

musical motif known as an *ostinato*, a short musical pattern that is repeated several times. The use of themes borrowed from the first two movements gives the entire work a cyclical unity. Ysaÿe imitates Kreisler's unique brand of violin virtuosity in this movement, making it not unlike one of Kreisler's own violin miniatures, such as the *Tambourin chinois*.

The three violin sonatas that comprise Beethoven's op. 3 were dedicated to Czar Alexander I of Russia. Unlike its companions, the *Sonata in C Minor*, op. 3, no. 2, is quite dramatic. The opening movement (*Allegro con brio*) provides tension that begins innocently in the first measure and escalates soon thereafter into a highly tempestuous and fervid statement that is unlike anything Beethoven had written before. This unusual drama unfolds within the sonata-allegro format: exposition, development, and recapitulation. The second movement (*Adagio cantabile*), a radiantly expressed dialogue between the two instruments, is nothing short of angelic. As cited by Bruce F. Hart, "[The second movement] is one of the great lyric expressions in the duet sonata literature." The third movement (*Scherzo: Allegro*) is in song form with a trio (ABA) and is the shortest of the four movements, lasting a little over three minutes. It sparkles with rhythmic vitality and overall joviality that is enhanced by prickly *szforzandi* and spicy musical ornaments in the form of grace notes. Its trio section features a canon in strict imitation between the violin and piano. The fourth movement (*Finale: Allegro*) is a brisk sonata-rondo that is full of emotional tension rivaling that of the opening movement, with an exciting coda, marked *presto*, that brings the sonata to a brilliant and satisfying conclusion.

Program notes by Elmer Booze

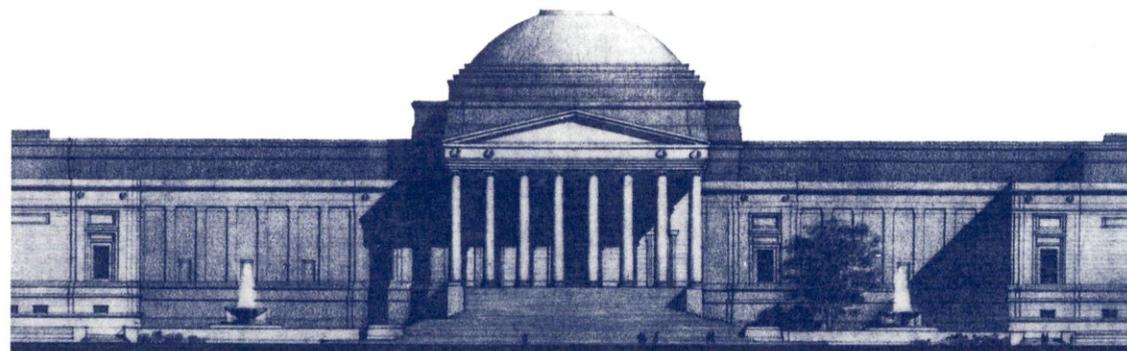
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

The Sixty-second Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2480th Concert

JENNIFER KOH, *violinist*
BENJAMIN HOCHMAN, *pianist*

Sunday Evening, 11 January 2004
Seven O'clock
West Building, West Garden Court

Admission free

Competition of the Negev. He is the pianist of the Mediterraneo Piano Trio, which took second prize at the Melbourne International Chamber Music Competition in 1999. Hochman is currently enrolled at Mannes School of Music, where he is studying with Richard Goode. Since 1992 he has enjoyed the support of the Chagall Foundation and the America Israel Cultural Foundation.

Program Notes

The *Sonatina No. 2 in A Minor*, op. 137, is one of three sonatinas for violin and piano that Schubert wrote toward the end of his tenure as a schoolmaster. These sonatinas have the same format and characteristics as classical sonatas, but on a smaller scale. According to writer Sidney Finkelstein, the music “suggests a stimulus from Beethoven, perhaps the violin-piano sonata in C minor, op. 30, no. 2 [the last work on tonight’s program], as well as the piano style of Schubert’s song, *Erlkönig*.” The prominent German-born American musicologist Alfred Einstein (1880–1952) conjectured that all three works in op. 137 are “occasional” pieces. He refers to them as eighteenth-century “sonatas,” with a linkage to Mozart or the pre-Mozartean period in “the artless and conversational relationship” that they create between the violin and the piano and in “the terseness of form.” The first movement (Allegro moderato) gives the melodious first theme to the violin and the second theme to the piano. The second movement (Andante), in the key of F major, begins with the piano playing the opening theme, after which the two instruments alternately share the theme with harmonically expressive and highly refined results. The shortest movement of the four, the Menuetto, features an enchanting trio that ends with the obligatory return of the opening theme. The fourth movement (Allegro) is a sprightly rondo with a hint of folk music in its themes that brings the sonatina to a decisive close in the key of A minor.

Robert Kraft (b. 1923), one of the world’s leading authorities on the music of the early twentieth century, writes: “All Webern’s music is short; but [his] Opera 7–12 are short even for Webern. But Webern’s brevity must not be thought of as mere reaction to late-romantic length.

His time scale is the unit in each case of a single complete musical idea, or rather a musical object, because these tiny crystals are static. Webern is expressing, as Schönberg put it, ‘a whole novel in a single sigh.’” In his notes for a recorded version of Webern’s *Four Pieces*, op. 7, the critic, pianist, and scholar Richard Grayson wrote: “Although there is no trace of twelve-tone techniques [or] the intricate imitative counterpoint so characteristic of his later work, there is no mistaking the *sound*, and the moods it evokes, as being ‘pure’ Webern. Using the tiniest bits of tone and some of the most expressive silences ever created, Webern fabricates a private universe in miniature.”

Debussy had plans to compose six sonatas for six small groups of chamber instruments. However, only three of the six were completed, due to the composer’s failing health toward the end of his life. Fortunately for violinists, one of the three that he did complete was the *Sonata in G Minor for Violin and Piano*. The first movement (Allegro vivo) features a contrast between the first and second subjects. This movement was initially rejected by Debussy, but he later relented and allowed it to remain in the sonata. The second movement (Intermède: Fantasque et léger) has been described by Edward Lockspeiser, a British critic and musicologist, as “a harlequinesque interlude, a sort of ironic serenade with many touches of a tender, benign melancholy in which the violin seems to make fun of its natural lyrical character.” The third movement (Finale: Très animé) opens with a hint of theme from the first movement before adopting the rondo form in a rambunctious manner.

It was a performance in the early 1920s of a Bach sonata by the eminent Hungarian-born American violinist Joseph Szigeti (1892–1973) that inspired Eugene Ysaÿe to write his own set of solo sonatas. His *Six Sonatas for Solo Violin* are, in the words of music critic Richard Freed, “works [that] not only exploit the resources of the violin most eloquently, but [also] express the great-hearted artist’s specific admiration and affection for six of his distinguished younger colleagues.” Ysaÿe dedicated the fourth sonata to the inimitable Austrian-born American violinist Fritz Kreisler (1875–1962). Within its three short movements are two baroque dances: the allemande and the sarabande, two of the dances basic to the typical baroque solo suite. The Finale centers on a