**Concerts at the National Gallery of Art**

**December 2001**

2 Stefan Vladar, pianist  
Chopin: *Four Ballades*  
24 Preludes, Op. 28

9 Yale Russian Chorus  
Mark Bailey, artistic director  
*To be announced*

16 Håvard Gimse, pianist  
Grieg: *Norwegian Peasant Dances*  
Sibelius: *Kyllikki, Opus 41*  
Chopin: *Nocturne No. 1*  
*Scherzo No. 2*  
Prokofiev: *Sonata No. 8*

23 Alessandra Marc, soprano  
Joseph Holt, pianist  
*Christmas Concert*

30 James Tocco, pianist  
Brahms: *Sonata No. 1*  
Corigliano: *Etude-Fantasy*  
Rachmaninoff: *Moments musicaux*

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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

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

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**The Sixtieth Season of**  
THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

**National Gallery of Art**

2398th Concert

JUDITH INGOLFSSON, violinist  
RONALD SAT, pianist

Sunday Evening, 25 November 2001  
Seven O'clock  
West Building, East Garden Court  
Admission free
PROGRAM

Arnold Schoenberg  Phantasy for Violin with Piano Accompaniment

Grave; più mosso; lento; lento; grazioso; tempo I
Scherzando; meno mosso; tempo I

Richard Strauss  Sonata in E-flat Major
(1864–1949) Op. 18 (1887)

Allegro ma non troppo
Improvisation: Andante cantabile
Finale: Andante; allegro

INTERMISSION

Johann Sebastian Bach  Partita No. 1 in B Minor for Solo Violin
(1685–1750) BWV 1002 (1720)

Allemande
Double
Courante
Double (Presto)
Sarabande
Double
Tempo di bourrée
Double

Maurice Ravel  Tzigane
(1875–1937) (1924)

A native of Reykjavík, Iceland, and a former pupil of Jascha Brodsky, David Cerone, and Donald Weilstein, violinist Judith Ingolfsson won the 1998 gold medal of the quadrennial International Violin Competition of Indianapolis, one of the world’s most prestigious prizes for violinists. In the same year she also received the Concert Artists Guild’s Nathan Wedeen management award. In response to her Carnegie Hall debut recital in April 2000, one critic affirmed her status as a rising star by giving notice of a virtuoso of extraordinary technical command, sensitivity, and compelling presence. The music magazine Strings described her artistry as “effortless, her tone ravishingly beautiful, pure and adaptable, her sense of style unerring, and her expressiveness simple, direct, and strongly felt.” She has appeared as soloist with numerous orchestras, including the Philadelphia Orchestra under Wolfgang Sawallisch, the St. Louis Symphony Orchestra under Jesus Lopez-Cobos, the Indianapolis Symphony, and the San Diego Symphony under Gerard Schwarz.

Judith Ingolfsson was awarded the 2001 Chamber Music America/WQXR Record award for her debut recording on Catalpa Classics. She performs on the 1683 Stradivarius formerly owned by the late Josef Gingold (1909–1995), which is on loan to her from its present owner, the International Violin Competition of Indianapolis. Judith Ingolfsson appears at the National Gallery by arrangement with Herbert Barrett Management of New York City.

Pianist Ronald Sat, a doctor of musical arts candidate at the Cleveland Institute of Music, has received high praise for his impressive musicality, technique, and refined interpretation. The Philadelphia Inquirer cited his “elegant sonorities,” the Reykjavík Morgunbladid recounted his “deeply emotional interpretation,” and the Washington Post praised him as an “excellent musician.” Sat has appeared in many prestigious venues, including Carnegie Hall, the Kennedy Center, and the Hong Kong Chamber Music Hall. He has collaborated with such distinguished artists as violinist Elmar Oliveira, clarinetist Alex Fiterstein, tenor Warren Mok, and sopranos Xiu-Wei Sun and Indra Thomas. A graduate of the Eastman School of Music and the University of British Columbia and a former pupil of Anne Epperson, Warren Jones, Jean Barr, and Rena
Sharon, Sat has taught at Centenary College of Louisiana and the University of Akron and is currently a member of the coaching staff at the Manhattan School of Music.

The *Phantasy for Violin with Piano Accompaniment, Op. 47*, is the last instrumental work by Arnold Schoenberg. It was commissioned by the Canadian violinist and conductor Adolph Koldofsky (1905–1951), whose interest in contemporary music drew him to the work of the master of the twelve-tone system. Schoenberg originally conceived the *Phantasy* for the violin alone, but added a piano accompaniment at Koldofsky’s request. In a tight structural format, Schoenberg develops a high degree of unity in the composition through avoidance of repetitions and exploration of new musical forms for greater contrast among the various sections of the work.

Discreetly hidden in this remarkable *Phantasy* are some of the same characteristics that are exhibited in fantasies dating as far back as the seventeenth century: sectionality, capriciousness, and, to a large degree, a feeling of improvisation. However, in-depth study of the work reveals a more profound and composite structure than might appear on first hearing. Underlying the multisectional façade is the outline of a condensed sonata-allegro form. Taken as a whole, the *Phantasy* embodies the epitome of Schoenberg’s compositional technique, making it one of the most significant examples of its genre from the twentieth century.

Violinist Vincent Skowronski, a champion of Richard Strauss’ only violin sonata, writes: “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, Straus 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 launches Strauss into 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*.

It has been said that in writing his partitas and sonatas for solo violin, Johann Sebastian 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 to play the music 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 violin teachers used them as a pedagogical aid, the partitas 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 program. The *Partita No. 1 in B Minor, BWV1002*, with its characteristic four dance movements, *Allemande, Courante, Sarabande, and Tempo di bourrée*, is an anomaly among Bach’s three solo violin partitas because each movement is extended by the addition of a *double*, or variation.

Ravel’s *Tzigane (Gypsy)*, an exotic and rhapsodic composition for violin, can trace its musical lineage back to Paganini and Liszt. A bravura adaptation of the Hungarian rhapsody, *Tzigane* presents extraordinary technical challenges for the violinist. It is filled to the brim with rapid harmonics and pizzicati, quadruple stops, and brilliant passages in perpetual motion. The many subtle changes in tempo, the rhythmic figures, the straightforward harmony, and the frequent use of a four-note Gypsy motif (E, F, G#, A) give *Tzigane* an authentic folk flavor, but the clarity of Ravel’s workmanship raises the work to a sublime level.

Programs notes by Elmer Booze