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. Ysaïe 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.
Program

Franz Schubert  
(1797–1828)  
Sonatina in A Minor for Violin and Piano  
D. 385 (1816)  
Allegro moderato  
Andante  
Menuetto: Allegro  
Allegro

Anton Webern  
(1883–1945)  
Four Pieces for Violin and Piano  
op. 7 (1910, revised 1914)  
Sehr langsam  
Rasch  
Sehr langsam  
Bewegt

Claude Debussy  
(1862–1918)  
Sonata in G Minor for Violin and Piano  
(1916–1917)  
Allegro vivo  
Interméde: Fantasque et léger  
Finale: Très animé

Intermission

Eugene Ysaÿe  
(1858–1931)  
Sonata No. 4 in E Minor for Solo Violin  
op. 27 (1924)  
Allemande: Lento maestoso  
Sarabande: Quasi lento  
Finale: Presto ma non troppo

Ludwig van Beethoven  
(1770–1827)  
Sonata No. 7 in C Minor for Violin and Piano  
op. 30, no. 2 (1801–1802)  
Allegro con brio  
Adagio cantabile  
Scherzo: Allegro  
Finale: Allegro

The Musicians

Violinist Jennifer Koh is an exhilarating performer who captures audiences with an artistry and virtuosity that are beyond her years. The string magazine The Strad enthusiastically wrote: “Jennifer Koh is a risk-taking, high-octane player of the kind who grabs the listener by the ears and refuses to let go...a scorching talent that should on no account be missed.” Her repertoire ranges from Bach to Elliott Carter, Ornette Coleman, and Steve Reich, among others. An indefatigable recitalist, Koh appears frequently at major music centers and festivals, including Carnegie Hall, the Kennedy Center, and the Mostly Mozart Festival.

Born in Chicago of Korean parents, Jennifer Koh received a bachelor’s degree in English literature from Oberlin College and a performance diploma from the Oberlin Conservatory. In 2002 she also received a performance diploma from the Curtis Institute in Philadelphia, where she worked with Jaime Laredo and Felix Galimir. Her uniquely personal education program, “Jennifer Koh’s Music Messenger,” introduces children to music and encourages music making as a means of self-expression that transcends the boundaries of culture, language, race, and economic background.

This concert marks Jennifer Koh’s second appearance at the National Gallery. She acknowledges with gratitude the generous loan by a private patron of the 1727 Stradivarius violin (ex-Grumiaux, ex-General Dupont) that she uses in performance. She appears at the Gallery by arrangement with Colbert Artists Management, Inc., of New York City.

Pianist Benjamin Hochman is a recent graduate of the Curtis Institute of Music, where he studied with Claude Frank. Already an experienced performer at age twenty-one, he has appeared as soloist and chamber musician in Europe, the United States, Australia, and Israel. The Curtis piano faculty presented him with the Festorazzi Award for outstanding piano student of 2002. In 1998 the State of Israel awarded him the Partos prize for the best performance of an Israeli composition. In 1997, while still a student at the Rubin Academy in Jerusalem, he won first prizes at the academy’s national piano competition and the Maljers
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 its 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