

CONCERTS AT THE NATIONAL GALLERY OF ART

JANUARY - FEBRUARY 1992

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- 5 Tamara Smirnova-Sajfar, *violinist*
Tatiana Yampolski, *pianist* Mozart: *Sonata, K. 454*
Alexander Zemlinsky: *Sonata in A Major*
Dora Pejacevic: *Five Minatures*
Ravel: *Tzigane*
- 12 Joseph Smith, *pianist* Grieg: *Ballade, Opus 24*
Haydn: *Sonata, Hob. 49*
Chopin: *Scherzo, Opus 31*
Charles Griffes: *Tone-Pictures, Opus 5*
Schumann: *Papillons*
- 19 Stephen Cary, *tenor*
Bruce Murray, *pianist* Songs by Handel, Brahms, Paolo Tosti,
Richard Strauss, and Salvador Moreno
Niles: *Five Gambling Songs*
- 26 Jeffrey Solow, *cellist*
Irma Vallecillo, *pianist* J.-Baptiste Bréval: *Sonata in G Major*
Saint-Saëns: *Sonata, Opus 32*
Debussy: *Intermezzo*
Fauré: *Elegy, Opus 24*

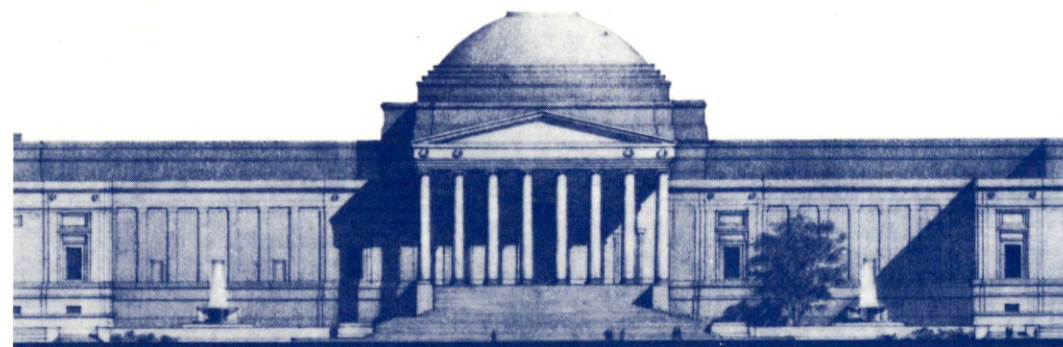
FEBRUARY 1992

- 2 National Gallery Orchestra
George Manos, *Conductor* Works by Delius and Juan Crisostomo
Arriaga
- 9 Bradford Gowen, *pianist* Bach/Busoni/Hess: *Chorale Transcriptions*
Leon Kirchner: *Sonata (1948)*
Mendelssohn: *Three Pieces*
Irving Fine: *Music for Piano*
Fauré: *Four Pieces*
- 16 The Lafayette String Quartet
Resident String Quartet of the
University of Victoria,
British Columbia Mozart: *Quartet, K. 421*
Barber: *Quartet, Opus 11*
Tchaikovsky: *Quartet No. 1, Opus 11*
- 23 David Buechner, *pianist* J.S. Bach: *French Suite No. 4*
Poulenc: *Les soirées de Nazelles*
Henry Martin: *Preludes and Fugues*
Gershwin: *Rhapsody No. 2*

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



1991-1992 Season

Celebrating Fifty Years of Free Concerts
in the Nation's Capital

George Manos
Director of Music

Sunday Evenings at Seven O'clock
West Building, West Garden Court

2029th Concert

January 5, 1992

TAMARA SMIRNOVA-SAJFAR, *violinist*

TATIANA YAMPOLSKY, *pianist*

PROGRAM

Wolfgang Amadeus Mozart Sonata No. 15 in B-flat Major, K. 454
(1756-1791) (1784)

Largo; allegro
Andante
Allegretto

Alexander Zemlinsky Serenade in A Major
(1872-1942) (1896)

Mässig
Langsam, mit grossem Ausdruck
Sehr schnell und leicht
Trio: Ruhiger
Schnell

INTERMISSION
(*Twelve Minutes*)

Dora Pejacevic Five Miniatures
(1885-1923) (1899-1919)

Canzonetta, Opus 8
Menuett, Opus 18
Romance, Opus 22
Elegy, Opus 34
Meditation, Opus 51

Maurice Ravel Tzigane
(1875-1937) (1924)

*Concerts at the National Gallery are broadcast live on Radio Station
WGMS, 103.5 FM. The use of photographic or recording devices
during the performance is not allowed.*

In August, 1986, TAMARA SMIRNOVA-SAJFAR, then just twenty-eight years old, was selected from an international slate of candidates to be concertmaster of the Boston Pops and associate concertmaster of the Boston Symphony Orchestra. She left an established career in Zagreb, where she was the Zagreb Philharmonic's youngest concertmistress in history and one of Yugoslavia's leading violinists. Born in Siberia, Ms. Smirnova-Sajfar started her violin studies at the age of six, and at eight advanced to the Central Music School of the Tchaikovsky Conservatory in Moscow, where she was in the class of Eugenia Chugaeva. An outstanding performer even in her student days, she appeared as soloist with orchestras throughout the USSR. Just before coming to the United States, she was a Bronze Medalist in the Queen Elizabeth of Belgium Competition. Ever since her arrival on these shores, Ms. Smirnova-Sajfar has repeatedly distinguished herself before audiences in New England, not only through her activities with the Boston Symphony, but also as a soloist in great demand. Boston critics have given her highest praise, and have hailed her performances of the Tchaikovsky *Violin Concerto* with the Boston Pops as "full of subtle detail that sounded completely natural and at home" (Richard Dyer, *Boston Globe*).

TATIANA YAMPOLSKY is also a graduate of the Moscow Conservatory, where she studied with prominent Soviet pianists Yakov Flier and Dmitry Bashkirov. In addition to her many recitals and concerts throughout the Soviet Union, she was invited to perform on radio and television by Moscow Broadcasting. Since emigrating to the United States, Ms. Yampolsky has continued to play frequent recitals, and has appeared as soloist with the Boston Symphony, the Boston Pops, and the Atlantic Symphony of Canada. She lives in Boston and teaches at the Longy School of Music and Harvard University.

Mozart wrote approximately forty sonatas for violin and piano. The number cannot be stated precisely, since there is legitimate doubt about the authorship of some of the sonatas that have been attributed to him. During the course of his career, his works in this genre underwent a marked evolution, starting from the simple, ingenuous works of his childhood and culminating in the sonatas of his mature period, such as the *B-flat Major Sonata*, K. 454. These are distinguished by a wealth of musical images, depth of emotion, and complex, extended development.

On the strength of Alexander Zemlinsky's friendship with his pupil Arnold Schoenberg, who eventually became his brother-in-law, Zemlinsky was held in high regard by the circle of composers known as the Viennese School, even though his style of composition differed radically from theirs. His music, which received favorable comment from both Brahms and Mahler, shows a firm allegiance to the Romantic tradition and its harmonic rules.

Croatian composer Dora Pejacevic was an accomplished violinist, for whom the instrument was an ideal leading voice for chamber music and a vehicle for intimate personal expression, but never a medium for virtuoso display. The *Five Miniatures* were composed over a span of two decades, and they show the evolution of the composer's personality and creativity from the age of fourteen to her full artistic maturity at thirty-four.