

2002. The work is a set of variations on the Scottish folk song *The Water Is Wide*, and the title quotes the concluding stanza:

There is a ship she sails the sea,  
She's loaded down as deep can be;  
But not so deep as the love I'm in;  
I know not if I sink or swim.

The Hungarian violinist, composer, and teacher, Jenő Hubay, was a child prodigy who gave his first recital at age eleven. He began his studies with his father, a professor at the Budapest Conservatory, and later became a pupil of the celebrated Belgian violinist Henri Vieuxtemps (1820–1881). As a composer, Hubay was prolific. His works include several operas, a ballet with song, a ballet-pantomime, four symphonies, four violin concertos, many pieces for violin and piano, songs, and edited works of other composers. Known mainly to ardent devotees of the violin, Hubay's claim to wider fame is indubitably his *Fantaisie Brillante on Themes from the Opera Carmen* (*Carmen Fantasy*). Taking a little under nine minutes to perform, the *Fantaisie* is a work of imposing virtuosity. Within its maelstrom of pyrotechnics can be heard two excerpts from *Carmen* that are not present in any other transcription of the opera: *Micaela's Aria* and the *Toreador's March*.

Program notes by Elmer Booze

*This concert has been made possible in part by  
a gift from the Ann and Gordon Getty Foundation.*

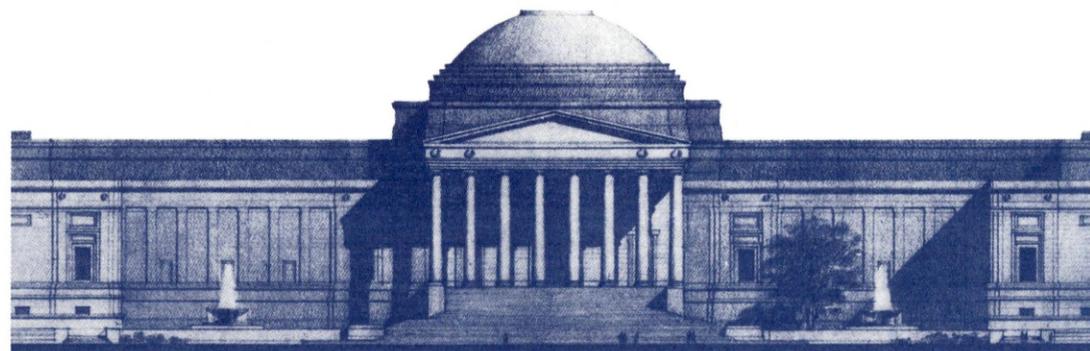
*The use of cameras or recording equipment during  
the performance is not allowed. Please be sure that cell  
phones, pagers, and other electronic devices are turned off.*

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

*The Sixty-first Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

**National Gallery of Art**



*2459th Concert*

**LIVIA SOHN, *violinist***  
**ROBERT KOENIG, *pianist***

Sunday Evening, 18 May 2003  
Seven O'clock  
West Building, West Garden Court

*Admission free*



collaborative pianist and chamber musician. Among the leading violinists with whom he has performed are Sarah Chang, Hilary Hahn, Pamela Frank, Ida Kavafian, Elmar Oliveira, and Aaron Rosand. Robert Koenig has recorded for the Artek, Ambassador, Biddulph, Cedille, CRI, Decca, Eroica, and Naxos labels. He is an assistant professor of piano and chamber music at the University of Kansas in Lawrence. Livia Sohn and Robert Koenig appear at the National Gallery of Art by arrangement with Omicron Artist Management, Inc., of Milwaukee, Wisconsin.

### *Program Notes*

From 1717 to 1723, Johann Sebastian Bach served as Kapellmeister in the court of Prince Leopold of Anhalt-Cöthen. As a Lutheran, Bach was ineligible to perform in the church attended by his patron, a Calvinist Reformed. Bach turned instead to the writing of chamber music, including his *Six Sonatas for Violin and Keyboard Instrument, BWV 1014–1019. Sonata No. 3 in E Major, BWV 1016*, begins with an aria of sustained beauty that is capacious and celestial. Its exquisitely embellished melody is assigned solely to the violin, while the piano provides a chordal accompaniment that outlines the movement's harmonic structure. The second movement (*Allegro*) is a sprightly fugue that is earthy and infectious. The third movement (*Adagio ma non tanto*) offers a dialogue between the violin and piano in the form of a spiritually elevated lamentation. Writer and music critic Walther Kaempfer states: "This movement has been regarded as an outcome of meditation on a sacred subject, but it should be remembered that Bach suffered a grievous loss with the death in 1720 of his first wife Maria Barbara." The vivacious and sparkling finale (*Allegro*) is a prime example of Bach's affinity with the musical style of the Italian master Vivaldi, from whom he apparently gained the inspiration to compose what Kaempfer describes as "one of [Bach's] most dazzlingly brilliant pieces."

One of only three Grieg works in this genre, the *Violin Sonata in C Minor, Op. 45*, was written twenty years after Grieg's second sonata and is regarded as unrivaled among his chamber works. Music critic

Ernest Closson, as quoted by writer Charles Foley, notes: "Had Grieg composed nothing but this sonata, it would suffice to hand him down to posterity." As is the case with the two earlier sonatas, *Op. 45* is outlined in three movements: the first (*Allegro molto ed appassionato*) is bound in the sonata-allegro form and exploits the primary theme with a fiery drama that generates a wide spectrum of emotional indulgence. A second theme of lesser intensity follows, giving the exposition a much-needed reprieve. After the development segment, the recapitulation reiterates the drama of the opening theme and ends the movement on a rather lugubrious note. In the second movement (*Allegretto espressivo alla Romanza*) Grieg penned one of his most eloquent melodies and provided the listener a glimpse into his neoromantic soul. Unadorned, yet warm and sensuous, the melody is first presented by the piano alone, followed by the violin with the accompaniment of the piano. This episode leads to a contrasting section with a livelier tempo that reminds the listener of a Norwegian folk dance. A short transitional passage leads to the return of the original melody, albeit slightly varied. The third movement (*Allegro animato*) is in a tripartite format (ABA). It is bold and robust, with the two instruments sharing the same spotlight, making decisive statements before exchanging several rounds of melodic interplay and scintillating scale passages. The passionate lyricism, unique color, and delicate flavor that pervade this and all of Grieg's works are evocative of the Norwegian folk inspiration. An effervescent coda brings the sonata to a triumphant close in the luminous key of C major.

Composer Jonathan Berger is the recipient of three fellowships from the National Endowment for the Arts, and of prizes and commissions from such benefactors as the American Society of Composers and Publishers, the Rockefeller Foundation, the Mellon Foundation, the Bourges Festival, and Chamber Music America. Berger has written commissioned works for the St. Lawrence String Quartet, the Israel National Symphony, the Jerusalem Symphony Orchestra, and the Detroit Symphony Orchestra, among others. In addition to orchestral, chamber, vocal, and solo instrumental works, he has composed numerous works for interactive electronics. An associate professor of music at Stanford University, Berger is currently working on his fourth string quartet and a song cycle. His works can be heard on the Sony, Neuma, Centaur, and CRI labels. Berger wrote "*Sink or Swim*" for Livia Sohn in