

motive blossoms with the assistance of phosphorescent arpeggios in the keyboard accompaniment, which cleverly aids in sustaining the movement's atmospheric ambiance. The fourth movement (*Presto agitato*) brings forth the excitement of the energetic Brahms. This highly spirited finale is all brawn without an apology for its manliness. However, in the midst of the movement's *quasi tarantella* dash, the piano is given the quieter second theme, which appears twice and projects an effective contrast to the blazing trail initiated earlier. An emotionally charged coda brings the movement to a brilliant conclusion.

Debussy had plans to compose six sonatas for six small groups of chamber instruments. However, only three of the six were completed, due to the composer's failing health toward the end of his life. Fortunately for violinists, one of the three was the *Sonata in G Minor for Violin and Piano*. The first movement (*Allegro vivo*) features a contrast between the first and second subjects. This movement was initially rejected by Debussy, but he later relented and allowed it to remain in the sonata. The second movement (*Intermède: Fantasque et léger*) has been described by Edward Lockspeiser, a British critic and musicologist, as "a harlequin-like interlude, a sort of ironic serenade with many touches of a tender, benign melancholy in which the violin seems to make fun of its natural lyrical character." The third movement (*Finale: Très animé*) opens with a hint of the first movement's theme before adapting the rondo form in a rambunctious manner.

Although the exact date of composition of Paganini's *Cantabile in D Major for Violin and Piano* is unknown, his reason for writing it is well documented. Paganini had only one pupil, Camillo Sivori, and for him he wrote several pieces, including the *Cantabile*. The work, originally scored for violin and guitar (played in concert by the composer) was later revised and edited for violin and piano.

Of Fritz Kreisler's many transcriptions, Paganini's *La campanella* is one of his most challenging. Its formidable pyrotechnics are not for the faint-hearted. It is frequently challenged, however, by concert violinists, to the delight of their audiences. Kreisler, whose concert career began in 1889 and lasted until 1947, was unsatisfied with the violin repertoire suitable for the concert stage, and attempted to fill the gap with more than two hundred transcriptions and original works of his own. Not wanting to see his own name written so many times on his programs, Kreisler attributed many of these works to fictitious composers and took credit for only a few of them.

The "composers" whose works he had "discovered" were supposed to have lived between the seventeenth and nineteenth centuries. His plan worked well for a while, until music critic Olin Downes of the New York Times, after thorough research of what Kreisler claimed were original manuscripts, determined that none of them existed. Challenged by the critic in the press, Kreisler was obliged to own up to his deceit and take credit for the works in subsequent programs. The minor scandal caused by the revelation only served to enhance the popularity of the repertoire with the public.

-Program notes by Elmer Booze

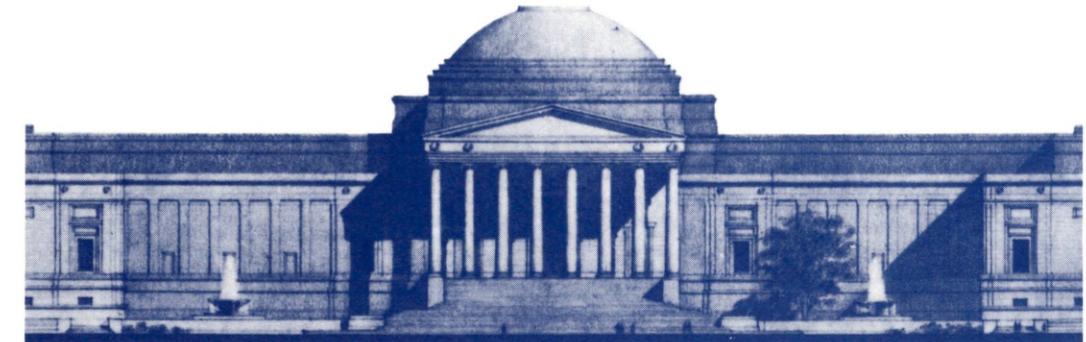
The use of cameras or recording equipment during the performance is not allowed.

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

The Fifty-eighth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2320th Concert

OLEH KRYSA, *violinist*

TATIANA TCHEKINA, *pianist*

Sunday Evening, 24 October 1999
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Ludwig van Beethoven Sonata No. 5 in F Major, Op. 24
(1770-1827) ("Spring") (1800-1801)

1. Allegro
2. Adagio molto espressivo
3. Scherzo: allegro molto
4. Rondo: allegro ma non troppo

Johannes Brahms Sonata No. 3 in D Minor, Op. 108
(1833-1897) (1886-1888)

1. Allegro
2. Adagio
3. Un poco presto e con sentimento
4. Presto agitato

INTERMISSION

Claude Debussy Sonata in G Minor for Violin and Piano
(1862-1918) (1816-1817)

1. Allegro vivo
2. Intermède: fantasque et léger
3. Finale: Très animé

Yevhen Stankovych Ukrainian Triptych

1. Lullaby
2. Wedding
3. Improvisation

Niccolò Paganini Cantabile
(1782-1840)

Paganini-Kreisler La campanella

A prominent student of David Oistrakh, the distinguished Ukrainian violinist **Oleh Krysa** made his American début in 1971 at Carnegie Hall with a performance that won glowing reviews from the critics. It was heralded by the *New York Times* as "a performance to make a violinist's reputation, had he come without one." Krysa won major prizes in such international competitions as the Wieniawski, the Tchaikovsky, and the Montreal, while capturing the gold medal in the Paganini Competition. The press enthusiastically reported that "he must have been born with a violin in his hands." After an absence of eighteen years, his appearances in 1990 at both Carnegie Hall and The Kennedy Center for the Performing Arts resulted in repeated critical acclaim that confirmed his reputation as a master of his instrument. After completing his postgraduate work, Krysa began his teaching career as chairman of the violin department at the Kiev Conservatory. In 1973 he took the same position at the Gnesins Musical and Pedagogical Institute in Moscow. Two years later he returned to the Moscow Conservatory as professor of violin, where he remained until 1988. In addition to performing in major music centers throughout the world and with leading orchestras and ensembles, Krysa has appeared at many music festivals. Included among them are Moscow Stars, Prague Spring, Warsaw Autumn, Wiener Fest, Lockenhaus, Schleswig-Holstein, Internationale Bachakademie, and the Oregon Bach Festival. A champion of contemporary music, Oleh Krysa has worked closely with Alfred Schnittke, Valentin Silvestrov, Myroslav Skoryk, and Vyacheslav Artomov. He has premiered a number of their works, some of which were written specifically for him. He has recorded on the Melodiya, Bis Triton, Lydia, Polygram-Polska, and Russian Disc Labels. His latest releases include violin concertos by Bloch, Shostakovich, and Mozart, as well as violin sonatas and other works by Bartók, Brahms, Prokofiev, Ravel, and Szymanowski. Krysa is married to pianist Tatiana Tchekina, who has been his partner in most of his recitals and recordings over the years. A professor of violin at the Eastman School of Music in Rochester, NY, and artist-in-residence at the Ukrainian Institute of New York City, Oleh Krysa appears at the National Gallery by arrangement with Shupp Artists of Port Jefferson, New York.

A native Moscovite, pianist **Tatiana Tchekina** comes from a family of singers. She studied at the Kiev and Moscow Conservatories with Vsevolod Topilin and Boris Zemliansky. She has performed with her husband, violinist Oleh Krysa, in solo and chamber music recitals throughout the former Soviet

Union, Europe, the United States (including a 1990 recital at the National Gallery), Canada, Australia, New Zealand, and Korea, receiving consistent critical acclaim. In addition to the festivals listed in Mr. Krysa's biography, Tchekina has appeared at Finland's Kuhmo and Korsholm Festivals, the Lake Winnepesaukee (New Hampshire) Music Festival, and Australia's Townsville Festival. Her collaborative recordings include a piano quartet by Dvorák with the Winnepesaukee Chamber Players and violin and piano sonatas by Ives and Lyatoshynsky for Russian Disc, as well as duo recordings with Oleh Krysa. The press has been most favorable in the praise of her talents: "Obviously a first-rate artist in her own right" (*The Montreal Star*); "An especially forceful, responsive partner" (*The Washington Post*); "Tchekina had her movements of glory in Lyatoshynsky's *Sonata [for Violin and Piano]*. Her virtuosic passages were wonderfully executed" (*Musical Opinion Supplement*, London); and "distinguished musician herself and pianist of notable talents" (*Canberra Times*).

Beethoven's *Violin Sonata No. 5 in F Major, Op. 24, ("Spring")*, is among several of his celebrated youthful works spawned during his strolls through the Vienna Woods that began in mid-November of 1792. In addition to the "*Spring Sonata*, that period gave rise to the *Violin Sonata No. 4*, the *Piano Sonatas, Op. 26 ("The Funeral March")*, *Op. 27 ("Moonlight")*, and *Op. 28*, and the *String Quartet, Op. 29*. While Beethoven did not give the title "*Spring*" to this sonata, the milieu of his vacation retreat was conducive to the euphoric state of mind that it expresses. The work is wonderfully sunny and optimistic in its projection, as is Beethoven's description of his surroundings: "My hearing does not trouble me here. In the country every tree seems to say to me 'Holy, Holy'.... No mortal can love the country as I do; for woods and trees and rocks return the echo a man desires."

Brahms included four movements in his *Sonata No. 3 in D Minor, Op. 108*, instead of the three found in his two earlier violin sonatas. This sonata is considered to contain the unrivaled soul of Brahms' musical delivery. The first movement (*Allegro*) follows the general layout of the sonata-allegro form, with an aristocratic first and a sorrowful second theme separated by an impulsive bridge. The second movement (*Adagio*) has a luscious song-like melody that has been described as mahogany-colored. The movement has a highly palpable pulse, but closes with a serene ending.

The third movement (*Scherzo: Un poco presto e con sentimento*) is light and airy, commencing with a tiny bud of a motive on the piano. The