remarkable violinist as a child. He was admitted to the Paris Conservatory at the age of eight, and won its first prize in violin at the age of ten. While still in his teens, Henryk completed a 200-concert tour of Russia with his younger brother, Jósef, who was a pianist of equally remarkable virtuosity. Henryk eventually settled in St. Petersburg, where, as solo violinist to the Tsar and professor of violin at the St. Petersburg Conservatory, he exerted a decisive influence on the Russian violin school.

CONCERTS AT THE NATIONAL GALLERY OF ART Under the Direction of George Manos

DECEMBER 1996

15 Orli Shaham, pianist

Mozart: Sonata in C, K. 330 Schumann: Faschingsschwank

aus Wien

Beethoven: Variations, Op. 26 Chopin: Nocturne, Op 27, No. 2 Ballade in F Minor, Op. 52

22 The Washington Men's Camerata

Christmas concert

Thomas Beveridge, *Director*

29 James Dick, pianist

Schumann: Arabesque

Beethoven: *Sonata*, *Opus 78* Schubert: *Wanderer Fantasy*

JANUARY 1997

5 National Gallery Orchestra George Manos, *Conductor* Gala Viennese New Year Concert

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-fifth Season of

THE WILLIAM NELSON CROMWELL and E. LAMMOT BELIN CONCERTS

National Gallery of Art



2211th Concert

JAMES EHNES, violinist EDUARD LAUREL, pianist

Sunday Evening, December 8, 1996 Seven O'clock West Building, West Garden Court

Admission Free

PROGRAM

Ludwig van Beethoven (1770-1827)

Sonata No. 2 in A Major Opus 12, No. 2 (1798)

Allegro vivace

Andante, più tosto allegretto

Allegro piacevole

Allegretto

Béla Bartók (1881-1945) Rhapsody No. 2 (1928)

Lassu Friss

INTERMISSION

Johannes Brahms (1833-1897)

Sonata No. 2 in A Major Opus 100

Allegro amabile Andante tranquillo, vivace Allegretto grazioso

Henryk Wieniawski (1835-1880)

Variations on an Original Theme Opus 15 (1854)

Born in 1976 in Manitoba, Canada, JAMES EHNES began violin studies at the age of four. By the time he was nine, he was accepted as a pupil by the noted Canadian violinist Francis Chaplin. He continued his studies at the Meadowmount School of Music and at Juilliard, where his teacher was Sally Thomas. Mr. Ehnes first gained recognition in

1987 as Grand Prize winner in the string category at the Canadian Music Competition. Numerous awards and prizes have followed, recent among which have been the 1994 Canada Council Competition and the Society for Strings' Ivan Galamian Award.

Mr. Ehnes has rapidly established his reputation among young concert violinists, with recent engagements including solos with the orchestras of St. Petersburg (Russia), Berlin, Montreal, Toronto, Ottawa, Vancouver, Cincinnati, Milwaukee, Minnesota, and Pittsburgh. He has performed recitals in all of Canada's major cities and at the Bermuda Festival, England's Arundel Festival, and Chicago's Ravinia Festival. James Ehnes records for Telarc Records and appears at the National Gallery by arrangement with Walter Homburger of Toronto.

A native of the state of Texas, EDUARD LAUREL attended the University of Texas at Austin and the Manhattan School of Music in New York City. Described by the New York Times as "a first-rate chamber musician," Mr. Laurel is in great demand as an accompanist. Since graduating from the Manhattan School, he has further developed his chamber music skills in master classes led by such outstanding coaches as Mehahem Pressler, Joseph Gingold, Yo-Yo Ma, Glen Dicterow, and others.

Beethoven's first five violin sonatas, of which we hear the second this evening, were composed at intervals between 1797 and 1801. They are full of the spirit of Beethoven's teacher, Haydn, but they go beyond what he learned from others into the realm of his own creative genius. The subtle motive manipulation that became a Beethoven trademark is already well developed in this work, along with lyric and eloquent melodies, abrupt emotional contrasts, and a wide dynamic range.

In the summer of 1926, Bartók began to compose in a style that was radically changed from what he had done before. He gave credit for his transformation to the music of Bach, from which he took neo-classical forms, proportions, and purified textures. At the same time he began introducing brand new ideas into his works, such as tone clusters on the piano and a pizzicato for string instruments which calls for the string to snap back onto the fingerboard (eventually dubbed the "Bartók pizzicato.") The folk melodies and dance forms which had permeated his earlier works are still present in the *Second Rhapsody*, which has as its two movements a traditional pair of folk dances.

Brahms' Second Violin Sonata presents one of the rare instances in which the composer quotes himself. The second theme recalls the melody with which Brahms set Klaus Groth's poem, Wie Melodien zieht es mir. This phenomenon also occurred when Brahms was writing his First Violin Sonata. The second theme of that work recalls his melody for another Groth poem, Walle, Regen, walle nieder.

Polish violinist and composer Henryk Wieniawski was already a