work, I evoke birds lost in the torpor of a very somber forest, during
the hottest hours of summertime." A repeated B-flat followed by
an arabesque, suggested to Ravel by a blackbird's song, gives the
piece its sustaining logic. Ravel's Tzigane (Gypsy), an exotic and
rhapsodic composition for violin, can trace its influence through
Paganini and Liszt. A bravura adaptation of the Hungarian rhapsody,
Tzigane presents extraordinary technical challenges for the violi­
nist. The violin part brims with rapid harmonics and pizzicati,
quadrate stops, and brilliant passages in perpetual motion. The
many subtle changes in tempo, the rhythmic figures, the straight­
forward harmony, and the frequent use of a four-note Gypsy motive
(E, F, G#, A) give Tzigane an authentic folk flavor. However, the
clarity of Ravel's workmanship raises the work to the sublime level
of art music.

-Program Notes by Elmer Booze

The Fifty-sixth Season of
THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

Concerts at The National Gallery of Art
Under the Direction of George Manos

February 1998
22 Talich String Quartet
Beethoven: Quartet, Opus 131
Mozart: Quartet in D Major
Janáček: String Quartet #1

March 1998
1 National Gallery Orchestra
George Manos, conductor
Delius: On Hearing the First Cuckoo in Spring
Dvorák: Scherzo capriccioso
Schumann: Symphony No. 1

8 Christian Tetzlaff, violinst
J. S. Bach: Partita No. 2
Schumann: Capriccio

15 Paul Badura-Skoda, pianist
Mozart: C Minor Fantasy
Beethoven: "Waldstein" Sonata
Chopin: 24 Preludes

22 Mark Kosower, cellist
Jae-Won Oh, pianist
Brahms: D Minor Sonata
Francoeur: Sonata in E Major
Schumann: Fantasy Pieces

29 Jeffrey Multzer, violinst
James Tocco, pianist
Corigliano: Sonata for Violin and Piano
Schumann: Sonata in D Minor
Mozart: Sonata, K. 481

April 1998
5 National Gallery Orchestra
George Manos, conductor
Jason Stearns, baritone
Chabrier: Suite pastorale
Debussy: Trois ballades de François Villon
Saint-Saëns: Symphony No. 2

12 No Concert

The use of cameras or recording equipment
during the performance is not allowed.

For the convenience of concertgoers
the Garden Cafe remains open until 6.30 pm.

2259th Concert

KOLJA BLACHER, violinist
JESSICA KRASH, pianist

Sunday Evening, February 15, 1998
at Seven O’Clock
West Building, West Garden Court
Admission Free
Born in 1963, KOLJA BLACHER studied at the Juilliard School of Music with Dorothy DeLay, Rami Shevetov, and Sandor Vegh. Mr. Blacher's concertus have taken him to Europe, Japan, North America, South America, and Israel. He has performed with the Berlin Philharmonic Orchestra, the Gewandhaus Orchestra in Leipzig, the Dresden and Munich Philharmonic Orchestras, and the Radio Symphony Orchestras of Hamburg, Frankfurt, Leipzig, and Berlin. He has worked with such renowned conductors as Claudio Abbado, Lothar Maazel, and Dennis Russell Davies. Mr. Blacher's repertoire includes more than forty concerti with a strong emphasis on twentieth-century music. He gave the world premiere of Frank Michael Beyer's violin concerto, Maelström, at the Berlin Festival. In addition, he has performed the violin concertos of Lutoslawski, Hindemith, and Alban Berg. In 1993 Kolja Blacher was appointed concertmaster of the Berlin Philharmonic Orchestra. His recording of Boris Blacher's Violin Concerto was awarded the Diapason d'or in October 1994.

JESSICA KRASH, a native Washingtonian, studied piano with Dorothy DeLay, Rami Shevetov, and Sandor Vegh. She has performed with the Berlin Philharmonic Orchestra in Leipzig, the Dresden and Munich Philharmonic Orchestras, and the Radio Symphony Orchestras of Hamburg, Germany. She has won numerous awards, including the Leeds International Piano Competition and the Naumburg International Piano Competition. She has also performed with the National Symphony Orchestra in Washington, D.C., and the New York Philharmonic in New York City. She has given numerous recitals throughout the United States, Europe, Japan, and Israel.

Maurice Ravel (1875–1937) composed his second violin sonata in 1886 while on holiday in Thun, Switzerland. It is referred to as the "Meistersinger" Sonata because of the similarity of its first subject to the beginning of Walther von Stolzing's prize song in Wagner's opera, Die Meistersinger. The subject appears twice in the piano part before it is picked up by violin. The second subject, a quote by Brahms of one of his own songs (Wie Melodien zieht es), also appears first in the piano, followed by the violin. The second movement (doutrant tranquil; vivace) fuses together a lyrical section and a scherzo, which has slow and animated sections alternating three times. After the violin ushers in a cantabile melody, the piano repeats it and then yields to the violin for a dancelike theme and the coda in abbreviated form. The finale (Allerretto gentilisius; vivace) opens with a spacious and unrestrained melody that is introduced by the violin. The secondary segments are a contemplative violin melody opposing the piano's appoggiature figures, and an episode in F minor that is brisk and almost delirious. As the movement ends, a muscular coda rises to an impassioned climax, which closes the work.

Oiseaux tristes is the second part of Mirrors, a set of five impressionistic violin pieces for the piano. Ravel comments: "In this program, the piano is the virtuoso piece, sharp with that of the first movement, and more akin to the simple, childlike spirit of Schumann's Kinderszenen. The finale, utilizing again the sonata form, incorporates the perpetual motion technique, with the help of the sixteenth-note figure found in the first movement. The coda, likewise, is ushered in with a cyclic reference to the opening movement. Prokofiev's first violin sonata was given its first American performance in San Francisco in 1948 by the renowned violinist, Joseph Szigeti. Its key (F Minor) is associated in musical tradition with sombre hues and pathos, making it apropos to the spirit of the first movement. The eminent New York Times music critic, Olin Downes, reviewing the work, stated: "We find this Sonata a beauty, from beginning to end; original in every movement, fresh and melodic, approaching at times the folk-style in its invention, full of musical ideas and imagination, and often uncommon scoring for the two instruments."

Brahms composed his second violin sonata in 1886 while on holiday in Thun, Switzerland. It is referred to as the "Meistersinger" Sonata because of the similarity of its first subject to the beginning of Walther von Stolzing's prize song in Wagner's opera, Die Meistersinger. The subject appears twice in the piano part before it is picked up by violin. The second subject, a quote by Brahms of one of his own songs (Wie Melodien zieht es), also appears first in the piano, followed by the violin. The second movement (doutrant tranquil; vivace) fuses together a lyrical section and a scherzo, which has slow and animated sections alternating three times. After the violin ushers in a cantabile melody, the piano repeats it and then yields to the violin for a dancelike theme and the coda in abbreviated form.