONCERTS AT THE NATIONAL GALLERY OF ART
Under the direction of George Manos

OCTOBER 1995

29 Ruth Laredo, pianist
J. S. Bach: Prelude and Fugue in G minor
Beethoven: Sonata, Op.31, No.2
Albéniz: Suite española
De Falla: El amor brujo

NOVEMBER 1995

5 Tobias Ringborg, violinist
Constance Moore, pianist
Dvořák: Romantic Pieces, Op.75
Brahms: Sonata, Op.78
R. Strauss: Sonata in E-flat Major

12 National Gallery Orchestra
George Manos, Conductor
HONORING THE EXHIBITION
Johannes Vermeer
Frescobaldi-Kindler: Toccata
Kindler: 17th c. Dutch Tunes
Wagenaar: Cyrano de Bergerac

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 Fifty-fourth Season of
THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS
at the
National Gallery of Art

2168th Concert

SERGIU LUCA, violinist
BRIAN CONNELLY, pianist

Sunday Evening, October 22, 1995
at Seven O’clock
West Building, West Garden Court
Admission free
PROGRAM

Clara Schumann
(1819-1896)
Three Romances, Opus 22
(1855)

Johannes Brahms
(1833-1897)
Sonata No.3 in D Minor for Violin and Piano
Opus 108 (1889)
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

INTERMISSION

Claude Debussy
(1862-1918)
Sonata No.3 in G Minor
(1916-17)
Allegro vivo
Intermède: Fantasque et légèrè
Finale: Très animé

Maurice Ravel
(1875-1937)
Sonate posthume for Violin and Piano
(1897)
Tzigane (Rapsodie de concert) for Violin and Piano
(1924)

SERGIU LUCA was born in Bucharest, Romania, and made his concert debut at age nine with the Haifa Symphony. He continued his musical education in England and in Switzerland. At the suggestion of Isaac Stern and under the aegis of the American-Israel Cultural Foundation, he came to the United States to study with the renowned Ivan Galamian. Following an American debut in 1965 with the Philadelphia Orchestra, the young violinist was invited by Leonard Bernstein to appear as soloist in the Sibelius Concerto with the New York Philharmonic in a CBS television tribute to the Finnish composer.

Mr. Luca has appeared with many of the major orchestras of Europe, Israel, Japan, and Latin America, as well as major orchestras throughout the United States. He records for Nonesuch, Argo, and Harmonia Mundi and appears at the National Gallery by arrangement with John Gingrich Management, Inc. of New York City.

BRIAN CONNELLY studied at the University of Michigan with György Sandor. In recent seasons he has performed works as diverse as the entire Vingt regards sur l'enfant Jesus for solo piano by Olivier Messiaen, the complete song cycles of Schubert, quintets of Brahms and Schumann and many others. He has shared solo recitals with jazz pianist Marcus Roberts and with Pulitzer prize winning composer William Bolcom. Mr. Connelly is currently on the faculty of the Shepherd School of Music at Rice University in Houston, Texas, where he teaches piano and chamber music.

During Clara Schumann’s lifetime it was extremely rare for a father to devote his entire life to the training of his daughter, who showed so much potential in music. Young Clara began to study at the age of five with her father, piano teacher Friedrich Wieck. After several private concerts she made her first public appearance at a concert in the Leipzig Gewandhaus in 1828. On her return from Leipzig, she continued to perform extensively and studied, in addition to the piano, singing, the violin, instrumentation, score reading, counterpoint and composition. During these years she published a number of compositions for piano solo. By 1835 she was acclaimed throughout Europe as a child prodigy.

Ravel wrote Tzigane after hearing a recital by the Hungarian-born violinist, Jelly D’Aranyi, whose style was laced with the fire and fervor of the gypsy violin tradition. As a result, Ravel continued a long tradition of composing virtuoso music for the violin based on gypsy melodies. What makes this work unique is Ravel’s harmonic and rhythmic language, which has a life of its own.

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