

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.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

www.nga.gov



The Seventieth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,855th Concert

Alexander Markov, violinist
Heike Doerr, pianist

November 13, 2011
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Giuseppe Tartini (1692–1770)

Sonata in G Minor “Devil’s Trill” (1713)

Arranged by Fritz Kreisler

Larghetto

Allegro energico

Grave; Allegro assai

Johann Sebastian Bach (1685–1750)

Partita no. 2 in D Minor for Solo Violin, BWV 1004 (1717–1723)

Allemanda

Corrente

Sarabanda

Giga

Ciaccona

INTERMISSION

Wolfgang Amadeus Mozart (1756–1791)

Sonata in E Minor for Violin and Piano, KV 304 (1778)

Allegro

Tempo di menuetto

Niccolò Paganini (1782–1840)

Selected *Caprices* for solo violin, op. 1 (1802–1817)

Paganini

Le Streghe, op. 8 (Witches’ Dance)

George Gershwin (1898–1937)

Three Preludes (1926)

Arranged for violin and piano by Albert Markov

Allegro ben ritmato e deciso

Andante con moto e poco rubato

Allegro ben ritmato e deciso

Gershwin

Porgy and Bess Rhapsody

Arranged for violin and piano by Albert Markov

The Musicians

ALEXANDER MARKOV

Recipient of an Avery Fisher Career Grant in 1987, violinist Alexander Markov made his New York debut recital at Carnegie Hall. A Gold Medal winner of the Paganini International Violin Competition, he has appeared as soloist with some of the world's most celebrated orchestras, including the BBC Symphony, Budapest Festival Orchestra, Detroit Symphony, Montreal Symphony, Mostly Mozart Festival Orchestra, and Philadelphia Orchestra. Markov has worked with conductors Ivan Fischer and Neeme Jarvi as well as pianist Martha Argerich, and has recorded six CDs for the Erato label. He is featured in *The Art of the Violin*, an internationally acclaimed film that examines the lives of great violinists, recently released on DVD by Warner Vision International. Markov's composition *Rock Concerto*, written in collaboration with James V. Remington, features the violinist with his rock band, accompanied by symphony orchestra and chorus. When performing this concerto, Markov plays a newly patented, one-of-a-kind electric violin that has a much larger dynamic range than the acoustic violin.

Born in Moscow, Markov studied violin with his father, concert violinist Albert Markov. By the time Alexander was eight years old, he was already appearing as a soloist with orchestras and performing double concertos with his father. A United States citizen since 1982, Alexander Markov appears by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com. He maintains a website at www.alexandermarkov.com.

HEIKE DOERR

Born in Germany, Heike Doerr began piano lessons at age five. She made her first appearances as a soloist with orchestra nine years later, performing a Bach concerto with the Saliergymnasium Waiblingen Orchestra, followed by other appearances with various European orchestras including the Stuttgart Viva Musica Orchestra, the Krakow Chamber Orchestra, and Chamber Orchestra Waiblingen. A graduate of the Stuttgart Musikhochschule, she studied piano under Gunter Louegk and Konrad Richter. A veteran of numerous solo recitals in France, Germany, Switzerland, and the United States,

Doerr has participated in the Arkandor Foundation Music Festival in Canada and the Rondo Bennington Music Festival in Vermont. In addition to this concert, Heike Doerr and Alexander Markov will perform at Wigmore Hall, London, as well as at venues in Cyprus and Mexico.

Program Notes

Giuseppe Tartini received his basic musical training, including violin instruction, as a novice in a Franciscan monastery. While still a teenager, he left the monastery to study law at the University of Padua, where he supported himself by taking on violin students. In 1710, at age eighteen, he eloped with one of his students, gravely angering her uncle, the Archbishop of Padua, who charged Tartini with abduction and ordered his arrest. The young violinist fled Padua, and hid in a monastery in Assisi for two years, during which time he studied composition and continued to hone his skills as a violinist. By 1721, with his reputation secure, he was offered the post of *Maestro di Cappella* at the Basilica di Sant' Antonio in Padua. Since the archbishop was by that time too old and feeble to press charges, and the basilica offered Tartini a contract that allowed him to concertize wherever and whenever he wished, he decided to risk returning to Padua, the scene of his "crime." A prolific composer—350 of his works survive—Tartini started a violin school that attracted students from all over Europe. In the case of his most famous work, the *Violin Sonata in G Minor* ("Devil's Trill"), there is a legend, perpetrated by the composer, that the devil came to him one night in a dream and played this piece for him. The following day Tartini transcribed it from memory. The legend is apocryphal, but the fiendishly difficult trilled passages in the last movement are truly devilish.

A set of six works comprised of three *sonate da chiesa* (church sonatas) and three partitas, Johann Sebastian Bach's *Sonatas and Partitas for Solo Violin*, BWV 1001–1006, represent the zenith of polyphonic writing for a non-keyboard instrument. The sublime and eloquent *Partita no. 2 in D Minor*, BWV 1004, seems for the most part to follow the conventional outline of the baroque suite, opening with an earnest and purposeful *Allemanda*, and

continuing with a *Corrente* and a *Sarabanda*, whose brief coda furnishes the link with the succeeding *Giga*. The most spectacular feature of this partita is the final movement, Bach's famous *Ciaccona*—the longest and most challenging single movement ever written for an unaccompanied string instrument. Often performed on its own as a free-standing work, it has been widely transcribed for other instruments.

Mozart's early violin sonatas are his first published works. Designated in the score as sonatas "for piano and violin," they differ markedly from the violin sonatas of the nineteenth and twentieth centuries in that the piano dominates. The violin functions as an obbligato, accompanying or ornamenting the piano part and often duplicating the melody. Of the nineteen sonatas for piano and violin by Mozart, eighteen are straightforward, classical in nature, and in a major key. In this concert, Alexander Markov plays the lone sonata written in minor key, K. 304, which Mozart composed under somber circumstances. During the concert season 1777–1778, he was engaged to play a tour of Paris with his sister, but their mother, Anna Maria Pertl, died of fever just as the tour began. Grieving, Mozart was moved to write this sonata, and the two young musicians played it on their continuing tour as a memorial to their mother. The melancholy that pervades the work appears at this point for the first time in Mozart's music, and does not reappear until late in his career.

Because Nicolò Paganini was a superstar violinist first and a composer second, his music has often been slighted for lack of profundity. Among violinists, however, mastery of the *Caprices*, op. 1, represents the summit of technical achievement; this opus stands as one of the greatest volumes of music ever devised for a solo string instrument. Although primarily intended as technical exercises, the caprices are so wide-ranging in their scope that they transcend all expected pedagogic constraints, and possess unique entertainment as well as instructional value. *Le Streghe* is a set of variations, originally written for violin and orchestra, featuring some of Paganini's most virtuosic pyrotechnics. It is based on a melody he heard in Franz Xaver Süssmayr's (1766–1803) ballet *Die Zauberschwester im Beneventer Walde* (The Enchantresses in the Beneventer Woods).

Published in 1926, George Gershwin's *Three Preludes* are an excellent example of the influence of jazz on early twentieth-century classical music. Originally intended as the first three of twenty-four preludes for piano, they have been arranged for many instrumental combinations. Arias and melodies from Gershwin's opera, *Porgy and Bess*, have also inspired numerous instrumental arrangements, attesting to the long-lasting appeal of this truly American masterpiece.

Program notes by Danielle DeSwert Hahn

Next week at the National Gallery of Art

Alexandre Dossin, pianist

Stephen Ackert, organist

Music of Franz Liszt

November 16, 2011

Wednesday, 12:10 pm

West Building, West Garden Court



National Gallery of Art Orchestra

Music by Barber, Bernstein,
Ives, and Leshnoff

November 20, 2011

Sunday, 6:30 pm

West Building, West Garden Court