

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

NOVEMBER 1996

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| 3 | National Gallery Orchestra
George Manos, <i>Conductor</i>
Honoring the exhibition:
<i>Adolph Menzel (1815-1905):
Between Romanticism and
Impressionism</i> | Mendelssohn: <i>Hebrides
Overture</i>
Schumann: <i>Overture, Scherzo,
and Finale</i>
Brahms: <i>Serenade No. 1 in D
Major</i> |
| 10 | National Gallery Vocal
Arts Ensemble
George Manos,
<i>Artistic Director</i> | Quartets, trios, and duos by
Brahms, Schubert, Stephen
Foster, and others |
| 17 | Igor Kipnis and Karen
Kushner, <i>duo pianists</i> | Schubert: <i>Polonaises</i>
Brahms: <i>Hungarian Dances</i>
Ravel: <i>Mother Goose Suite</i> |
| 24 | National Gallery Orchestra
George Manos, <i>Conductor</i> | Works of Franz Schubert
<i>Overture: The Devil as
Hydraulicus</i>
<i>Symphonies No. 8 and No. 5</i> |

DECEMBER 1996

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| 1 | Justin Blasdale, <i>pianist</i> | Schubert: <i>Sonata in C Minor</i>
J. S. Bach: <i>Partita No. 4 in D</i>
Robert Helps: <i>Homages</i> |
| 8 | James Ehnes, <i>violinist</i>
Eduard Laurel, <i>pianist</i> | Beethoven: <i>Sonata No. 2 in A</i>
Bartok: <i>Rhapsody No. 2</i>
Brahms: <i>Sonata No. 2 in A</i> |

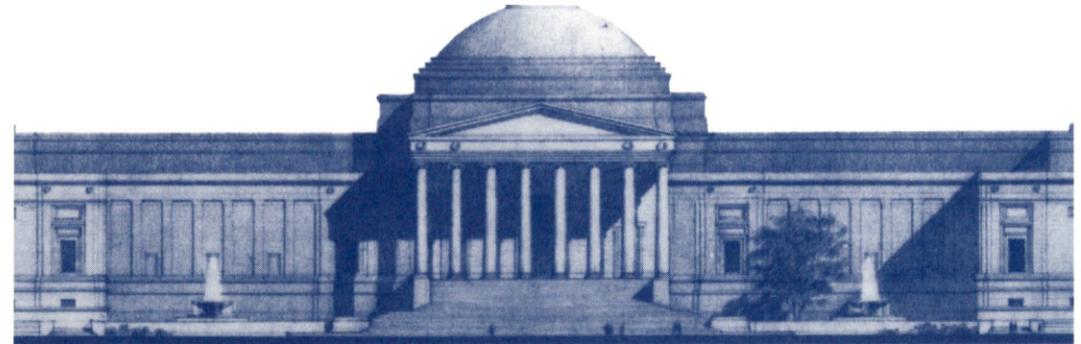
*Concerts from the National Gallery are broadcast in their
entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM,
four weeks after the live performance. The use of cameras or
recording equipment during the performance is not allowed.*

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

The Fifty-fifth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2205th Concert

AARON ROSAND, violinist

HUGH J. SUNG, pianist

Sunday Evening, October 27, 1996
Seven O'clock
West Building, West Garden Court

Admission Free

PROGRAM

George Frideric Handel (1685-1759)	Sonata in G Minor Opus 2, No. 2 (c. 1700)
	Andante Allegro Adagio Allegretto
Max Bruch (1838-1920)	Scottish Fantasy, Opus 46 (1880)
	Grave Allegro Andante sostenuto Allegro guerriero

INTERMISSION

Johann Sebastian Bach (1685-1750)	Chaconne <i>from</i> Partita No. 2 in D Minor BWV 1004 (c. 1720)
Igor Stravinsky (1882-1971)	Russian Maiden's Song (1938)
	Danse russe
Jenő Hubay	Le zephyr
	Heure Kati (Czárda No. 4)

Acclaimed as one of the master violinists of our century, AARON ROSAND is one of the last exponents of the grand tradition of Romantic virtuoso violin playing. As such, Mr. Rosand carries on the tradition established by the Belgian master Eugène Ysaÿe and the Russian pedagogue Leopold Auer. Mr. Rosand performs not only the standard masterworks, but also many forgotten compositions which have been neglected for more than one hundred years.

Born in Hammond, Indiana to a Russian mother and a Polish father, Mr. Rosand spent his formative years in Chicago, where he studied with Leon Sametini, a disciple of Ysaÿe. He made his formal recital debut at Chicago's Civic Opera House at age nine. The following year he made his concerto debut, playing the Mendelssohn *Concerto* with the Chicago Symphony under Frederic Stock. The young Rosand continued his virtuoso training at the Curtis Institute under Efrem Zimbalist, another Ysaÿe pupil, as well as chamber music studies with violist William Primrose and oboist Marcel Tabuteau.

Aaron Rosand's professional career began with his New York debut in Town Hall in 1948. In the nearly fifty years since, he has performed with such illustrious conductors as Leonard Bernstein, Fritz Reiner, Eric Leinsdorf, William Steinberg, and Kiril Kondrashin. He has made many recital tours of western Europe, and his first tour of the former Soviet Union in 1979 was warmly received and led to an invitation to return. Mr. Rosand has been making professional recordings since 1956, with repertoire ranging from the Brahms sonatas to little-known concertos for the violin by Josef Joachim, Jenő Hubay, and Anton Arensky. He made the first recordings ever of the Sibelius *Humoresques* and the original Sarasate *Carmen Fantasy*. Aaron Rosand appears at the National Gallery by arrangement with Jacques Leiser Artists Management of San Diego, California.

Born in Philadelphia in 1968, HUGH SUNG began his piano studies with his mother at the age of three. Five years later he became a pupil of Eleanor Sokoloff and Susan Starr, and at age eleven he appeared as soloist with the Philadelphia Orchestra. In 1982 Mr. Sung entered the Curtis Institute of Music, where he was a pupil of Jorge Bolet and Seymour Lipkin.

Hugh Sung has performed as soloist in the principal cities of the United States, Canada, Japan, and Korea. He has won major prizes from the National Foundation for the Advancement of the Arts and the 1991 Joanna Hodges International Piano Competition. In addition to performing as an ensemble partner with Mr. Rosand, Mr. Sung has worked with violinist Seymour Lipkin and the Philadelphia Orchestra's principal trumpet player, Frank Kaderabek.