

numbers four, six, and eight represent Florestan; both are represented in numbers one and nine. In dances ten to eighteen, numbers ten, twelve, and sixteen represent Florestan while numbers eleven, fourteen, seventeen, and eighteen represent Eusebius; both appear in number thirteen.

The celebrated German pianist Wilhelm Kempff (1895–1991), in describing this work, said: “Fully conscious of his dual personality, Schumann here combined melancholy with enthusiasm, brooding seriousness with wild and exuberant humor. In no other piano work of [his] are the two aspects of his nature so sharply differentiated as they are in these pieces: reflections in sound of a creative mind divided, a threatened existence—self-portraits of telling exactitude.

Schumann sometimes wrote words above the music, as above the *Postlude [No. 18]*: ‘Eusebius went on as follows, with great exuberance, while his eyes shone with blissfulness.’ Inner radiance, this ‘blissfulness’ in the ebb and flow of feelings, is the real basis of the *Davidsbündlertänze*, of which Schumann said: ‘If I [were] ever happy at the piano, it was while I was composing them.’”

Freely translated, *Davidsbündler* means the Band of David. This was an imaginary ad hoc assembly of friends, half of whom existing in real life and the other half feigned. Schumann placed them in situations in which they were combating the Philistines, who presumably symbolized those who opposed his musical and literary ideas. He often wrote about the *Davidsbündler* in the *Neue Zeitschrift für Musik*, a journal he founded in 1834.

Program notes by Elmer Booze

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



2460th Concert

KLAUS HELLWIG, *pianist*

Sunday Evening, 25 May 2003
Seven O'clock
West Building, West Garden Court

Admission free

Program

Ludwig van Beethoven
(1770–1827)

Sonata No. 10 in G Major
Op. 14, No. 2 (1799)

Allegro
Andante
Scherzo: Allegro assai

Beethoven

Sonata No. 21 in C Major (*Waldstein*)
Op. 53 (1803–1804)

Allegro con brio
Introduzione: Adagio molto
Rondo: Allegretto ben moderato

Intermission

Robert Schumann
(1810–1856)

Dauidsbündlertänze
(Eighteen Characteristic Pieces)
Op. 6 (1837)

Book I:

1. Lebhaft (Lively)
2. Innig (Intimate)
3. Mit Humor (With humor)
4. Ungeduldig (Impatient)

5. Einfach (Simply)
6. Sehr rasch (Very fast)
7. Nicht schnell (Not fast)
8. Frisch (Fresh)
9. Lebhaft (Lively)

Book II:

10. Balladenmässig; sehr rasch (In the manner of a ballad; very fast)
11. Einfach
12. Mit Humor
13. Wild und lustig (Wild and merry)
14. Zart und singend (Tenderly and songlike)
15. Frisch
16. Mit gutem Humor (With good humor)
17. Wie aus der Ferne (As if from afar)
18. Nicht schnell

The Musician

Born in Essen, Germany, pianist **Klaus Hellwig** is one of the best-known German pianists of his generation. He grew up in Münster and graduated from the Folkwang Hochschule in Essen. He studied with Wilhelm Kempff, Detlef Kraus, Guido Agosti, and Pierre Sancan. Klaus Hellwig started his career after winning prizes at the Margu rite Long-Jacques Thibaud Competition in Paris, the G. B. Viotti International Music Competition in Vercelli, Italy, and the Bundesauswahl Konzert Junger K nstler in Germany. Hellwig has played concerts in most European countries, the United States, Canada, and Brazil. He made his first American tour in 1973, gave his New York recital debut in 1982, and performed at the National Gallery in 1978, 1988, 1991, and 1993. He has been the featured soloist with the symphony orchestras of San Francisco, Baltimore, Richmond, and Charlotte, as well as the Dayton Philharmonic.

Klaus Hellwig has performed with the Deutsches Sinfonie Orchester in Berlin (formally the Radio Symphony Orchestra in Berlin), the West German Radio Orchestra in Cologne, the Bavarian Radio Orchestra in Munich, and the symphony orchestras of Budapest, Bucharest, and Cracow. In addition, he has performed throughout the Middle East, the former Soviet Union, India, Thailand, Japan, Korea, and Indonesia.

Among Klaus Hellwig's recordings are highly praised discs of Liszt transcriptions of Schubert songs and the two concertos of Franz Xaver Mozart on the Koch label. He has also recorded concertos of Wolfgang Amadeus Mozart and Haydn, Milhaud's rarely performed *Carnaval d'Aix*, solo works of Johann Sebastian Bach, Franz Xaver Mozart, and Hummel, and the complete concerti of Carl Reinecke on the CPO label. Klaus Hellwig appears at the National Gallery by arrangement with Raymond Weiss Artist Management, Inc., of New York City.

Program Notes

Among Beethoven's early piano sonatas, *Op. 14, Nos. 1 and 2*, were fashioned in three movements rather than four. Beethoven scholar Eric Bloom conjectures that "Beethoven originally contemplated a sonata in four movements and actually began to write this one [*Op. 14, No. 2*] with the intention of making a [*scherzo* a part] of it.... Somehow or other, his first theme, though a very good one on the face of it... would not assume the right shape for a scherzo tune, refusing to turn into a dominant cadence at the given moment." To "punish" it, continues Bloom, "the composer [cut out the intended] *scherzo* movement altogether, [shortening the sonata] and, instead, making it [the *scherzo*] do much harder work by dragging it into a *rondo*, where it would not only have to come round more often in its original form, but be made to perform all sorts of structural labors."

The first movement (*Allegro*) is bound in sonata-allegro format with melodious first and second themes that take characteristics from Italian opera, particularly with the harmonization of the florid thirds in the second subject. The second movement (*Andante*) appears to pay tribute to the influence of Haydn in its presentation of a theme with a set of three variations. The first is nimble and airy, displaying a radiant disposition with a descant placed above the melody. The second variation is syncopated, using staccato chords with harmonic embellishments. The third has a flowing melody of sixteenth notes. Its ending, consisting of three very soft chords and one loud one, simulates the joke found in Haydn's "*Surprise*" *Symphony*. The last movement (*Scherzo: Allegro*

assai) is a *rondo* in combination with the rhythm and tempo of a *scherzo*. There are two episodes, one succinct and the other an elongated melodious tune of Viennese flavor; they are followed by an extended coda, which, at its end, reiterates the opening *rondo* theme.

Published in 1805, Beethoven's *Sonata No. 21 in C Major, Op. 53*, was dedicated to Count Ferdinand von Waldstein, an amateur musician who was one of the composer's benefactors. Count von Waldstein's friendship and veneration for Beethoven were such that he made a gift to the composer of a new pianoforte, on which the two played duets. A remarkable work, *Sonata No. 21* boasts a completely new language, starting with a long strummed chordal introduction (*Allegro con brio*) that magically appears from nowhere and actually contains the first theme. Sudden shifts in mood occur when passages of obvious agitation and fitfulness are suddenly interrupted by moments of respite. The final *Rondo* is preceded by a long and somber slow introduction (*Introduzione: Adagio molto*) that is actually a substitute for the originally planned slow movement. Beethoven withdrew that movement, *Andante favori*, from this sonata and published it separately. After the introduction, the *rondo* develops out of a lyrical opening theme to bring the sonata to a rapturous conclusion.

Florestan and Eusebius are two characters Schumann invented to represent himself and what he imagined to be his alter ego. The extroverted, energetic, and impulsive Florestan is the direct opposite of Eusebius, who is introverted, romantic, and contemplative. They are the protagonists in Schumann's *Davidsbündlertänze, Op. 6*, published in 1837. Schumann added the subtitle *Achtzehn charakteristische Stücke (Eighteen Characteristic Pieces)* to make it clear that this music had reference to the dialogue between the two characters. Although Schumann called the pieces *Tänze (Dances)*, they could more appropriately have been called dialogues or colloquies, since each piece represents one or the other or both of the imaginary characters.

The introduction borrows a two-measure motif from a *Mazurka (Soirée musicale, Op. 6, No. 5)* by Clara Wieck, whom Schumann deeply loved but was unable to marry at that time. Among the first nine dances, numbers one, two, three, five, and seven represent Eusebius while