

Concerned that his second violin sonata might be too difficult to play, Schumann wrote to the renowned Hungarian violinist, Joseph Joachim (1831–1907): “You were often in my mind as I wrote it, and that encouraged me; tell me of anything in it you consider too difficult to play, for I have often given you unpalatable dishes, or at any rate mouthfuls. Strike out anything unplayable.” Of course, Joachim found no such difficulties. The influence of Beethoven’s *Kreutzer* sonata is evident particularly in the introduction to the first movement, marked *Ziemlich langsam* (rather slow), which proceeds to a faster section, marked *Lebhaft*. The second movement, *Sehr lebhaft* (very lively), gives the dominant role to the pianist. The third, *Leise, einfach* (quiet and simple), is presented in four variations, with the piano again providing the variety. The variations are based on the chorale, *Gelobet seist du, Jesu Christ* (Be Thou Praised, Jesus Christ). The fourth movement, *Bewegt* (moving), is breathless and passionate, as if in conflict. Only at the very end, with a return to the original key of D Major, does it finally change mood and bring the sonata to a triumphant conclusion.

-Program Notes by Elmer Booze

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

April 1998

5 National Gallery Orchestra
George Manos, conductor
Jason Stearns, baritone

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

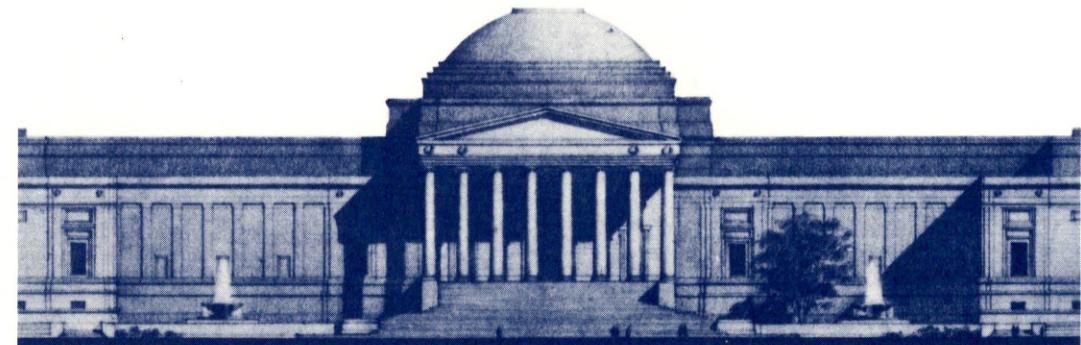
*The use of cameras or recording equipment
during the performance is not allowed.*

*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



2265th Concert

JEFFREY MULTER, violinist

JAMES TOCCO, pianist

Sunday Evening, March 29, 1998
at Seven O’Clock
West Building, West Garden Court

Admission Free

PROGRAM

Wolfgang Amadeus Mozart (1756–1791) Sonata in E-Flat Major, K. 481 (1785)

Molto allegro
Adagio
Allegretto (Theme and Variations)

**Allegro
Andantino
Lento
Allegro**

INTERMISSION

Ziemlich langsam; lebhaft
Sehr lebhaft
Leise, einfach
Bewegt

JEFFREY MULTER began his violin studies at age five in up-state New York. At age sixteen he moved to New York City to continue his studies at the Juilliard School of Music, where he was the recipient of a Lincoln Center Fellowship. He has appeared as recitalist and chamber music collaborator in concert halls throughout the United States, Europe, and South America, including Lincoln Center in New York, the Mozarteum in Salzburg, and the National Gallery. He has held appointments as concertmaster with the Breckenridge Music Institute in Colorado and the Washington Concert Opera. Mr. Multer is a member of the Theater Chamber Players of Washington and is first violinist of the Oxford String

Quartet, which is in residence at Miami University of Ohio. He also serves as concertmaster for the Echternach Festival in Luxembourg and the Eastern Music Festival in Greensboro, North Carolina.

JAMES TOCCO gained international distinction by attaining first prize in the 1973 Munich Competition. His recital tours have taken him to prime concert venues in Europe, the United States, Canada, South America, Russia, Japan, Australia, and the Middle East. Vienna, Salzburg, Lockenhaus (Netherlands), and Dubrovnik are only a few of the many European festivals in which he has been invited to participate. In the United States, Mr. Tocco has performed in the Meadow Brook, Spoleto-USA, Mostly Mozart, and Wolf Trap Summer Festivals. His recital in the Gallery's Forty-eighth American Music Festival (April 14, 1991) was hailed by Washington Post music critic Joseph McLellan as a highlight of the city's musical season. An exponent of contemporary American piano music, Mr. Tocco has recorded the complete works of Charles Tomlinson Griffes and Leonard Bernstein, the four piano sonatas of Edward MacDowell, and music of Aaron Copland under Pro Arte and Gasparo labels.

Mozart composed three violin and piano sonatas between 1784 and 1787. The *Sonata in E-flat Major, K. 481* is one of these, and is considered to be among the finest of his violin sonatas, as evidenced by its melodic interest, balance, and maturity. The first movement, *Molto allegro*, following the traditional sonata form, is brief and rounded. The *Adagio* features some almost Schubertian modulation and is one of Mozart's most lyrical movements of this type. The *Allegretto* consists of a theme and six variations. The theme resembles a simple folk song and is stated in unison by both instruments. Variety is introduced by the increasing complexity of the piano part in each succeeding variation.

Regarding his *Sonata for Violin and Piano* (1963), John Corigliano states: "The Sonata, written during 1962 and 1963, is for the most part a tonal work, although it incorporates non-tonal and polytonal sections as well as other twentieth-century harmonic, rhythmic, and [formal] techniques.... Rhythmically, the work is extremely varied. Meters change in almost every measure, and independent rhythmic patterns in each instrument are common. The *Violin Sonata* was originally entitled *Duo*, and therefore obviously treats both instruments as [equal] partners. Virtuosity is of great importance in adding color and energy to the work, which is basically an optimistic statement, but the virtuosity is always motivated by musical means...."