

that is the lengthiest and most intricate of the fugues in Bach's violin sonatas. The perfect antithesis for the impassioned fugue is the following *Largo*, with its pristine melody assisted by the most frugal of accompaniments. The closing *Allegro assai* is a rhythmically brilliant dance with wide-ranging technical demands, challenging even the most advanced performers.

Partita No. 3 in E Major, BWV 1006 opens with an invigorating *Preludio*, often heard by itself in violin recitals as an encore. The *Preludio* is followed by a *loure*, a French regional dance from Normandy with a contemplative, bucolic disposition. The *Gavotte en rondeau*, on the other hand, is vivacious and earthy, and like the *Preludio* is popular as an encore piece. The delightful *Menuets I and II* offer a contrast between straightforwardness in the first and sensitiveness in the second. Between the *Bourrée* and the *Gigue* there is a contrast of rhythm, but also a common bright and joyful mood that brings the partita to a successful conclusion.

-Program notes by Elmer Booze

Concerts at The National Gallery of Art
Under the Direction of George Manos

March 1998

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|--------------------------------------|------------|----------------------------|
| 15 Paul Badura-Skoda, <i>pianist</i> | Mozart: | <i>Fantasy in C Minor</i> |
| | Beethoven: | <i>"Waldstein" Sonata</i> |
| | Chopin: | <i>24 Preludes</i> |
| 22 Mark Kosower, <i>cellist</i> | Brahms: | <i>Sonata in D Major</i> |
| Jee-Won Oh, <i>pianist</i> | Francoeur: | <i>Sonata in E Major</i> |
| | Freund: | <i>Epic for Solo Cello</i> |

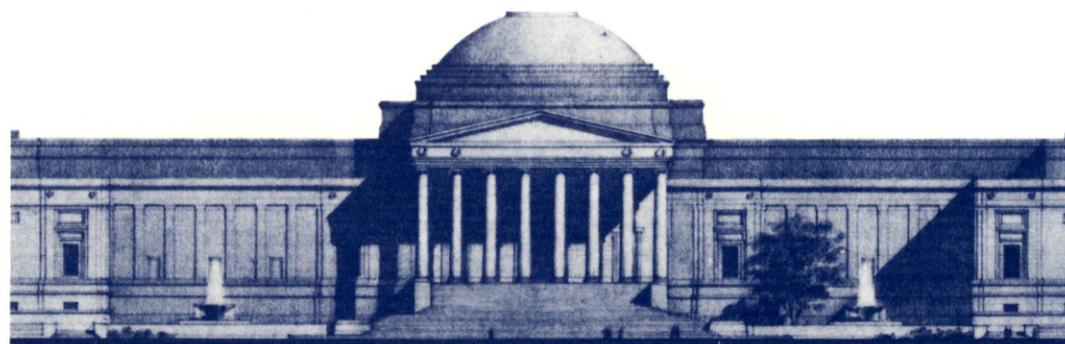
The use of cameras or recording equipment during the performance is not allowed.

For the convenience of concertgoers the Garden Café remains open until 6:30 pm.

The Fifty-sixth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2262d Concert

CHRISTIAN TETZLAFF, *violinist*

Sunday Evening, March 8, 1998
at Seven O'Clock
West Building, West Garden Court

Admission Free

PROGRAM

Music of Johann Sebastian Bach for Solo Violin
(1685–1750)

Partita No. 2 in D Minor BWV 1004 (1720)

Allemanda
Corrente
Sarabanda
Giga
Ciaccona

Sonata No. 3 in C Major BWV 1005 (1720)

Adagio
Fuga
Largo
Allegro assai

INTERMISSION

Partita No. 3 in E Major BWV 1006 (1720)

Preludio
Loure
Gavotte en rondeau
Menuet I-II
Bourrée
Gigue

CHRISTIAN TETZLAFF was born in 1966 into a musical family in Hamburg, in which four siblings are all professional musicians. He began playing the violin and the piano at age six. After making his professional debut with the Beethoven *Violin Concerto* at

age fourteen, he studied at the Hochschule für Musik in Lübeck. In 1985 Mr. Tetzlaff spent a year in the United States as a scholarship student of Walter Levine at the University of Cincinnati College-Conservatory of Music. His international career was launched in 1988 with performances of the Schoenberg *Violin Concerto*, which he performed with the Munich Philharmonic and the Cleveland Orchestra. Since then he has been the soloist with numerous American orchestras, including the Atlanta, Boston, Chicago, Cincinnati, and Detroit Symphony Orchestras. In Europe, he has played concertos with the Academy of St. Martin in the Fields, the Berlin Philharmonic, the Bournemouth Symphony Orchestra, the Czech Philharmonic, and the Orchestre National de France. Mr. Tetzlaff records exclusively for Virgin Classics. His most recent recording features sonatas by Janáček, Debussy, Ravel, and Nielsen, performed with his frequent recital partner, pianist Leif Ove Andsnes. A recording of the five Mozart violin concertos, for which he functioned as both soloist and conductor of the Deutsche Kammerphilharmonie, was released last year. Christian Tetzlaff makes his home near Frankfurt, Germany, with his wife, a clarinetist with the Frankfurt Opera, and their young son and daughter. He appears at the National Gallery by arrangement with ICM Artists, Limited, of New York City.

It has been said that in writing his partitas and sonatas for solo violin, Bach was at the summit of his achievement. Although he was an accomplished violinist, the very foundation of his musical style was his skill as an improviser at the keyboard. The resulting highly polyphonic textures present special challenges to players of the violin and other sustaining instruments, on which it is difficult, if not impossible to play the music exactly as Bach put it on the page.

The intrinsic musical value of Bach's solo violin works was not recognized or appreciated by subsequent generations of string players. Although they were used as a pedagogical aid by violin teachers, the partitas and sonatas were not brought to the concert stage until the end of the nineteenth century, when the great Hungarian-born violinist Joseph Joachim began to play them in his programs.

Partita No. 2 in D Minor, BWV 1004 is distinguished by its last movement, a *chaconne* of gargantuan dimensions and potency. The famous nineteenth-century German scholar and Bach biographer Philipp Spitta wrote: "This *chaconne* is a triumph of spirit over matter such as even Bach never repeated in a more brilliant manner."

Sonata No. 3 in C Major, BWV 1005 begins with an *adagio* that takes on a funereal character. However, this movement gives way to a *fuga*