

Gregor Piatigorsky, in addition to being one of the greatest cellists of the twentieth century, made important contributions to the cello literature through his many charming and effective arrangements. Von Weber's *Sonata in A Major* was originally written for the violin. Its first movement is an elegant Siciliano, and the second is a theme from the opera *Silvana* with four variations. Whenever he plays this work, Mr. Solow recalls that one of his most enlightening lessons with Piatigorsky dealt with this particular theme.

All of Mendelssohn's popular *Songs Without Words* were written for piano solo, except for the one on tonight's program, which was discovered and published after his death. Mendelssohn was inspired to write it by the talented young solo cellist Lisa Cristiani, whose Leipzig recital debut he accompanied in 1845. Another cellist inspired the *Variations concertantes*, not so much on account of his talent as his on account of his relationship to the composer. Mendelssohn wrote them for his brother, Paul. In the original version, the cello part is very simple, in deference to Paul Mendelssohn's limitations as a performer. Mr. Solow has borrowed some notes from the piano part for the version he plays in concert, to give the two parts a more even balance of virtuosity.

Camille Saint-Saëns wrote many works for the cello, including two concertos, two sonatas, a suite, and a number of shorter pieces, among them the three pieces included on this program. The *Allegro appassionato* is the best-known of Saint-Saëns' shorter cello pieces, and may be better known to some listeners as a work for solo piano or for cello and orchestra.

Originally written for the voice, Joaquin Nin's *Chants d'Espagne* were arranged for cello by Paul Kochanski. Each movement consists of an introduction, followed by a popular theme representing the region of Spain that is named in the title of the movement. The Granadina contains particularly evocative strummed passages, marked "*como chitarra*" ("*Like a guitar.*")

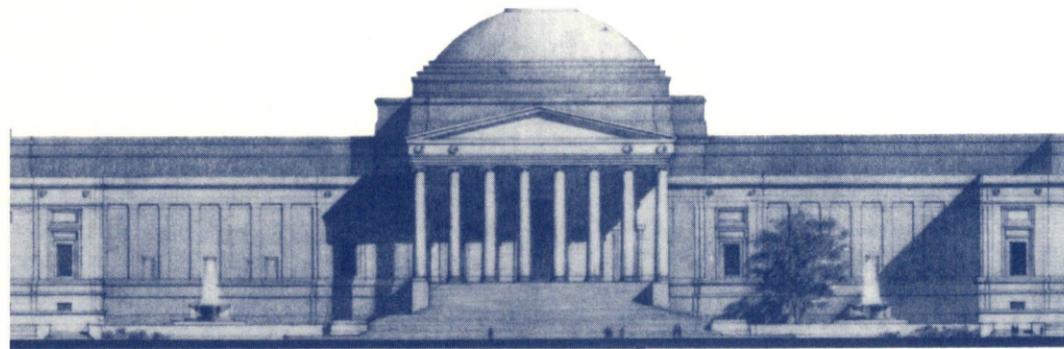
-notes adapted from materials provided by
Jeffrey Solow

*This is the final concert of the Gallery's 1996-1997 season.
Concerts will resume on October 5, 1997 with a performance
by the National Gallery Orchestra, George Manos, conductor.*

The Fifty-fifth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2239th Concert

JEFFREY SOLOW, *cellist*

DORIS STEVENSON, *pianist*

Sunday Evening, June 29, 1997
at Seven O'clock
West Building, West Garden Court

Admission Free

PROGRAM

Johann Sebastian Bach (1685-1750)	Sonata No. 2 in D Major BWV 1028 (c. 1720)
	Adagio Allegro Andante Allegro
George Walker (B. 1922)	Sonata (1957)
	Allegro passionato Sostenuto Allegro
Carl Maria von Weber (1786-1826)	Sonata in A Major <i>Arranged by Gregor Piatigorsky</i>
	Siciliano: Allegretto Theme and Variations: Andante con moto

INTERMISSION

Felix Mendelssohn (1809-1947)	Song Without Words Opus 109
	Variations concertantes Opus 17 (1829)
Camille Saint-Saëns (1835-1924)	Romance in D Major Opus 51 (1877)
	Serenade Opus 16, No. 2 (1866)
	Allegro appassionato Opus 43 (1875)

Joaquin Nin
(1879-1949)

Chants d'Espagne
(1923)

Montañesa
Tonada murciana
Saeta
Granadina

Cellist JEFFREY SOLOW has performed extensively as recitalist and soloist throughout the United States, Europe, Latin America, and the Orient. He has performed with many of the world's major orchestras, including the Los Angeles and Japan Philharmonic Orchestras and the Symphony Orchestras of Seattle, Alabama, and Milwaukee, among others. A member of both the American Chamber Players and the Amadeus Trio, he has been guest artist at such prestigious chamber music festivals as Spoleto, Newport, Sitka, Santa Fe, Grand Canyon, Amsterdam, and Marlboro. An associate professor at Temple University in Philadelphia, Jeffrey Solow records for the ABC, Columbia, Telefunken, Music Masters, Delos, and Centaur labels and appears at the National Gallery by arrangement with Melody Bunting International Artists' Representative of New York City.

Pianist Doris Stevenson had an opportunity to develop an extensive solo and chamber music repertoire as pianist for the famed master classes of Gregor Piatigorsky. She has also played with such artists as Ida Kafavian, Jaime Laredo, Leslie Parnas, Nathaniel Rosen, Paul Tortellier, and Walter Trampler. Miss Stevenson served for ten years on the faculty of the University of Southern California and is a founding member of the Sitka Summer Music Festival in Alaska.

Johann Sebastian Bach regarded the six years he spent as *Kapellmeister* to Prince Leopold of Anhalt-Cöthen as the happiest period of his life. The prince was an accomplished performer on the viola da gamba, and it is more than likely that Bach's three *Sonatas for Viola da Gamba and Harpsichord* were written to please his patron.

George Walker won the 1996 Pulitzer Prize in Music, the first African American composer to do so. Born here in Washington, Walker studied at the Oberlin Conservatory, at the Curtis Institute, and at the Eastman School of Music. Mr. Solow first encountered Walker's *Sonata for Cello* when he was looking for an American work to play in a recital in Amsterdam, a performance that turned out to be its Dutch premiere. Noting that George Walker was born on June 27, 1922, he found his National Gallery recital on June 29, 1997 to be the perfect time to repeat the work.