

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

MARCH 1997

- 23 Hermann Prey, *baritone* Schubert: *Winterreise*
Michael Endres, *pianist*
- 30 No concert

**THE FIFTY-FOURTH AMERICAN MUSIC FESTIVAL
APRIL 6 THROUGH 27, 1997**

- 6 National Gallery Orchestra Copland: *Letter from Home*
George Manos, *Conductor* Richard Bales: *A Set of Jade*
Robert Ward: *By Way of
Memories*
Howard Hanson: *Sinfonia
sacra*
- 13 Martin David Jones, *pianist* Griffes: *Roman Sketches*
Elliott Carter: *Piano Sonata*
Michael N. Hersch: *Largo
for Solo Piano*
- 20 The Marian McPartland Trio *Jazz concert*
- 27 Colorado String Quartet Ruth Crawford: *Quartet (1931)*
Deborah Redding, *violin* Karel Husa: *Quartet #4 (1990)*
Julie Rosenfeld, *violin*
Francesca Martin Silos, *viola*
Diane Chaplin, *cello*

LAST CONCERT OF THE AMERICAN MUSIC FESTIVAL

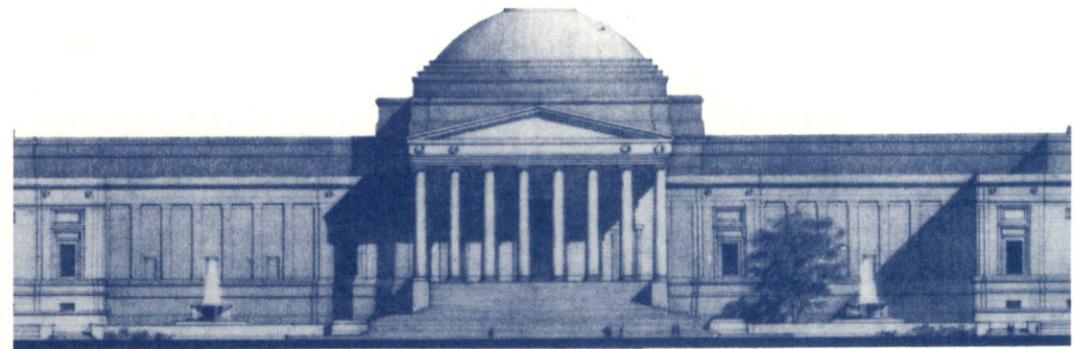
Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.

*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



2225th Concert

COREY CEROVSEK, *violinist*

KATJA CEROVSEK, *pianist*

Sunday Evening, March 16, 1997
at Seven O'clock
West Building, West Garden Court

Admission Free

PROGRAM

Fritz Kreisler
(1875-1962) Praeludium and Allegro

Johannes Brahms
(1833-1897) Sonata No. 3 in D Minor
Opus 108 (1886-88)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

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

Lassu: Moderato
Friss: Allegro moderato

INTERMISSION

Olivier Messiaen
(1908-1992) Theme and Variations

Maurice Ravel
(1875-1937) Sonata for Violin and Piano
(1923-1927)

Allegretto
Blues: Moderato
Perpetuum mobile: Allegro

Saint-Saëns/Ysaÿe Caprice after an Etude in the Form of a Waltz
Opus 52, No. 6

In the summer of 1926, Bartók began to compose in a style that was radically changed from what he had done before. He gave credit for his transformation to the music of Bach, from which he took neo-classical forms, proportions, and purified textures. At the same time he began introducing brand new ideas into his works, such as tone clusters on the piano and a pizzicato for string instruments which calls for the string to snap back onto the fingerboard (eventually dubbed the "Bartók pizzicato.") The folk melodies and dance forms which had permeated his earlier works are still present in the *First Rhapsody*, which has as its two movements a traditional pair of folk dances.

Olivier Messiaen's first inspiration as a young composer (He began writing music at age seven and entered the Paris Conservatory at eleven.) was the music of Debussy. As he developed his own style, Messiaen's harmonic vocabulary grew to include atonality and twelve-tone scales, in addition to the modality and parallel triads he inherited from Debussy. He is also known for his experiments in sonority, playing with the natural harmonic resonances in much the same way that a painter mixes colors. Messiaen's innovations in the realm of rhythm are much in evidence in the *Theme and Variations for Violin and Piano*. Each variation presents progressively smaller rhythmic fragmentation of the theme, and each one is more passionate and hectic than the one before. In the first variation, the theme is embellished; the second presents rhythmic distortion of the theme; the third divides and reconstructs the now distorted elements, and by the arrival of the fourth variation, the theme is present only in theory and has totally disappeared as far as the listener is concerned. It is heard again clearly in the fifth and final variation, providing a quiet and reassuring close to the composition.

In programming Ravel's *Sonata for Violin and Piano*, Corey Cerovsek becomes the first violinist to present this work in the fifty-five-year history of concerts at the National Gallery. Ravel took four years to complete the sonata, striving as he did throughout his career as a mature composer to distill each composition to clear perfection. The first movement exhibits the contrapuntal clarity that marked such earlier works as the *Sonata for Violin and Cello* (1920-22). The second is Ravel's response to the blues, which by the late 1920s had made a great impression in Paris, both in cafés and in concert halls. The third movement revisits the tradition of virtuoso gypsy violin playing that Ravel had explored so effectively in his *Tzigane*, written in 1924.