

combined a plaintive *cantabile* and a *scherzo* in a single movement. But in the sonata as a whole, Barber has achieved the unity of a self-consistent and original, though highly recognizable style."

Strauss' *Sonata in F Major, Op. 6*, reflects but does not imitate the German legacy set forth by Mendelssohn, Schumann, and Brahms. It retains the old structures, while giving a glimpse of "a young man in the midst of a dynamic development" (Ingvar Lidholm). The first movement (*Allegro con brio*) projects a marked intensity that carries with it a conspicuous lyricism. After a brief introduction, the daring and blithe main theme is announced. A second theme, of equivalent temperament, is designated *grazioso*. The two themes are united deftly at the coda. The second movement (*Andante ma non troppo*) is Schumannesque in character, morose, and reflective, while the *Finale (Allegro vivo)*, with its buoyant opening theme, spins forward as the cello gains greater emotional warmth. A contrasting second subject, reminiscent of Mendelssohn's style, is introduced by the cello. As stated by James Lyons, editor of *The American Record Guide*, "[These elements] are mingled with uncommon virtuosity....There is more to be heard in this *Finale* than the rote learning of an especially dutiful student. They were to be among the stylistic hallmarks of a master composer, who was already such a thoroughgoing *Musikant* that soon there would be no one [from whom] he could learn anything except Richard Strauss."

Poppers's *Hungarian Rhapsody, Op. 68*, epitomizes the magnetism and wizardry of the nineteenth-century virtuoso. Popper is on a plane with such celebrated composer-performers as Liszt and Paganini in regard to writing music that is idiomatic, descriptive, and virtuosic. Canadian cellist, writer, and teacher Claude Kenneson says of the work: "In the style of the *czárdas* [a fast and fashionable Hungarian dance of the nineteenth century in duple meter], it alternates melancholy gypsy melodies, played in a highly embellished manner, with breathtaking cellistic pyrotechnics." Popper gave the premiere performance of the *Rhapsody* on 4 April 1893 in Budapest.

Programs notes by Elmer Booze

Concerts in December 2000 and January 2001
Under the Direction of George Manos

Sundays at 7:00 p.m. in the West Building, West Garden Court

PERFORMERS

December 2000

17 Columbia Collegiate Chorale
 James Bingham, *conductor*

24 No concert

31 No concert

January 2001

7 National Gallery Orchestra
 George Manos, *conductor*

14 Borromeo String Quartet
 with Gary Graffman, *pianist*

PROGRAMS

Christmas Concert

Gala Viennese New Year
 Concert

Schnittke: *Piano Quintet*
 Beethoven: *Quartet, Opus 95*
 Bach/Brahms: *Chaconne*
 Korngold: *Suite for Piano, Left
 Hand, and Strings*

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

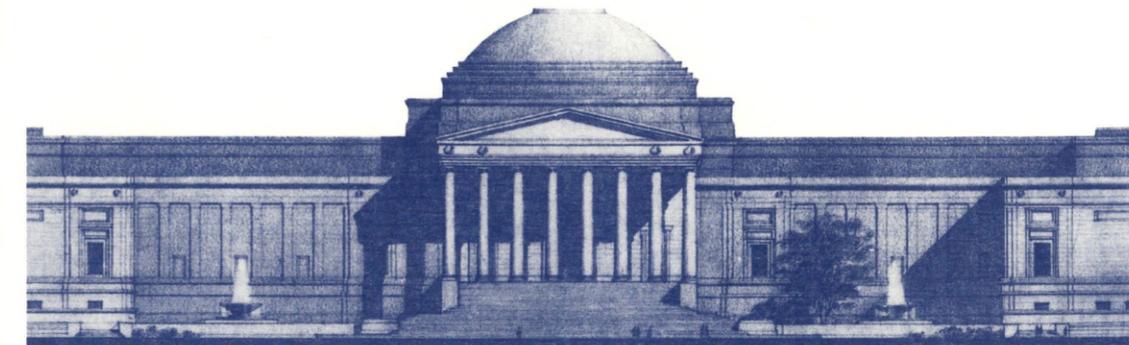
*For the convenience of concertgoers
 the Garden Café remains open until 6:30 p.m.*

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

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National Gallery of Art



2365th Concert

SHAUNA ROLSTON, cellist

BERNADENE BLAHA, pianist

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 Seven O'clock
 West Building, West Garden Court

Admission free

