

patterns in an awesome display of strength and vivacity. A contrasting key change to F-sharp minor ushers in the development section, using cello tremolos to support widely spaced chords in the piano. Colorful harmonic changes mark the development, and the movement concludes with a recapitulation.

The second movement (*Adagio affettuoso*) has a charismatic and reverberating cello pizzicato in its opening theme. This revelation presages a deep emotional excitement that intensifies as the cello explores its lower register and both instruments display their unique colors. While boasting an extraordinary ambience of musical depth, the two instruments readily unveil one of Brahms' most sensuous and lovely melodies.

The third movement (*Allegro passionato*) is marked by imposing agitation and concentrated syncopation, enhanced by an irresolute harmonic fabric. A more stabilized and restful musical structure is provided by the *Trio* section, a melodically graceful and harmonically sumptuous contrast.

The finale (*Allegro molto*) is a sprightly rondo based on a comely folklike melody. There are episodic shifts from major to minor keys, but these do not dampen the blithe and infectious spirit of the recurring theme.

Programs notes by Elmer Booze

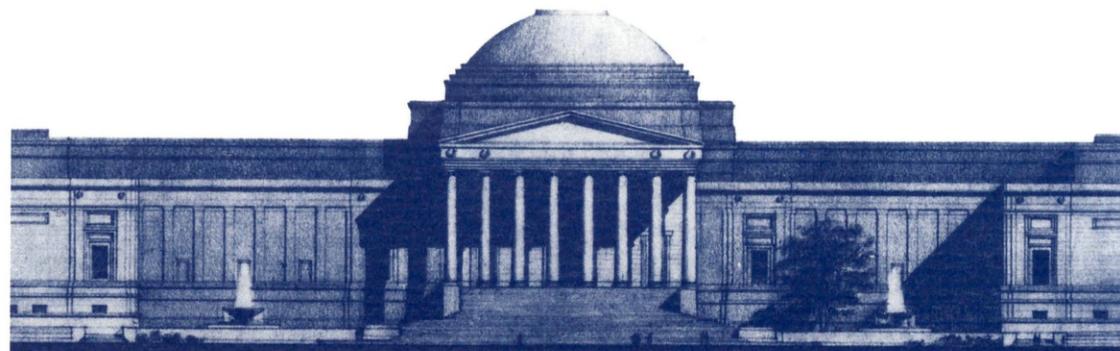
The use of cameras or recording equipment during the performance is not allowed. Please be sure that all electronic devices are turned off.

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

The Sixtieth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2425th Concert

GLENN GARLICK, cellist

KATHRYN BRAKE, pianist

Sunday Evening, 16 June 2002
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Ludwig van Beethoven Sonata in A Major for Cello and Piano
(1770–1827) Op. 69 (1807–1808)

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile; allegro vivace

Samuel Barber Sonata for Cello and Piano in C Minor
(1910–1981) Op. 6 (1932)

Allegro ma non troppo
Adagio; presto
Allegro appassionato

INTERMISSION

Johannes Brahms Sonata No. 2 in F Major for Cello and Piano
(1833–1897) (1886)

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

Glenn Garlick's career as one of the Washington area's prime cellists spans more than twenty years. In 1980 Mstislav Rostropovich brought Garlick to the cello section of the National Symphony Orchestra, and in 1995 Leonard Slatkin appointed him assistant principal cellist. He has appeared as concerto soloist with the Arlington Symphony, the Catholic University Orchestra, the McLean Symphony Orchestra, Colorado's Greeley Philharmonic and Golden Symphony, and the Eastman/Rochester Philharmonic.

A founding member in 1981 of the Manchester String Quartet, Garlick has played chamber concerts with the Twentieth Century Consort, the American Camerata, and the Contemporary Music Forum. In addition, he has given master classes in chamber music at the Congress of Strings and for eight summers has coached the cello section of the Maryland Summer Institute's National Orchestral Seminar. From 1990 to 1993 Garlick was Mstislav Rostropovich's teaching assistant at the Curtis Institute of Music.

Garlick first studied the cello under Eugene Hilligoss at Colorado University in Boulder. He received the bachelor of music degree in performance under the tutelage of Ronald Leonard at the Eastman School of Music in Rochester, New York. Further studies at the Catholic University of America under Robert Newkirk earned him the master of music degree in performance. His chamber music mentors were John Celentano at the Eastman School of Music and Joseph Gingold at the Meadowmount Camp for Violinists (formally known as the Ivan Galamian Violin Camp) in the Adirondack Mountains of New York. In addition to his busy schedule with the National Symphony and the Manchester String Quartet, Garlick serves as president of the Kindler Cello Society and teaches at the University of Maryland, College Park.

A native of Washington, DC, pianist **Kathryn Brake** attended the Juilliard School of Music in New York and the Peabody Conservatory of Music in Baltimore, from which she received the master of music degree. Her teachers included Julian Martin, Gyorgy Sebok, and Leon Fleisher. Characterized as a "compelling and imaginative performer" by the *Washington Post*, Brake has performed solo recitals throughout the

United States and Canada as well as in Italy, France, and Switzerland, and at the Teatro Real in Madrid. A winner of several competitions, including the national Young Chopin Competition, the Beethoven Competition, and the Kosciusko Foundation Award, she has performed as soloist with the Baltimore Symphony Orchestra, the National Symphony, and the National Gallery Orchestra. A much sought-after chamber music player and recitalist, Brake has been engaged recently to perform at the Kennedy Center, the Phillips Collection, and the United States Holocaust Museum, to name a few. Equally at ease with a wide range of musical styles, she has worked with contemporary composers to help expose new music to a wider audience.

Beethoven's *Sonata A Major for Cello and Piano, Op. 69*, which came into being at the same time as his great *Fifth Symphony*, exhibits hints of his *Seventh Symphony*. The first movement (*Allegro ma non tanto*) starts with the unaccompanied cello playing the opening bars of the first theme, which the piano finishes. The theme is then repeated with the two roles reversed. A forceful transitional passage leads to the second theme. This is stated twice in much the same way as the first. A short concluding passage ends the exposition. The development takes up only the first theme, but the recapitulation introduces variety with such melodic devices as rearrangements, diminutions, and expansions. The second movement (*Scherzo: Allegro molto*), in A minor, is swift, with slender and syncopated melodies. The third movement (*Adagio cantabile*) is a short and amicable prelude to the fourth movement (*Allegro vivace*), which, like the first, is in sonata-allegro form.

Samuel Barber's *Sonata in F Major, Op. 6*, had its inception in the summer of 1932 during a nine-day walking tour that Barber and his friend Gian-Carlo Menotti undertook in Austria. Barber's only work in this genre, the sonata gives an example of the melodic sensitivity and skill in counterpoint of the young composer, both encouraged and developed by his teacher and mentor at the Curtis Institute, Rosario Scalero. The three movements exhibit a sectionalism of structure, reminiscent of through-composed art songs in which there are dramatic and sometimes sudden changes of mood and color. In the second

movement, for example, Barber has combined a plaintive *cantabile* and a *scherzo* in a single movement (The *Adagio* is interrupted by a fast *Presto*). But in the sonata as a whole, the composer has achieved the unity of a consistent, original, and readily recognizable style.

Written when Brahms was fifty-three years old and vacationing at his favorite retreat on Switzerland's Lake Thun, the *Sonata No. 2 in F Major for Cello and Piano, Op. 99*, did not initially receive high praise. This must have come as a shock to Brahms, since his first cello sonata (*Op. 38*) had a champion in Clara Schumann, who pronounced it to be revelatory after playing it with the renowned German cellist Robert Hausmann (1852–1909). When the *Second Sonata* premiered in 1886, it met with denunciation from at least one significant critic. In an article published in the *Vienna Salonblatt*, the celebrated Austrian composer Hugo Wolf (1860–1903) wrote: "What is music, harmony, melody, rhythm, meaning, and form nowadays when this rigmarole seriously pretends to be regarded as music? If Herr Dr. Johannes Brahms intends to mystify his admirers with this newest work, if he wants to make fun of their brainless veneration, then...we marvel at Herr Brahms as the greatest bluffer of this century and all future millennia." Wolf's prophecy proved false, as the sonata is widely admired and ranks as one of the outstanding works in its genre. Writer Willibald Götze states: "The sonata appears almost rhapsodic in its many changes of mood, its emotional outbursts side by side with moments of reverie, spectral fantasy, and the sheer, carefree joy of music making. Only a mature master of his art could shape four such different movements so faultlessly and balance their respective weights in such a way that the reality of [an] actual performance merely confirms the certainty of the conception."

In the first movement (*Allegro vivace*), the piano has the dominant role. With the use of tremolos and arpeggiated chords, the instrument takes on an almost orchestral sonority. The cello introduces the theme, the wide leaps of which exploit the cello's expansive range. The two instruments later become equal partners, with choice moments of oscillating lyricism giving way to dramatic and imposing rhythmic