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

NOVEMBER 1996
3 National Gallery Orchestra
   George Manos, Conductor
   Honoring the exhibition: Adolph Menzel (1815-1905): Between Romanticism and Impressionism
   Mendelssohn: Hebrides Overture
   Schumann: Overture, Scherzo, and Finale
   Brahms: Serenade No. 1 in D Major

10 National Gallery Vocal Arts Ensemble
   George Manos, Artistic Director
   Quartets, trios, and duos by Brahms, Schubert, Stephen Foster, and others
   Schubert: Polonaises
   Brahms: Hungarian Dances
   Ravel: Mother Goose Suite

17 Igor Kipnis and Karen Kushner, duo pianists
   Schubert: Polonaises
   Brahms: Hungarian Dances
   Ravel: Mother Goose Suite

24 National Gallery Orchestra
   George Manos, Conductor
   Works of Franz Schubert
   Overture: The Devil as Hydraulicus
   Symphonies No. 8 and No. 5

DECEMBER 1996
1 Justin Blasdale, pianist
   Schubert: Sonata in C Minor
   J. S. Bach: Partita No. 4 in D
   Robert Helps: Homages

8 James Ehnes, violinist
   Eduard Laurel, pianist
   Beethoven: Sonata No. 2 in A
   Bartok: Rhapsody No. 2
   Brahms: Sonata No. 2 in A

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 from Partita No. 2 in D Minor
BWV 1004 (c. 1720)

Igor Stravinsky
(1882-1971)
Russian Maiden’s Song
(1938)

Jenô Hubay

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 Kirill 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, Jenô 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 Kadenbach.