

conceive musical ideas and phrases with split-second accuracy in anticipation of one another while performing Herculean technical feats.

Program notes by Elmer Booze

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

The Sixty-second Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2469th Concert

ANI KAVAFIAN, *violin*
IDA KAVAFIAN, *violin and viola*
JONATHAN FELDMAN, *piano*

Presented in honor of the 25th anniversary of the East Building
of the National Gallery of Art

Sunday Evening, 26 October 2003
Seven O'clock
West Building, West Garden Court

Admission free

nearly thirty years ago, Ida Kavafian's chamber music appearances have included many renowned festivals, among them the Santa Fe, Tanglewood, Ravinia, Mostly Mozart, and Spoleto Festivals, the latter in both Italy and Charleston, South Carolina. Ida Kavafian recently co-founded the Opus One Piano Quartet with pianist Anne-Marie McDermott, violist Steven Tenenbom, and cellist Peter Wiley. Ida Kavafian performs on a J. B. Guadagnini violin made in Milan in 1751 and on a viola that was made in 1978 by Peter and Wendela Moes. Like her sister, Ida was born in Istanbul, Turkey, and immigrated with her family to the United States, where Detroit became their new home. She began her studies at age six with Ara Zerounian, continuing with Mischa Mischakoff and ultimately earning a master of music degree, with honors, from the Juilliard School of Music, where she was a student of Oscar Shumsky. Ida Kavafian resides in Connecticut and Philadelphia, where she and her husband, violist Steven Tenenbom, breed, raise, train, and show prize-winning champion Vizsla dogs. (The name of their kennel is Opus One Vizslas.)

Pianist **Jonathan Feldman** has performed on four continents with some of the world's greatest instrumentalists and is recognized by his colleagues and critics alike as an extremely accomplished ensemble player and accompanist. In addition to his collaboration with Ani and Ida Kavafian, he has played with such renowned musicians as Nathan Milstein, Itzhak Perlman, Joshua Bell, Zara Nelsova, and Kyung Wha Chung. Feldman also enjoys an active solo career, performing in recitals throughout the United States and Europe and with orchestras such as the Boston Pops and the Orchestra da Camera, among others. He has performed with the New York Philharmonic Chamber Ensembles during their tours of South America, the Far East, and Europe. A dedicated teacher, Feldman has given master classes throughout the United States and has lectured at the University of Maryland's International Piano Festival and William Kapell Competition in a presentation called "The Collaborative Pianist." Ani Kavafian, Ida Kavafian, and Jonathan Feldman appear at the National Gallery by arrangement with Herbert Barrett Management, Inc., of New York City.

Program Notes

Bohuslav Martinů's *Sonata for Two Violins and Piano, H 213*, has only two movements, yet it is a work of substance, lasting approximately twenty minutes. Born in East Bohemia, Martinů was one of the most prolific composers of the twentieth century. His works are extensive, diverse, and still largely unpublished. The recipient of a scholarship to study in Paris in 1923, he found life outside his home country so much to his liking that he remained in Paris after the scholarship expired, subsisting in extreme poverty. With the German invasion of Paris in 1940, Martinů was forced to flee with his wife to the United States, where his work came to the attention of Serge Koussevitsky, then conductor of the Boston Symphony. Life in America did not appeal to Martinů, however, and after teaching for short periods at Princeton University and the Curtis Institute in Philadelphia, he returned to Europe and spent the remainder of his life in France and Switzerland.

Moszkowski's *Suite for Two Violins and Piano, Op. 71*, is one of the most engaging and well-crafted of his chamber works, which also include *Konzertstücke for Violin and Piano*, a *Scherzo for Violin and Piano*, and *Three Pieces for Cello and Piano, Op. 29*. The suite is noted not only for the clever contrapuntal writing of the third movement, but also for the meaningful role played by each instrument as an equal partner, each having assertive parts to perform throughout the work. The opening movement (*Allegro energico*) bravely announces its first theme in G minor, with both violins performing double stops over a short-standing organ point, heard in the lower register of the piano, that is based on the two notes G and D. Although the movement sets out in sonata-allegro form, it is extended with a coda of equal length, which allows for previously heard materials to be reintroduced through a clever developmental process that makes them appear almost as if they were newly presented. The second movement (*Allegro moderato*) is a charming minuet in G major that emphasizes the two violins in a duet, with minimum interplay from the piano. The third movement (*Lento*

assai) is the climax to the contrapuntal outreach that began in the first movement. Here the violins are in canonic interaction at the seventh, while the piano exercises an unrestricted contrapuntal passage, allowing the three matching instruments to shine brilliantly. The fourth and final movement (*Molto vivace*) is a tour-de-force of sustained virtuosity that is given a reprieve in its central section with a chorale-like entry, marked *con calma e cantabile*, in which the piano plays the prominent role. After the return of the opening theme, a climactic frenzy ensues, leading to a demonic closing coda that is breathtaking in its delivery.

Mozart's *Duo in G Major, K. 423*, and its mate, *Duo in B-flat Major, K. 424*, are indelibly linked to Michael Haydn, who was ordered in 1783 by Archbishop Colloredo of Salzburg to compose six duos, of which he completed only four because of illness. The archbishop was a hard taskmaster and not inclined to accept illness as a reason for delay or incompleteness on the part of a composer. Upon hearing of his friend's plight, Mozart, without telling Haydn, composed two duos, added them to Haydn's four, and arranged for delivery of all six to the archbishop. It is believed that Haydn never published the six duos, perhaps because Mozart's were far superior to his own. As critic Erik Smith wrote: "In Mozart's hands...they became music as rich as a quartet when he wanted, full of virtuosity and counterpoint, with an equal share for each instrument, and, as with most media that Mozart touched, [they represent] the last word that ever need be said."

The *Duo in G Major, K. 423*, boasts a more equal partnership between the two instruments than is found in *K. 424*. This becomes obvious in the opening and closing movements, where the themes are interchanged from one voice to another. The opening movement (*Allegro*) has a capricious, fun-loving first theme and a more mellifluous second theme that is subsequently exploited in the development section. The second movement (*Adagio*) enters seamlessly without a break, bearing a capacious theme that is treated with variations, with each instrumental entry gracefully ornamented. The third movement (*Rondeau: Allegro*) is frisky and centered around two sharply delineated

episodes that juxtapose the keys of E minor and G major, an unusual circumstance for Mozart.

Augusta Reed Thomas was born in 1964 in New York. She is a professor of composition at Northwestern University and serves on the board of directors of the American Music Center. She previously taught at the Eastman School of Music and was a composer-in-residence with the Chicago Symphony Orchestra. She studied at Northwestern University, Yale University, and the Royal Academy of Music in London. Seven years after graduating from the Royal Academy, she was elected an associate of the Royal Academy, the equivalent of an honorary degree. In 1998 she received the Distinguished Alumni Association Award from St. Paul's School in Concord, New Hampshire. Thomas' chamber opera, *Ligeia*, based on a short story by Edgar Allan Poe, was commissioned by Mstislav Rostropovich and Rencontres Musicales d'Evian and was premiered by Maestro Rostropovich in the 1994 Evian Festival. The work on this program, *Rumi Settings*, received its world premiere performance in March 2002 at the Tucson Winter Chamber Music Festival in Tucson, Arizona.

Navarra, the birthplace of Pablo Sarasate, is a region in northeast Spain that was once an independent kingdom. Sarasate's violin duo by the same name prominently features a rhythmic dance of Navarra, known as the *gaitas*. Sarasate, whose professional career began when he was fifteen years old, was a brilliant violinist with an impeccable technique who toured the world to great acclaim. His virtuosic skills were legendary and have become axiomatic for every aspiring violinist who has studied his much beloved and celebrated works. Among the most famous are *Zigeunerweisen, Op. 20* (1878), *Spanische Tänze, Op. 21* (in four books, 1878–1882), and the *Carmen Fantasy, Op. 25* (1883). *Navarra, Op. 33*, although not as well known, encompasses all the technical wizardry found in the aforementioned works, including spacious harmonics and portside (left-hand) pizzicatos. Sarasate has compounded the difficulty of this work by requiring two violinists to