Rachmaninoff's aunt. Dr. Dahl was able to restore Rachmaninoff's self-confidence quite quickly, due in part to the fact that the doctor was an enthusiastic amateur violinist, giving him much in common with the young composer. After daily visits during the first four months of 1900, Rachmaninoff felt renewed enough not only to start work on his *Second Piano Concerto*, for which audiences and presenters in England had been waiting for two years, but also to write the *G Minor Cello Sonata* for his friend, the cellist Anatoly Brandukov. Listeners who are familiar with the former work, one of Rachmaninoff's most popular compositions, will hear the similarity between the two, especially in the fluidity of the writing and in the cadences. As in the piano concertos, Rachmaninoff assigns the more nebulous textures to the accompaniment, while allowing the solo instrument to sing clear and carefully drawn lines.

## CONCERTS AT THE NATIONAL GALLERY OF ART November 1993

7	National Gallery Orchestra George Manos, <i>Conductor</i>	Music for lower strings and winds by J.S. Bach, Brahms, and Dvorak
14	The Maggini String Quartet David Juritz and David Angel, <i>violins</i> Martin Outram, <i>viola</i> Michal Kaznowski, <i>cello</i>	Haydn: <i>Quartet</i> , <i>Opus</i> 77, <i>No.</i> 1 Karol Szymanowski: <i>Quartet No.</i> 1 Eleanor Alberga: <i>String Quartet</i> (1993)
21	Oleg Volkov, pianist	Bach: French Suite No. 2, BWV 813 Beethoven: Sonata, Opus 2, No. 3 Rachmaninoff: Sonata No. 2, Op.36
28	Ney Salgado, pianist	Beethoven: "Waldstein" Sonata Claudio Santoro: Sonata No. 5 Chopin: Grand Polonaise, Opus 22

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 during the performance 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**



2098thConcert

SHARON ROBINSON, cellist

ILANA VERED, pianist

Sunday Evening, October 31, 1993 at Seven O'clock West Building, East Garden Court Admission Free

### **PROGRAM**

Ludwig van Beethoven (1770–1827)

Seven Variations in E-flat Major on "Bei Männern, welche Liebe fühlen" from "The Magic Flute" (1801)

Dmitry Shostakovich (1906–1975)

Sonata for Cello and Piano, Opus 40 (1934)

Allegro non troppo Allegro Largo Allegro

#### INTERMISSION

Sergey Rachmaninoff (1873–1943)

Sonata for Cello and Piano in G Minor (1901)

Lento; Allegro moderato Allegro scherzando Andante Allegro mosso

Avery Fisher Recital Award winner SHARON ROBINSON is among the most illustrious and among the busiest cellists of the current musical world. Her numerous appearances with major symphony orchestras have recently included those of Los Angeles, London, San Francisco, Houston, and Pittsburgh, as well as the St. Paul, Scottish, and English Chamber Orchestras. A renowned chamber musician, Miss Robinson has shared the stage with such distinguished musicians as Rudolf Serkin, Alexander Schneider, Isaac Stern, Yo Yo Ma, Pinchas Zukerman, Itzhak Perlman, Eugene Istomin, and Jean Pierre Rampal. In addition to her frequent performances as a member of the renowned Kalichstein-

Laredo-Robinson Trio, she has appeared with the Guarneri, Tokyo, and Juilliard String Quartets.

Born into a musical family, Sharon Robinson gave her first concert at the age of seven. In addition to the Avery Fisher Award, she has also received the Pro Musicis Sponsorship Award, the Leventritt Foundation Award, and the Piatigorsky Memorial Award of Johns Hopkins University. An esteemed recording artist, Miss Robinson has compact discs on the Vox, Grenadilla, Chandos, and Second Hearing labels. She appears at the National Gallery by arrangement with Shaw Concerts, Inc. of New York City.

Israeli pianist ILANA VERED is a highly respected solo performer, presenting recitals throughout the world and appearing with all of the major orchestras in the United States, as well as the Concertgebouw Orchestra, l'Orchestre de la Suisse Romande, the NHK Orchestra of Japan, the London Symphony, and the Philharmonic Orchestras of Munich, Israel, and London. A frequent performer at major festivals, such as Ravinia, Tanglewood, Caramoor, Meadowbrook, and the Hollywood Bowl, Ms. Vered is the founder and director of the Music from SummerFest Series, a cooperative venture of the Hampton SummerFest, the 92nd Street Y, SummerFest at Rutgers University, and the Ken Boxley Performance Institute. She also founded Artists to End Hunger, which has sponsored benefit concerts at Lincoln Center and at Carnegie Hall. In addition to numerous recordings of piano solo repertoire for London and Connoisseur Records, she has recorded all of the Beethoven Concerti with Kazimir Kord and the Warsaw Philharmonic. Ilana Vered appears at the National Gallery by arrangement with Columbia Artists Management, Inc. of New York City.

Shostakovich's *Cello Sonata* is one of his neo-classical works, each movement of which follows a well-established classical form. There is also a conspicuous simplicity to most of the thematic material of this sonata, beginning immediately with the first movement. The *Allegro non troppo* begins with the sound of the Alberti bass, a resonance from the eighteenth century. The *Allegro* is a *scherzo* in the classical sense, with its rustic humor and rhythmic drive, which never quite breaks into the wild musical frenzy of which Shostakovich was quite capable. The *Largo* has a theme which unfolds in a traditional form (ABCBA), with the piano and the cello taking turns at presenting the theme. Its somber mood is snapped by the jovial final *Allegro*, which is easily recognizable as a *rondo*, with its frequently recurring theme interspersed with interludes.

Rachmaninoff's career was still in its early stages when he composed his *G Minor Sonata for Piano and Cello* in 1901. It came after a "dry" period of almost four years, during which he had not written one note. He had always been subject to lengthy periods of depression, and he was still smarting from the public failure of his *First Symphony*, which had been introduced four years before. Unable to pull himself together, Rachmaninoff went to a hypnotist, Dr. Nicholai Dahl, who had had some success with