

this program belong to this period. In the 1960s and 1970s, Santoro experimented with electronic music and *musique concrète*, a genre in which music is created using previously recorded sound. Toward the end of his life, he adopted a free-ranging personal style that fits no general category.

Nicolò Paganini (1782–1840) was possessed of such astounding violinistic wizardry that Liszt could not resist the temptation to emulate him at the keyboard. In 1838 he composed a set of five etudes that he placed under the title *Etudes d'exécution transcendante d'après Paganini*, so named in paying homage to the legendary Italian's *Twenty-four Caprices for Solo Violin* (1805). To this collection he added the *Grande fantaisie de bravour sur la clochette*, which he had written in 1831–1832, bringing the Paganini studies to a total of six. Liszt placed the piece as the third in the set and changed its name to *La campanella* (*The Bell*), and it eventually became the most famous of the six. *La campanella*, contrary to popular belief, is not based on the *Twenty-four Caprices* but on the third movement of Paganini's *Violin Concerto No. 2 in B Minor, Op. 7*. All six etudes were deemed unplayable by almost everyone except Liszt himself. In response to his critics, he revised the works in 1851, in an edition that proved just as intimidating as the earlier version.

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.

The Sixty-second Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2468th Concert

NEY SALGADO, *pianist*

Presented in honor of the 25th anniversary of the East Building
of the National Gallery of Art

Sunday Evening, 19 October 2003
Seven O'clock
West Building, West Garden Court

Admission free

nearly thirty years ago, Ida Kavafian's chamber music appearances have included many renowned festivals, among them the Santa Fe, Tanglewood, Ravinia, Mostly Mozart, and Spoleto Festivals, the latter in both Italy and Charleston, South Carolina. Ida Kavafian recently co-founded the Opus One Piano Quartet with pianist Anne-Marie McDermott, violist Steven Tenenbom, and cellist Peter Wiley. Ida Kavafian performs on a J. B. Guadagnini violin made in Milan in 1751 and on a viola that was made in 1978 by Peter and Wendela Moes. Like her sister, Ida was born in Istanbul, Turkey, and immigrated with her family to the United States, where Detroit became their new home. She began her studies at age six with Ara Zerounian, continuing with Mischa Mischakoff and ultimately earning a master of music degree, with honors, from the Juilliard School of Music, where she was a student of Oscar Shumsky. Ida Kavafian resides in Connecticut and Philadelphia, where she and her husband, violist Steven Tenenbom, breed, raise, train, and show prize-winning champion Vizsla dogs. (The name of their kennel is Opus One Vizslas.)

Pianist **Jonathan Feldman** has performed on four continents with some of the world's greatest instrumentalists and is recognized by his colleagues and critics alike as an extremely accomplished ensemble player and accompanist. In addition to his collaboration with Ani and Ida Kavafian, he has played with such renowned musicians as Nathan Milstein, Itzhak Perlman, Joshua Bell, Zara Nelsova, and Kyung Wha Chung. Feldman also enjoys an active solo career, performing in recitals throughout the United States and Europe and with orchestras such as the Boston Pops and the Orchestra da Camera, among others. He has performed with the New York Philharmonic Chamber Ensembles during their tours of South America, the Far East, and Europe. A dedicated teacher, Feldman has given master classes throughout the United States and has lectured at the University of Maryland's International Piano Festival and William Kapell Competition in a presentation called "The Collaborative Pianist." Ani Kavafian, Ida Kavafian, and Jonathan Feldman appear at the National Gallery by arrangement with Herbert Barrett Management, Inc., of New York City.

Program Notes

Bohuslav Martinů's *Sonata for Two Violins and Piano, H 213*, has only two movements, yet it is a work of substance, lasting approximately twenty minutes. Born in East Bohemia, Martinů was one of the most prolific composers of the twentieth century. His works are extensive, diverse, and still largely unpublished. The recipient of a scholarship to study in Paris in 1923, he found life outside his home country so much to his liking that he remained in Paris after the scholarship expired, subsisting in extreme poverty. With the German invasion of Paris in 1940, Martinů was forced to flee with his wife to the United States, where his work came to the attention of Serge Koussevitsky, then conductor of the Boston Symphony. Life in America did not appeal to Martinů, however, and after teaching for short periods at Princeton University and the Curtis Institute in Philadelphia, he returned to Europe and spent the remainder of his life in France and Switzerland.

Moszkowski's *Suite for Two Violins and Piano, Op. 71*, is one of the most engaging and well-crafted of his chamber works, which also include *Konzertstücke for Violin and Piano*, a *Scherzo for Violin and Piano*, and *Three Pieces for Cello and Piano, Op. 29*. The suite is noted not only for the clever contrapuntal writing of the third movement, but also for the meaningful role played by each instrument as an equal partner, each having assertive parts to perform throughout the work. The opening movement (*Allegro energico*) bravely announces its first theme in G minor, with both violins performing double stops over a short-standing organ point, heard in the lower register of the piano, that is based on the two notes G and D. Although the movement sets out in sonata-allegro form, it is extended with a coda of equal length, which allows for previously heard materials to be reintroduced through a clever developmental process that makes them appear almost as if they were newly presented. The second movement (*Allegro moderato*) is a charming minuet in G major that emphasizes the two violins in a duet, with minimum interplay from the piano. The third movement (*Lento*

assai) is the climax to the contrapuntal outreach that began in the first movement. Here the violins are in canonic interaction at the seventh, while the piano exercises an unrestricted contrapuntal passage, allowing the three matching instruments to shine brilliantly. The fourth and final movement (*Molto vivace*) is a tour-de-force of sustained virtuosity that is given a reprieve in its central section with a chorale-like entry, marked *con calma e cantabile*, in which the piano plays the prominent role. After the return of the opening theme, a climactic frenzy ensues, leading to a demonic closing coda that is breathtaking in its delivery.

Mozart's *Duo in G Major, K. 423*, and its mate, *Duo in B-flat Major, K. 424*, are indelibly linked to Michael Haydn, who was ordered in 1783 by Archbishop Colloredo of Salzburg to compose six duos, of which he completed only four because of illness. The archbishop was a hard taskmaster and not inclined to accept illness as a reason for delay or incompleteness on the part of a composer. Upon hearing of his friend's plight, Mozart, without telling Haydn, composed two duos, added them to Haydn's four, and arranged for delivery of all six to the archbishop. It is believed that Haydn never published the six duos, perhaps because Mozart's were far superior to his own. As critic Erik Smith wrote: "In Mozart's hands...they became music as rich as a quartet when he wanted, full of virtuosity and counterpoint, with an equal share for each instrument, and, as with most media that Mozart touched, [they represent] the last word that ever need be said."

The *Duo in G Major, K. 423*, boasts a more equal partnership between the two instruments than is found in *K. 424*. This becomes obvious in the opening and closing movements, where the themes are interchanged from one voice to another. The opening movement (*Allegro*) has a capricious, fun-loving first theme and a more mellifluous second theme that is subsequently exploited in the development section. The second movement (*Adagio*) enters seamlessly without a break, bearing a capacious theme that is treated with variations, with each instrumental entry gracefully ornamented. The third movement (*Rondeau: Allegro*) is frisky and centered around two sharply delineated

In liner notes to his recording of the *Six Piano Pieces, Op. 118*, the Russian Pianist Miklos Shchwald gives a brief analysis of the work, with credits given to author Edwin Evans from his *Handbook of Pianoforte Works of Brahms*: "[The] *Intermezzo in A Minor* concentrates every feature of the sonata movement in one short piece that shows the optimistic Brahms. The melody consists of only four notes and their inversions. [The] *Intermezzo in A Major* maintains one emotional level throughout, a model of musical expression, without using climaxes. [The] *Ballade in G Minor* has a heroic melody with both masculine and feminine subjects. It was probably inspired by a Scandinavian ballad of noble deeds. [The] *Intermezzo in F Minor* contains a canon at an interval of only a single beat. [James] Huneker, [1857–1921, an outstanding American writer on music] felt that this piece has a rococo quality. [The] *Romance in F Minor* has a pastoral quality making it more an idyll than a romance. Its melody has extra richness by being in an inner part. [The] *Intermezzo in E-flat Minor*, showing the utmost grief and passion, is perhaps the most eloquent expression of the tragic in all piano literature."

Claudio Santoro came to be recognized during his lifetime as one of Latin America's most important composers. In addition to receiving several prizes from the Brazilian government, he brought international recognition to his country and its music by winning a Guggenheim Foundation Fellowship, the Lili Boulanger Prize, the International Peace Prize, and a fellowship at the Berkshire Music Center in Boston. He was extremely active as a teacher and administrator in Brazil and held guest professorships and conductorships in Germany, the former Soviet Union, Romania, Bulgaria, France, and Poland. The Teatro Nacional Claudio Santoro in Brasilia is named in his honor, having been the venue in which he conducted the resident symphony orchestra for many years. His *Songs of Love* were given their Washington premiere performance by the National Gallery Vocal Arts Ensemble in 1989.

Santoro's works fall into four periods. Early in his career, he experimented with twelve-tone composition. After a few years, he abandoned that system and wrote in a tonal, neoromantic style that suited his strong nationalistic feeling. The works included by Ney Salgado in