

For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

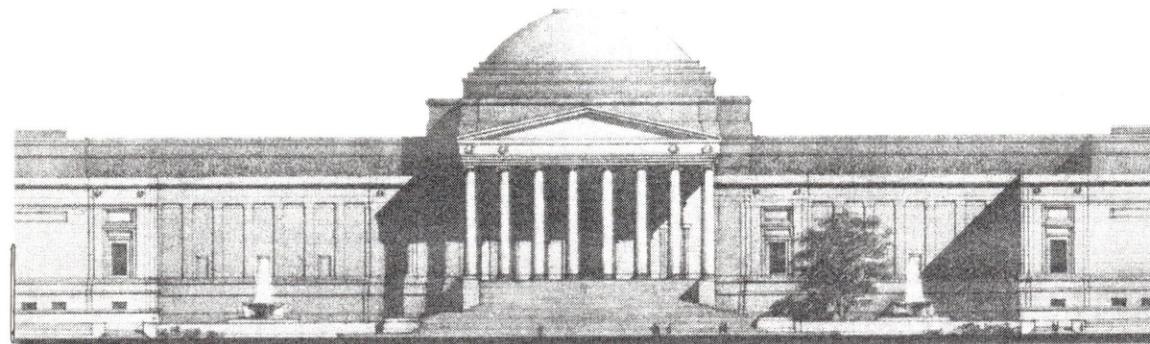
The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of  
the West Building after 6:30 pm is not permitted.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

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The Sixty-sixth Season of  
The William Nelson Cromwell and F. Lamot Belin  
**Concerts**

National Gallery of Art  
2,673rd Concert

Zuill Bailey, *cellist*  
Simone Dinnerstein, *pianist*

April 27, 2008  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

Program

Ludwig van Beethoven (1770–1827)  
*The Complete Sonatas for Piano and Cello*

*Sonata no. 1 in F Major, op. 5, no. 1* (1796)  
Adagio sostenuto; allegro  
Rondo: Allegro vivace

*Sonata no. 2 in G Minor, op. 5, no. 2* (1796)  
Adagio sostenuto e espressive; allegro molto piú tosto presto  
Rondo: Allegro

*Sonata no. 3 in A Major, op. 69* (1807–1808)  
Allegro, ma non tanto  
Scherzo  
Adagio cantabile; allegro vivace

**INTERMISSION**

*Sonata no. 4 in C Major, op. 102, no. 1* (1815)  
Andante; allegro vivace  
Adagio; tempo d'andante  
Allegro vivace

*Sonata no. 5 in D Major, op. 102, no. 2* (1815)  
Allegro con brio  
Adagio con molto sentimento d'affetto  
Allegro fugato

## The Musicians

### ZUILL BAILEY

A multi-faceted musician of consummate virtuosity, Zuill Bailey is one of the most sought-after and active cellists of the current generation. In addition to this recital, he has presented concerts at Alice Tully Hall, the John F. Kennedy Center for the Performing Arts, and the 92nd St. Y. Bailey and pianist Simone Dinnerstein have also performed recently at the La Jolla Music Society and the Metropolitan Museum of Art. This season, Bailey performs with the Buffalo and Long Island Philharmonics, the Canton, Edmonton, Honolulu, Puerto Rico and Virginia Symphony orchestras, and regional orchestras in California, Illinois, North Carolina, Pennsylvania, and Texas. He has played concerts abroad in China, Israel, Jordan, and Mexico; at the Manchester International Cello Festival; and with the Moscow Chamber Orchestra. Bailey's Carnegie Hall debut featured the United States premiere of Miklos Theodorakis' *Rhapsody for Cello and Orchestra*.

Bailey performs with the Perlman/Schmidt/Bailey trio and with pianist Awadagin Pratt. He has appeared in concert with Lynn Harrell, Itzhak Perlman, Janos Starker, and the Juilliard String Quartet. Festival appearances include the Bard Music Festival, the Santa Fe and Montreal Chamber Music festivals, Maverick Concerts, and performances at the Chautauqua, Ravinia, Vail Valley, and Wintergreen festivals.

Bailey's television appearances include a nationally broadcast recital for NHK-TV in Japan; a performance of Beethoven's *Triple Concerto* broadcast live nationally from Mexico City; a televised appearance in Havana with the National Orchestra of Cuba; an interview and recital on A&E's *Breakfast with the Arts*; and appearances as actor and musician on the HBO series *Oz*. In addition to the complete Beethoven cello sonatas, Bailey's recordings include a 2003 debut recital disc for Delos; Korngold's *Cello Concerto* with Caspar Richter and the Bruckner Orchester Linz for ASV Records; and a musical tribute to the legendary cellist Janos Starker, featuring Bailey and Starker.

A graduate of the Peabody Conservatory and The Juilliard School, Bailey plays a 1693 Matteo Goffriller cello, formerly owned by Mischa Schneider of the Budapest Quartet. In addition to his touring engagements, Bailey serves as professor of cello at the University of Texas-El Paso, and as the artistic director of El Paso Pro Musica. He appears at the National Gallery by arrangement with Colbert Artists Management of New York City.

### SIMONE DINNERSTEIN

American pianist Simone Dinnerstein has fast been gaining international attention since making a triumphant New York recital debut at Carnegie Hall's Weill Recital Hall in 2005, performing Bach's *Goldberg Variations*. Recent and upcoming performances include a debut recital at the John F. Kennedy Center for the Performing Arts and recitals at Town Hall and on Lincoln Center's Great Performers series. She has been heard at the Aspen, Ravinia, and Stuttgart festivals and in Bremen, Copenhagen, London, Paris, San Francisco, and Vilnius. As a concerto soloist, she has appeared with the Czech Philharmonic, the Dresden Philharmonic, the Jerusalem Symphony Orchestra, the New Jersey Symphony Orchestra, the Orchestra of St. Luke's, the Stuttgart Radio Symphony Orchestra, and Kristjan Järvi's Absolute Ensemble. In November 2007, Dinnerstein made her recital debut at the Berlin Philharmonie, performing Bach's *French Suite No. 5*, Philip Lasser's *Variations on a Bach Chorale*, and Beethoven's *Sonata No. 32, op. 111*. The concert was recorded live, for release by Telarc in August 2008.

In August 2007 Dinnerstein released her debut solo CD on Telarc, a recording of the *Goldberg Variations* which earned the top spot on the Billboard Traditional Classical Chart during its first week of sales and has remained highly ranked since then. The disc appeared on multiple “Best of 2007” lists, including that of *The New York Times*, which reported, “An utterly distinctive voice in the forest of Bach interpretation, Ms. Dinnerstein brings her own pianistic expressivity to the *Goldberg Variations*, probing each variation as if it were something completely new.”

Dinnerstein graduated from The Juilliard School and lives in Brooklyn, New York, with her husband and son. She is represented worldwide by Tanja Dorn at IMG Artists. More information on Simone Dinnerstein is available at [www.simonedinnerstein.com](http://www.simonedinnerstein.com).

## The Program

Ludwig van Beethoven was the first composer to utilize the cello as more than an ensemble instrument. Though the cello had undisputed importance in the string quartets and other chamber works of Mozart and Haydn, Beethoven was the first composer to isolate it as a solo instrument. Beethoven, in effect, “emancipated” the cello from its status as an accompanimental instrument, and gave it an equal voice in the duo repertoire, composing five sonatas and three sets of variations.

The five sonatas cover Beethoven’s early, middle, and late stylistic periods. On an individual basis, each sonata is a perfectly whole concert piece, and provides a glimpse into the style and convention of its respective period. When performed or heard as a complete cycle, the sonatas provide a lesson in the complete development of a composer from his earliest compositions to a fully mature artist with years of experience. The first two, opus 5, nos. 1 and 2, were dedicated to King Frederick William II of Prussia, who was an accomplished cellist in addition to being a great patron of music. Written in 1796, and therefore deeply rooted in Beethoven’s early period, they exhibit clear classical forms. Similar in style, each of the two sonatas has two movements; the first movement opens with an adagio introduction that precedes the allegro, and the second movement is in classical rondo form. Even though just two movements are indicated, the two-part structure of the first movement can give the listener a sense of a more complete, three-movement work.

At this time (the waning years of the eighteenth century), Beethoven was still experimenting with the cello as a solo instrument, as well as trying to establish himself as a piano virtuoso; therefore in these early sonatas the cello remains secondary to the piano in range and technical difficulty (as is the case in many of his early sonatas for piano and violin). Beethoven gave the premiere performance of the op. 5 sonatas with the first cellist of King Frederick’s orchestra, Jean-Louis Duport (for whom the sonatas are rumored to have been written), on a visit to Berlin and the royal palace.

It would be more than a decade before Beethoven would revisit the idiom; in 1807 sketches appear for his *Third Sonata for Piano and Cello*, opus 69. Despite the fact that by this time his deafness was becoming acute, the years 1806–1808 were particularly fruitful for Beethoven, not only in the number of works he completed, but also in the scale of those works. The third cello sonata differs from the first two in many significant ways. Formally, it contains three movements—bordering on four—with the last movement including a slow introduction. Stylistically, it contains elements of composition that were based on creative experiences that occurred after he wrote the opus 5 sonatas, and his technique had developed greatly since the early period.

Still rooted in the classical style, with some foreshadowing of what was to come, the *A Major Sonata* holds true to the established classical form. It is considered to be one of the greatest works in the cello repertoire, as Beethoven fully exploited the full range of the instrument, capitalizing on the lyrical sound with sweeping melodies. The first movement, opening with a solo by the cello, is concise, with one main theme and a pair of secondary themes. The scherzo, a genre in which Beethoven was a master, is in the tonic minor, followed by the final triumphant movement, anchoring the piece back in A major. The first record of a performance appears in 1812, with Beethoven's student Carl Czerny at the piano and Joseph Linke on the cello.

Beethoven's final two cello sonatas, written in 1815, came after the struggles of his "heroic" middle period, at a time when the composer was by and large completely deaf. They were the last pieces he wrote for a solo instrument with piano. Here, Beethoven was truly looking toward the future and making his mark as a classicist and a romanticist. The order and clarity of his classical writing fused with complete ideas that he had earlier used only as decorative elements, allowing him to break from routine without entirely breaking the mold.

The musical progressions within these pieces were hard for people at the time to comprehend within the current confines of musical style, and Beethoven began to be perceived as a mad genius. In opus 102, no. 1, for instance, while introducing secondary subjects, he removes the transitions, breaking suddenly into new sections. He also plays with movement and section length, often surprising the listener with brief periods of deeply contrasting music. In his final cello sonata, opus 102, no. 2, Beethoven fully incorporates the cello and piano in equal counterpoint, concluding with a three-voice fugue in the final movement. With a baroque technique, yet a completely new language, Beethoven victoriously finishes his vast and groundbreaking contribution to the cello and piano repertoire.

*Program notes by Danielle DeSwert*

Next Week at the National Gallery of Art

**Poulenc Trio**

Music by Beethoven, Glinka, Poulenc, and Previn

May 4, 2008

Sunday evening, 6:30 pm

West Building, West Garden Court