

NATIONAL GALLERY OF ART CONCERTS

February and March, 1990

February

- 11 Ben Holt, *baritone*  
John Keene, *piano*  
*Works by* Spohr, Ravel, Nathaniel Dett and Hall Johnson
- 18 Dmitry Feofanov, *piano*  
*Works by* Sergey Prokofiev
- 25 National Gallery Vocal Arts Ensemble  
*Works by* Hindemith, Franck and Fauré

March

- 4 National Gallery Orchestra  
George Manos, *Conductor*  
Henriette Schellenberg, *soprano*  
*Works by* Rachmaninoff, Villa-Lobos and J.S. Bach
- 11 Glenda Maurice, *mezzo-soprano*  
Ruth Palmer, *piano*  
*Songs by* Poulenc, Vaughan Williams, Korngold and Marx
- 18 Vienna String Trio (Austria)  
*Works by* Mozart, von Einem and Beethoven
- 25 Stephen Honigberg, *cello*  
Kathryn Brake, *piano*  
*Works by* Shostakovich, Bach and Schubert

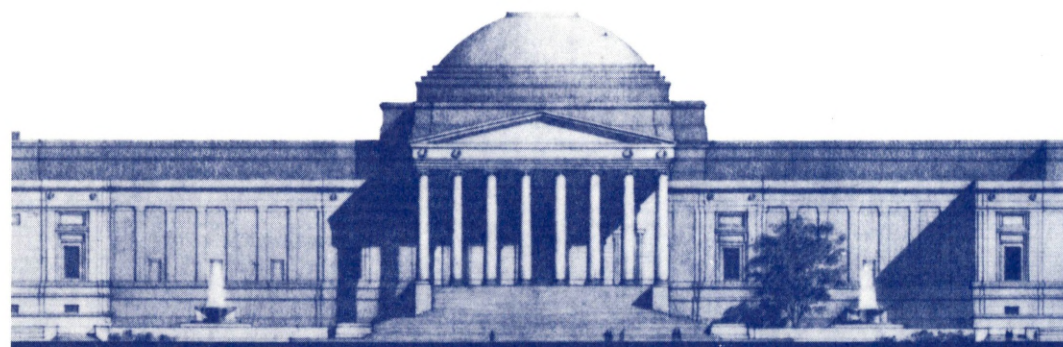
*Concerts at the National Gallery are open to the public, free of charge.*

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

THE WILLIAM NELSON CROMWELL CONCERTS

**National Gallery of Art**

*1958th Concert*



DMITRY FEOFANOV, *pianist*

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Sunday Evening, February 18, 1990  
at Seven O'clock  
West Building, East Garden Court

PROGRAM

Piano Music of Sergey Prokofiev (1891-1953)

Three Pieces, Opus 59 (1934)

Promenade  
Paysage  
Sonatine pastorale

Thoughts, Opus 62 (1934)

Adagio penseroso – Moderato  
Lento  
Andante

Music for Children, Opus 65 (1935)

Morning  
Promenade  
A Little Tale  
Tarantella  
Repentance  
Waltz  
Procession of the Grasshoppers  
The Rain and the Rainbow  
Playing Tag  
March  
Evening  
The Moon Strolls Over the Meadows

INTERMISSION

(*Twelve minutes*)

Sonata No. 6, Opus 82 (1940)

Allegro moderato  
Allegretto  
Tempo di valzer lentissimo  
Vivace

DMITRY FEOFANOV is a graduate of the great conservatories of both Moscow and Leningrad, where he studied piano and conducting, respectively. In 1982 he shared the top prize awarded at that year's University of Maryland International Piano Competition, where his performance won unanimous critical acclaim. He has since served as a judge in several national and international competitions, and has been awarded the Master Teacher Certificate by the Music Teachers National Association. He is a member of the faculty of Chicago's Music Center of the North Shore and has edited piano music for both Dover Publications and Carl Fischer. This recital is one of a series Mr. Feofanov is presenting this season and next, in which he will perform the complete piano works of Prokofiev in honor of the hundredth anniversary of the composer's birth.

The *Three Pieces*, Opus 59, are typical in their melodicism, consonant harmonies and impressionism of the works Prokofiev wrote after his return to the Soviet Union in 1936. Curiously, however, they date from the period before his return, when he was still living in Paris and composing in a more chromatic and dissonant style. The *Thoughts (Pensées)*, Opus 62, are examples of the latter style, displaying its potential for expressing the somber and abstract in music.

*Music for Children*, Opus 65, consists of twelve miniatures composed for children, but enjoyable for all ages. In spite of their simplicity, they remain pure Prokofiev, with the composer's characteristic harmonies and musical language.

The *Sixth Sonata* is the first substantial project Prokofiev undertook after his return to the Soviet Union, and is a work of monumental proportions and great pianistic difficulty. In it the composer explores the full technical and musical potential of the piano, as well as a kaleidoscope of moods, ranging from intense dramatic development to biting wit to impassioned lyricism. The various elements that Prokofiev perceived as basic to his style are showcased in this sonata: classicism in the choice of traditional forms for the movements; innovation in the prominent structural use of the tritone and "con pugno" (playing with the fist); lyricism in the subordinate theme of the first movement; scherzo as it appears twice, once in the quick march and once in the slow waltz. The toccata element is most prominent in the development of the first movement and in the final, which, in addition to being a second toccata, is related to the first movement thematically.

*These concerts are broadcast live on Radio Station WGMS, 103.5 FM.*