

Next week at the National Gallery of Art

Thomas Pandolfi, pianist

Music by Chopin, Liszt, and Schumann

May 1, 2011

Sunday, 6:30 pm

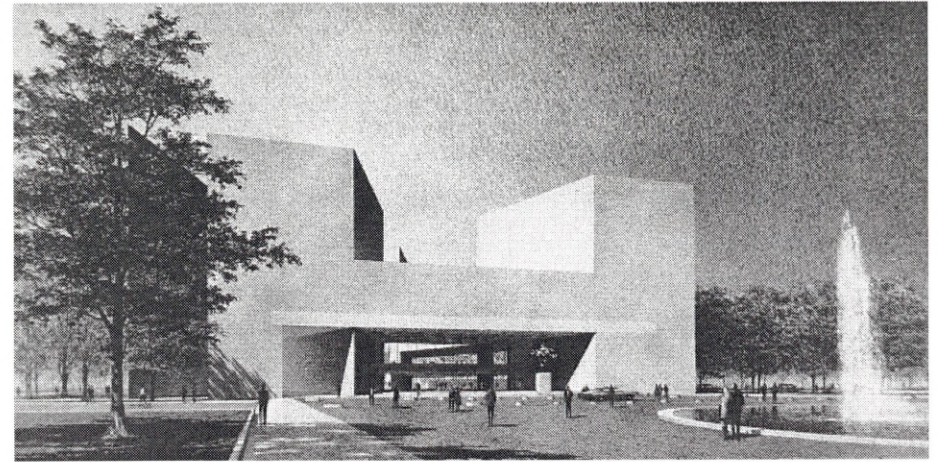
West Building, West Garden Court

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.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

COVER: Paul Stevenson Oles, *Sketch of the East Building Exterior*, 1971,
National Gallery of Art Archives, Gift of I. M. Pei and Partners



The Sixty-ninth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,839th Concert

Christian Tetzlaff and Antje Weithaas, violinists

Presented in collaboration with the Embassy of the
Federal Republic of Germany and the Embassy Series

April 28, 2011
Thursday, 12:10 pm
East Building Auditorium

Admission free

Program

Jean-Marie Leclair (1697–1764)

Sonata no. 6 in D Major (c. 1730)

Allegro

Adagio

Gavotte

Gigue

Charles-Auguste de Bériot (1802–1870)

Duo Concertante in D Minor, op. 57, no. 1

Moderato

Adagio moderato

Rondo; allegro con spirito

Eugène Ysaÿe (1858–1931)

Sonata for Two Solo Violins in A Minor, op. posthumous (c. 1914)

Poco lento, maestoso; allegro fermo

Allegretto poco lento

Finale: Allegro vivo e con fuoco

The Musicians

CHRISTIAN TETZLAFF

Recognized internationally for his musical integrity, technical assurance, and intelligent and compelling interpretations, Christian Tetzlaff is one of the most important violinists of his generation. Performing and recording a broad spectrum of recital repertoire, from J. S. Bach's unaccompanied sonatas and partitas to world premieres of contemporary works, he is also a dedicated chamber musician, frequently collaborating with distinguished artists including Leif Ove Andsnes, Alexander Lonquich, Lars Vogt, and Tabea Zimmermann. In 1994 Tetzlaff formed the Tetzlaff Quartet with violinist Elisabeth Kufferath, violist Hanna Weinmeister, and his sister, cellist Tanja Tetzlaff. His highly regarded recordings reflect the breadth of his musical interests and include solo works, chamber music, and concertos ranging from Haydn to Bartók.

Born in Hamburg in 1966 to a music-loving family, Christian Tetzlaff began playing the violin and piano at age six, but pursued a regular academic education while continuing his musical studies. He began intensive study of the violin at age fourteen, when he enrolled in the music conservatory in Lübeck, Germany, where his teacher was Uwe-Martin Haiberg. Tetzlaff came to the United States in 1985 to work with Walter Levine at the University of Cincinnati College-Conservatory of Music. His 1998 solo recital tour of the United States included a concert at the National Gallery of Art.

Much in demand as a soloist with many of the world's leading orchestras and conductors, Tetzlaff has performed with the symphony orchestras of Boston, Chicago, Cleveland, Los Angeles, New York, Philadelphia, San Francisco, and Toronto as well as with the Berlin Philharmonic Orchestra, London Symphony Orchestra, l'Orchestre de Paris, Royal Concertgebouw Orchestra, Rotterdam Philharmonic Orchestra, and Vienna Philharmonic Orchestra.

Christian Tetzlaff makes his home near Frankfurt, Germany, with his wife, a clarinetist with the Frankfurt Opera, and their three children. He currently performs on a violin modeled after a Guarneri del Gesù, made by the German violin maker Peter Greiner. He appears at the National Gallery with Antje Weithaas by arrangement with GAMI/Simonds, www.gamisim.com, and CMArtists New York, www.cmartists.com.

ANTJE WEITHAAS

Hailed by *FonoForum* magazine as “one of the great violinists of our time,” Antje Weithaas has a wide-ranging repertoire that includes the great violin concertos by Beethoven, Mozart, and Schumann, modern classics by Gubaidulina, Ligeti, Prokofiev, and Shostakovich, and rarely performed concertos by Hartmann, Korngold, and Schoeck. Weithaas has been invited to perform with Germany’s leading orchestras, including the Bamberger Symphoniker, Deutsches Symphonie-Orchester Berlin, Konzerthausorchester Berlin, and the major German radio orchestras as well as the BBC Symphony Orchestra, Los Angeles Philharmonic Orchestra, Philharmonia Orchestra, San Francisco Symphony Orchestra, and leading orchestras of Asia, The Netherlands, and Scandinavia. Among the illustrious conductors with whom she has worked are Vladimir Ashkenazy, Sir Neville Marriner, and Yuri Temirkanov. As artistic director of the Camerata Bern, she collaborates with violist Tabea Zimmermann and composer and clarinetist Jörg Widmann. As artist-in-residence with the Bochum Symphony Orchestra, she performed the Beethoven and Widmann violin concertos and directed the orchestra in several programs.

Extremely active in the field of chamber music, Weithaas has partnered with Silke Avenhaus, Clemens Hagen, Sharon Kam, and Lars Vogt as well as Christian and Tanja Tetzlaff and the Arcanto Quartet. With pianist Silke Avenhaus on the CAvi-music label, Weithaas has released several highly praised recordings of sonatas by Brahms and Mendelssohn, as well as works by Schubert, Saint-Saëns, Ravel, and Fauré.

Antje Weithaas began playing the violin at age four and later studied at the Hochschule für Musik “Hanns Eisler” in Berlin with Professor Werner Scholz. She won the Kreisler Competition in Graz in 1987 and the Bach Competition in Leipzig in 1988, as well as the Hannover International Violin Competition in 1991. After teaching at the Universität der Künste Berlin, she became a professor of violin at the Hochschule für Musik “Hanns Eisler” in 2004. She also plays on a Peter Greiner violin, made in 2001. Antje Weithaas appears by arrangement with Karsten Witt Musik Management Berlin.

Program Notes

Widely regarded as the founder of the French school of violin playing, Jean-Marie Leclair is often identified as Jean-Marie Leclair the Elder, since his son also achieved some prominence in French music history. A renowned performer, he composed many suites, sonatas, and concertos for his instrument. After the death of his first wife in 1728, Leclair married the engraver Louise Roussel, who prepared for publication all of his works from opus 2 onward. Named *ordinaire de la musique* by Louis xv in 1733, Leclair resigned four years later after a clash over control of the music in the royal court. He was subsequently employed by the Princess of Orange, herself a fine harpsichordist and former student of Handel. Following the breakup of his second marriage in 1758, Leclair purchased a small house in a dangerous section of Paris. There he was found stabbed to death in 1764, a murder that remains unsolved to this day. Although his ex-wife was a prime suspect for financial reasons, stronger suspicion rested upon Leclair's nephew, Guillaume-François Vial, who had not forgiven the violinist for abandoning his second wife. Others who wrote about his death surmised that the murderer may have been an envious rival musician.

Leclair played a pivotal role in the world of eighteenth-century Parisian music. In the opinion of musicologist Bertil van Boer, who specializes in the eighteenth century, "He is one of those shadowy figures who seem to lurk in the historical period where Italians such as Giuseppe Tartini represent the epitome of the virtuoso performance style on the violin, and yet his works represent an amalgam of both Italian lyricism and French taste." Leclair's *Sonata no. 6 in D Major* is from a set of six sonatas for two violins published around 1730 as his opus 3. Each of these sonatas represents what van Boer calls "a blend of the older baroque style of Vivaldi with the new *galant* style of emerging classicism."

Charles Auguste de Bériot was born in Leuven, Belgium, but relocated to France in 1810, where he studied violin. He served as chamber violinist to Charles x of France and to William I of The Netherlands and toured with great success to London, Paris, and the other great music centers of Europe. In 1843 de Bériot became the chief violin instructor at the Brussels Conservatoire, where he established the Franco-Belgian school of violin playing. Henri Vieuxtemps was one of his most illustrious pupils. Bériot carried on a long relationship with the opera singer Maria Malibran (1808–1836), which eventually led to marriage in 1836—tragically, only a few months before she died from injuries sustained in a riding accident. Their son, Charles-Wilfrid de Bériot (1833–1914), became a professor of piano at the Paris Conservatoire, where he taught, among other illustrious graduates of that school, Enrique Granados and Maurice Ravel. The *Duo Concertante in D Minor*, op. 57, is an example of Charles Auguste de Bériot's ability to combine virtuosic technique with romantic melody.

Belgian violinist, composer, and conductor Eugène Ysaÿe was born in Liège. Despite his peasant background, he eventually earned the title "King of the Violin" of his generation. In 1886 César Franck wrote his only violin sonata as a wedding present for Ysaÿe and his first wife, Louise, who was also a composer. After her death in 1924, he married Jeanette Dincin, an American pupil of his who was forty-four years his junior. The *Sonata for Two Violins in A Minor*, composed around 1914, was dedicated to and intended for the use of Queen Elisabeth of Belgium (1876–1965), consort of Albert I, who was a capable violinist in her own right and a pupil of Ysaÿe. The technical demands of the work proved too difficult for the monarch to surmount, and the work was not published in Ysaÿe's lifetime. The opening movement is virtuosic, and a fugue appears in the central section. Reviewer Michael Cookson views the second movement, marked *Allegretto poco lento*, as "intensely passionate music with impressionistic tendencies... surely providing a musical description of a love affair." The beautiful closing movement seems reminiscent of the harmonies and fleeting romanticism of Gabriel Fauré.

Program Notes by Louis Reith, Georgetown University