ing to the recap, which varies the theme again. A metric modula­tion moves into the coda, which accelerates to the end of the piece."

The transcription for cello of Brahms' Violin Sonata in D Major, Opus 78 was originally published by Simrock in 1897 and subse­quently passed into obscurity. It was rediscovered in 1970 in the library of the Vienna Conservatory. A controversy ensued as to whether Brahms was actually the transcriber. Addressing this ques­tion, the eminent music critic Richard Freed writes: "Because no arranger is named in the published score and no manuscript of the arrangement has come to light, it cannot be said with certainty that Brahms prepared the adaptation himself. However, many believe that only Brahms could have made the arrangement, because of the incredible skill and craftsmanship found in the transcription. The great Hungarian cellist Janos Starker finds evidence of the composer's own hand in the wealth of small changes, some two hundred of them, ranging from the filling out of occasional piano chords to reassigning to the cello a passage that had been given to the piano in the original violin version. Nobody but the composer, Mr. Starker argues, would have had the temerity to make such changes in a work by Brahms."

The Italian composer Mario Castelnuovo-Tedesco (1895–1968) incorporated several themes from Rossini’s Barber of Seville into Figaro, his concert piece for the renowned cellist Gregor Piatigorsky. He also incorporated numerous passages requiring a highly developed technique, a salute to the virtuosity of one of the twentieth century’s greatest cellists.

-Program notes adapted by Elmer Booze from materials provided by Bernard Lebow, Richard Freed, Stefan Freund, and Jim Hamada

**Concerts at The National Gallery of Art**

**Under the Direction of George Manos**

**March 1998**

29 Jeffrey Multer, violinist
   James Tocco, pianist
   Corigliano: Sonata for Violin and Piano
   Schumann: D Minor Sonata
   Mozart: Sonata, K. 481

April

5 National Gallery Orchestra
   George Manos, conductor
   Chabrier: Suite pastorale
   Debussy: Trois ballades de François Villon
   Saint-Saëns: Symphony No. 2

12 No Concert

19 Stefan Vladar, pianist
   J. S. Bach: Goldberg Variations

26 Nelson Freire, pianist
   Brahms: Sonata No. 3
   Chopin: Scherzo No. 4
   Schumann: Papillons

**THE FIFTY-FIFTH AMERICAN MUSIC FESTIVAL**
**MAY 3 THROUGH 31, 1998**

**May**

3 National Gallery Orchestra
   George Manos, conductor
   Copland: Appalachian Spring
   Robert Ward: Symphony No. 3
   Sotireos Vlahpoulos: (New work, World premiere)

10 National Gallery Vocal Arts Ensemble
   Songs and part-songs by Ives, Rorem, Donald Waxman, Nancy Daley, and Steven Weber

**The Fifty-sixth Season of**

**THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS**

**2264th Concert**

**MARK KOSOWER, cellist**

**JEE-WON OH, pianist**

Sunday Evening, March 22, 1998
at Seven O’Clock
West Building, West Garden Court
Admission Free
MARK KOSOWER began his cello studies at the age of eighteen months with his father, who is a professor of cello at the University of Wisconsin-Eau Claire. Kosower’s performance career began at the age of four, when he began to perform concerts with symphony orchestras. In 1986, at age nine, Kosower was chosen by the renowned cellist Janos Starker to open the gala final concert at the Third American Cello Congress at Indiana University. He went on to win the first prize in the seventh Irving Klein International String Competition in San Francisco, where he became the first winner in the competition’s history to gain a unanimous vote from all nine judges. In 1994 he won, again by judges’ unanimous decision, the Minnesota Orchestra Volunteer Association Young Artist Competition, held in Minneapolis. Mr. Kosower has appeared as recitalist and concert soloist throughout the United States, Mexico, and Europe. Orchestras that have featured him as guest soloist include the St. Paul Chamber Orchestra, the Minnesota Orchestra, and the Milwaukee Symphony Orchestra. He appears at the National Gallery by arrangement with Arts Management Group, Incorporated, of New York City.

A native of Tennessee, composer Stefan Freund studied composition at Indiana University in Bloomington, where his teachers were Frederick Ras and Teruo Matsumoto. He has been the recipient of numerous awards, including the William Schumann and Boudleaux Bryant Prizes from Broadcast Music International, two grants and two special awards from the Arts’ Council of Composers and Publishers, and a music merit award from the National Society of Arts and Letters. Mr. Freund has received fellowships to attend the Latin American Music Center’s Latin American Music Center’s Institute of Composers, and residencies at the Kranichfeld, Bates College, and the L.A. Music Center’s Musical Composition Institute. Freund has also received a fellowship to compose a string quartet, and a music merit award from the National Society of Arts and Letters. Mr. Freund has received fellowships to attend the Latin American Music Center’s Latin American Music Center’s Institute of Composers, and residencies at the Kranichfeld, Bates College, and the L.A. Music Center’s Musical Composition Institute. Freund has also received a fellowship to compose a string quartet, and a music merit award from the National Society of Arts and Letters.

INTERMISSION

JEE-WON OH is a native of Seoul, Korea. She is a graduate of the Seoul Music and Arts High School and the Hannam University School of Music. Ms. Oh received her master of music degree from Indiana University. She is also a recipient of a Young Chang Piano Foundation Scholarship. She has participated in several prestigious music festivals, including the Musikhof (Erm, Switzerland), Salzburg International Summer Academy, and Schleswig-Holstein Festivals. A student of Shigeo Neriki and György Sebök, the Ms. Oh is currently an associate instructor at Indiana University, where she is a candidate for the doctor of musical arts degree as well as an assistant to Janos Starker.

Rossini/ Castelnuovo-Tedesco Figaro, from "The Barber of Seville"

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FrancoisFrancoeur'sSonata in E Major is one of a number of violin sonatas that he wrote and published in two books as the director of court music for Louis XV. The sonata is not often heard in its entirety, since it is a popular custom among cellists to program only the third and fourth movements. The liveliness and charm of the latter movement foreshadow the violin and cello sonatas of the romantic era.