Karol Szymanowski resided in Tymoszówka, Ukraine until 1917. At that point in his career he synthesized a unique style which several later composers adopted. *Nocturne and Tarantella* for violin and piano is an example of Szymanowski's musical expression and development during the years 1910-1917, which he found to be his most fruitful, creative, and intense period.

- Notes by Gretchen Byrd

Concerts resume after a summer recess on October 1, with a performance by the National Gallery Orchestra, George Manos, Conductor.

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 Fifty-third Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2165th Concert

ALEXANDER ROMANUL, violinist

JONATHAN FELDMAN, pianist

Sunday Evening, June 25, 1995 at Seven O'clock West Building, West Garden Court

Admission Free

PROGRAM

Franz Schubert (1797–1828)

Sonata in D Major Op. posth. 137, no. 1 (1816)

Allegro molto Andante Allegro vivace

Johannes Brahms (1833–1897) Sonata no. 3 in D minor, op. 108 (1886–1888)

Allegro Adagio Un poco presto e con sentimento Presto agitato

INTERMISSION

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

Allegretto moderato Allegro Recitativo-fantasia Allegretto poco mosso

Karol Szymanowski (1882–1937) Nocturne and Tarantella (1915)

ALEXANDER ROMANUL was born in Boston in 1961 and made his solo debut with the Boston Symphony at age thirteen. His prize-winning performance at the Henri Wieniawski International Violin Competition in Poland was called "a national treasure for the Polish people" by the Warsaw press. Romanul was the First Prize winner at the Montgomery (Alabama) Symphony Fellowship Competition, the Indiana University School of Music Competition, the Boston Symphony Orchestra Concerto Competition, and the Jeunesse Musicale International Chamber Music Competition in Belgrade. Appearances as soloist have included concerts in North and South America, Italy, and Poland, as well as in Germany, Austria, Switzerland, and Yugoslavia. Mr. Romanul's teachers have included Ivan Galamian, Joseph Silverstein, Josef Gingold and Denes Zsigmondy. He comes from a family with a distinguished musical tradition, being the grandson of the great Romanian opera singer Stella Roman.

JONATHAN FELDMAN has performed on four continents with some of the world's greatest instrumentalists, among them the legendary Nathan Milstein, Itzhak Perlman, Joshua Bell, Zara Nelsova, Aaron Rosand, Ida Haendel, and Ani and Ida Kavafian. While enjoying an active solo career, he has toured with the New York Philharmonic Chamber Ensembles in the Far East, South America and Europe. Presently Mr. Feldman is a professor at the Julliard School of Music where he is the chairman of the Accompanying Department. He has also lectured at the University of Maryland International Piano Festival and William Kapell Competition on "The Collaborative Pianist."

Johannes Brahms began his third violin sonata in the summer of 1886 and worked on it over a period of two years. He played the piano part himself in the premiere performance, accompanying the violinist Jěno Hubay. Brahms dedicated the sonata to a fellow pianist, Hans von Bülow. The relationship between the two men fluctuated between warm mutual regard and periods of scornful contempt throughout their lives. Brahms' biographer Kalbeck notes that, given the difficulty of the piano part, this sonata must have been written during one of the latter periods.

César Franck wrote his *Violin Sonata* for the violinist Eugène Ysaÿe, 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.