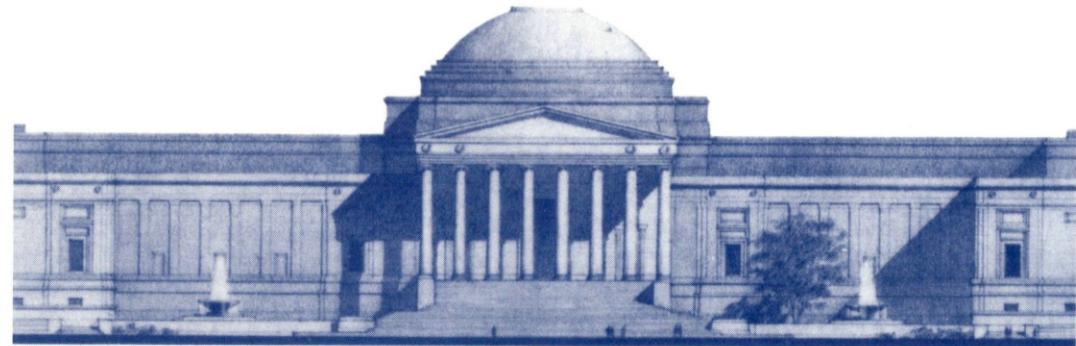


The Fifty-eighth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



Richard Strauss composed his only violin sonata at the age of twenty-three. In the words of one of the sonata's champions, violinist Vincent Skowronski, "From the outset, [the] opening movement bursts forth with a glorious Straussian statement of the principal theme. Then, by means of tonal colors, grandiose thematic arching, and some Brahmsian patches of dramatic impact, incorporated with unorthodox yet rich harmonic blends, Strauss twirls and molds the elements of this movement into a cohesive mixture of impassioned splendor." This high voltage of raw energy is replaced in the second movement by a quiet reserve of suppressed emotion that finds Strauss in one of his most lyrical and expressive moods. The third movement segues from a solemn introduction into the joyous and irresistible optimism of the *allegro* and climaxes in an energetic and muscular *scherzando*.

The German-American composer and conductor Franz Waxman was a pupil of Arnold Schoenberg. He is best known for his Hollywood film scores, which include the music for *Sunset Boulevard*, *Magnificent Obsession*, and *Stalag 17*. Even though a popular fantasy on themes from Bizet's *Carmen* had been contributed to the violin and piano repertoire by Pablo Sarasate in 1883, Waxman decided in 1947 to write another *Carmen Fantasy* for violin with orchestral accompaniment for the renowned virtuoso Jascha Heifetz (1899–1987). Waxman later used the same music in another of his film scores, *Humoresque*, and subsequently arranged the work for violin and piano.

Program notes by Elmer Booze

*For the convenience of concertgoers
the Garden Café remains open until 6:30 p.m.*

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

2330th Concert

AYAKO YOSHIDA, *violinist*

ANDREW ARMSTRONG, *pianist*

Sunday Evening, 2 January 2000
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Tommaso Antonio Vitale
(1663–1745) Ciaccona

Gabriel Fauré
(1845-1924) Sonata No. 1 in A Major, Op. 13
(1875-1876)
Allegro molto
Andante
Allegro vivo
Allegro quasi presto

INTERMISSION

Richard Strauss
(1864–1949) Sonata in E-flat Major for Violin and Piano
Op. 18 (1887)
Grave; Lento assai
Improvisation: Andante cantabile
Finale: Andante; allegro

Franz Waxman
(1906–1967) Carmen Fantasy for Violin and Piano
(after Bizet) (1947)

*Selections from concerts at the Gallery
can be heard on WGMS-FM, 103.5, on the
second Sunday of each month at 9:00 p.m.*

*During the months of January, February, and March,
recent performances by the
National Gallery Orchestra can be heard
on WETA-FM, 90.9, on Wednesdays at 9:00 p.m.*

Violinist **Ayako Yoshida** is well on her way to establishing an important solo career. She has received high praise from the string magazine *Strad* (“Truly [an] impressive debut recital”) and the *New York Times* (“It was a gripping performance. . . Ms. Yoshida played with on-the-line commitment”). She gained nationwide recognition when the Concert Artists Guild honored her exceptional qualities with the 1993 Nathan Wedeen Management Award. A pupil of Robert Lipsett and Heiichiro Ohyama, Yoshida completed her studies at the Curtis Institute of Music in Philadelphia under the tutelage of Jaime Laredo. She is a frequent guest artist with the Chamber Music Society of Lincoln Center. In addition to her activity as the violinist in the Los Angeles Piano Quartet, Yoshida has collaborated in chamber music with Elmar Oliveira, Paul Neubauer, Gary Hoffman, and Ani Kavafian. Yoshida currently resides in New York City and appears at the National Gallery by arrangement with Melvin Kaplan, Incorporated, of Burlington, Vermont.

Acclaimed for his lyrical style, pianist **Andrew Armstrong** has garnered more than twenty-five first prizes in national and international competitions. He has performed in the National Philharmonic Hall in Warsaw, Poland, the Grand Hall of the Moscow Conservatory in Russia, and in Tsunohaso Hall in Tokyo. In the United States, he has appeared in recital at Lincoln Center’s Alice Tully Hall and the Kennedy Center, and has participated in the Caramoor and Gilmore Piano Festivals. As an orchestral soloist, he has appeared with numerous American orchestras and the Shanghai Symphony in China. Armstrong has performed chamber music with Itzhak Perlman, the American String Quartet, the Alexander String Quartet, and the Manhattan String Quartet.

The work by Tommaso Vitali that is most familiar to contemporary audiences is his *Ciaccona* for violin. Vitali scored it originally for solo violin with figured bass. In 1867 Ferdinand David (1810–1873), a German violinist, pedagogue, and composer, realized the figured bass and published an edition for piano and violin. A work of enduring vitality, the *Ciaccona* has taken its place as a favorite recital piece for violinists.

Gabriel Fauré wrote four sonatas, two for cello and piano and two for violin and piano, which represent his complete output for those genres. The *Sonata in A Major, Op. 13, for Violin and Piano*, was written in the 1870s, when Fauré’s artist friends were experimenting with what later came to be known as impressionism. Fauré’s touches of fixed dissonances, medieval modes, and iridescent effects in this sonata foreshadowed the full-scale use of these devices by Claude Debussy, music’s impressionist. The work was not initially well received by the general public. However, Camille Saint-Saëns, assessing the sonata some years after its completion, stated: “This sonata has everything to delight a delicate taste. . . and induces the mass of ordinary listeners to accept the most unlikely strokes of daring as if they were the most natural thing in the world.”