

CONCERTS AT THE NATIONAL GALLERY OF ART

March and April 1993

<i>Dates and Performers</i>	<i>Programs (Subject to change)</i>
MARCH 1993	
7 National Gallery Orchestra George Manos, <i>Conductor</i>	Mozart: <i>Overture to "The Marriage of Figaro"</i> Sibelius: <i>Scènes historiques, Opus 66</i> Brahms: <i>Serenade No. 1 in D Major</i>
14 Eugenia Zukerman, <i>flutist</i> Dennis Helmrich, <i>pianist</i> Honoring the exhibition <i>William M. Harnett</i>	J. S. Bach: <i>Sonata in B Minor, BWV 1030</i> Copland: <i>Duo for Flute and Piano</i> Messiaen: <i>La merle noir</i>
21 National Gallery Vocal Arts Ensemble George Manos, <i>Artistic Director</i> Rosa Lamoreaux, <i>soprano</i> Beverly Benso, <i>contralto</i> Samuel Gordon, <i>tenor</i> Robert Kennedy, <i>baritone</i> With members of the National Gallery Orchestra, George Manos, <i>Conductor</i>	A concert of Bach arias
28 The Bergen (Norway) Wind Quintet Gro Sandvik, <i>flute</i> Steinar Hannevold, <i>oboe</i> Lars Kristian Hom Brynildsen, <i>clarinet</i> Vidar Olsen, <i>French horn</i> Per Hannevold, <i>bassoon</i> Honoring the Edvard Grieg Anniversary Year	Anton Reicha: <i>Quintet, Opus 88, No. 2</i> Harald Saeverud: <i>Quintet, Opus 21a</i> Grieg: <i>Dances and Songs, Opus 17</i> Françaix: <i>Quartet</i> Nielsen: <i>Quintet, Opus 43</i>
APRIL 1993	
4 Ralph Votapek, <i>piano</i>	Beethoven: <i>Sonata, Opus 7</i> Chopin: <i>Nocturne, Opus 48, No. 1</i> Griffes: <i>Sonata (1918)</i>
11 The Howard University Chorale Dr. Weldon Norris, <i>Conductor</i>	Easter Concert

THE 50TH AMERICAN MUSIC FESTIVAL
(April 18 through May 9, 1993)

18 National Gallery Orchestra George Manos, <i>Conductor</i>	To be announced
25 Phyllis Bryn-Julson, <i>soprano</i> Donald Sutherland, <i>pianist</i> Rudy Vrbsky, <i>oboist</i>	Songs by Ives, H. Stevens Brewster, Ronald Perera, Gunther Schuller, and Lee Hoiby

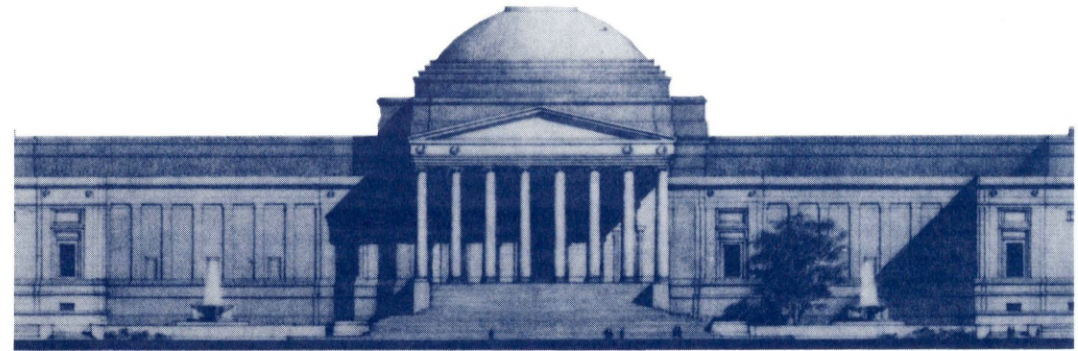
Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment is not allowed.

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

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2077th Concert

YOUNG UCK KIM, *violinist*

KLAUS HELLWIG, *pianist*

Sunday Evening, February 28, 1993
at Seven O'clock
West Building, West Garden Court

PROGRAM

Arnold Schoenberg
(1874–1951) Phantasy for Violin and Piano
(1949)

Johannes Brahms
(1833–1897) Sonata No. 1 in G Major, Opus 78
(1879)

Vivace ma non troppo
Adagio
Allegro molto moderato

INTERMISSION

Maurice Ravel
(1875–1937) Pièce en forme de habanera

César Franck
(1822–1890) Sonata in A Major
(1886)

Allegretto ben moderato
Allegro
Recitativo fantasia
Allegretto poco mosso

YOUNG UCK KIM, one of the world's preeminent violinists, has enjoyed three decades of international celebrity and today continues to enthral audiences as soloist, recitalist, and chamber musician. During recent seasons, Young Uck Kim has appeared in recital across the United States, and as soloist with virtually every major American orchestra. Summer seasons have included the Blossom Festival with the Cleveland Orchestra, the Mostly Mozart Festival in New York, the Los Angeles Hollywood Bowl, and performances at Chicago's Ravinia Festival. Young Uck Kim also frequently performs in Europe and the Far East, with engagements in Berlin, Vienna, London, Amsterdam, Spoleto, and Edinburgh, as well as Hong Kong, Japan, and his native Korea. With Emmanuel Ax and Yo-Yo Ma, he completes the Ax-Kim-Ma Trio, which consistently plays to sold-out houses.

In addition to recitals of standard repertoire, Young Uck Kim regularly undertakes special projects to which he is deeply committed. He collaborated with composer Hans Vogt in the premiere of Vogt's *Violin Concerto*, which was written especially for Mr. Kim, as well as with pianist Peter Serkin and pianist/conductor Christoph Eschenbach in partnerships devoted to the works of Mozart. Young Uck Kim was the soloist for the premiere performance of Gunther Schuller's new *Violin Concerto* in Milwaukee in 1991, and introduced the work that same season to audiences in Carnegie Hall and in Rotterdam.

Not forgetting the younger generation of musicians, Mr. Kim toured last summer with the Asian Youth Orchestra, following a strenuous itinerary which included Singapore, Malaysia, Hong Kong, Korea, and Japan. Young Uck Kim records for the Pony Canyon, CBS, and BMG Classics labels, and appears at the National Gallery by arrangement with Columbia Artists Management, Inc., of New York City.

Franck wrote his *Violin Sonata* in 1886 for the violinist Eugene Ysaye, a fellow Belgian. The work was not well received by Franck's contemporaries, but has taken its place over the years as one of the finest violin sonatas in the repertory. Each successive movement in the sonata contains elements of the theme of the previous movement, giving unity to the work as a whole. The stirring final movement not only presents its own theme in canon, but also brings back once more the theme of the third movement, quotations from the second, and the calm, quiet mood of the first.

Pianist KLAUS HELLWIG is a familiar figure for Washington audiences, having performed twice in recent years here at the National Gallery and having been several times a judge and presenter of master classes at the University of Maryland's William Kapell International Piano Competition. A winner of numerous prizes in piano competitions, Mr. Hellwig credits Wilhelm Kempff among his former teachers with having exerted the most influence on his playing and his career, although he acknowledges a great debt as well to Detlef Kraus, Guido Agosti, and Pierre Sancan, with whom he has also studied. Klaus Hellwig is himself now among the ranks of the world's renowned piano pedagogues, being a professor at the famed Conservatory of Music in Berlin.

The Phantasy for Violin and Piano was one of Schoenberg's last works and comes from that period toward the end of his life when he turned away from the twelve-tone style he had pioneered. He returned instead to exploring the possibilities of tonality that had so fascinated him at the beginning of his career.

Brahms' first violin sonata has taken on the nickname The "Rain" Sonata for two reasons. The first is that among its melodies is one that Brahms quoted from one of his own Lieder, a song entitled *Regenlied*, or *Rain Song*. The second is that the final movement of this sonata contains a repeated figure of descending sixteenth notes in the piano part, which calls to mind the sound of raindrops.