

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.

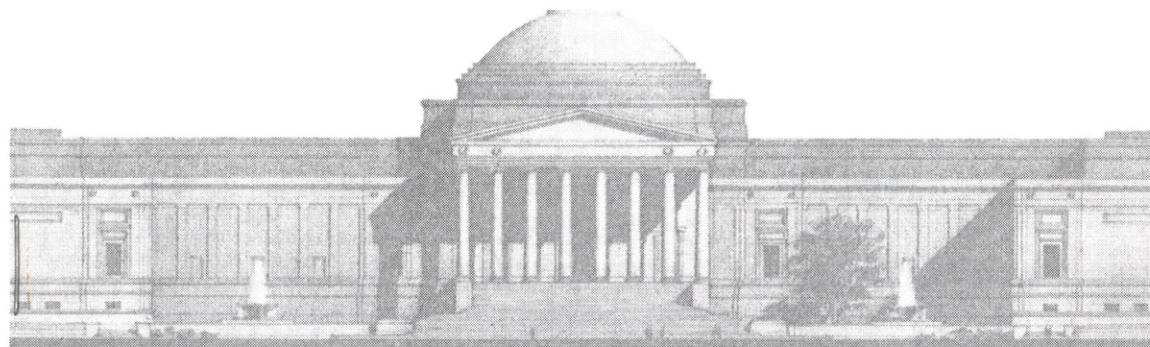
For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

www.nga.gov

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.



The Seventy-first Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,954th Concert

Duo Hörr / Sigfridsson

Peter Hörr, cellist
Henri Sigfridsson, pianist

June 9, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Ludwig van Beethoven (1770–1829)

Sonata no. 1 for Pianoforte and Violoncello in F Major, op. 5, no. 1 (1796)

Adagio sostenuto—Allegro

Rondo. Allegro Vivace

Beethoven

Twelve Variations in F Major on Mozart's "Ein Mädchen oder Weibchen,"

op. 66 (1796)

INTERMISSION

Wolfgang Amadeus Mozart (1756–1791)

Nine Variations on a Menuet by P. Duport, K. 573 (1789)

Jean-Louis Duport (1749–1819)

Nocturne in B-flat (1818)

Introduction

Variations I–VI

Polacca

Beethoven

Sonata no. 3 for Pianoforte and Violoncello in A Major, op. 69 (1808)

Allegro, ma non tanto

Scherzo

Adagio cantabile—Allegro vivace

The Musicians

PETER HÖRR

One of the most interesting and versatile German musicians of his generation, Peter Hörr's early interest in "ancient music" led him to study with Heinrich Schiff and Christophe Coin at the Basel Music Academy. Prize-winner of the 1989 Scheveningen International Cello Competition, Hörr has since appeared as cellist in leading concert halls around the world including Berlin Philharmonic, New York's Lincoln Center, Lucerne Festival, Ludwigsburg Festival, Schleswig-Holstein Music Festival, and Suntory Hall in Tokyo.

Appointed professor at the Bern College of Music at the age of twenty-three, Peter Hörr currently holds a professorship in violoncello at the Leipzig College of Music and Theatre. Hörr is a founding member of the internationally renowned Mozart Piano Quartet, and has been artistic director of the Westfalen Classics International Music Festival since 2006.

As conductor and soloist of the Hofkapelle Weimar, he successfully recorded three cello concertos by Jean-Louis Duport with the MDG label for which he was awarded an ECHO Classic, the highest German prize in classical music, in 2010.

HENRI SIGFRIDSSON

Born in Turku, Finland in 1974, Henri Sigfridsson won Second Prize in the Zurich Geza Anda Piano competition 2000, impressing not only the jury led by Vladimir Ashkenazy, but also winning the hearts of many members of the public who attended the final concert in the Zurich Tonhalle: he captured with the Geza Anda Audience Prize. In 2005 he won the First Prize at the Beethoven International Piano Competition in Bonn, where he received the Audience and Chamber Music prizes as well.

A professor at the Musikhochschule Hanns Eisler in Berlin since 2010, Sigfridsson's early teachers include Savy Nordgren at the Turku Conservatory and Erik T. Tawaststjerna at the Sibelius Academy in Helsinki. A student of Lazar Berman at the Franz Liszt Musikhochschule in Weimar, Sigfridsson completed his studies with Pavel Gililov at the Musikhochschule Köln, where he earned the highest distinction.

As a soloist, Sigfridsson has appeared with the leading Finnish orchestras and numerous orchestras in Europe, including the Belgrade Philharmonic Orchestra; the Camerata Salzburg under the baton of prestigious conductors such as Georg Alexander Albrecht, Vladimir Askenazy, Dennis Russel Davies, Lawrence Foster, Beat Furrer, Alexander Lazarev, and Howard Shelley; the MDR Orchestra; the Munich Symphony Orchestra; the Orchestre National de Lille; the St. Petersburg Philharmonic; the Staatskapelle Weimar; the Stuttgart Chamber Orchestra; and the Zurich Tonhalle Orchestra.

Sigfridsson has made notable debuts at the Bayreuth Music Festival, the Ruhr Piano Festival, and Wigmore Hall in London. He performs at prestigious festivals such as the Augsburg Mozart Week and the festivals of Davos, Heidelberg, Interlaken, Kissinger Sommer, Krakow Piano, Lockenhaus, Lucerne, St. Petersburg Musical Olympus, Salzburg, and Styriarte.

Program Notes

While visiting Berlin in 1796 Ludwig van Beethoven composed two landmark sonatas for cello and piano, opus 5. Dating a few years before his middle, “heroic” period, Beethoven’s first cello sonatas place his youthful exuberance on full display. Unlike previous sonatas that showcased a solo string instrument as a supplement to a virtuoso piano part, Beethoven’s cello writing here is every bit as virtuosic and expressive as the piano parts. As a result, the sonatas were soon regarded as highly as the violin sonatas of Wolfgang Amadeus Mozart, who unfortunately never wrote a single sonata for cello. Mozart had often written for cello within the string ensemble as a harmonic foundation and a timekeeper, but Beethoven’s sonatas demanded unprecedented technical skills ranging from agile arpeggios and double-stops to extreme shifts in register. The first of these two sonatas, the *Sonata no. 1 in F Major*, begins with a slow introduction and evolves into a brisk and joyous allegro, and a rondo-finale concludes the work. Beethoven balances the thematic content between cello and piano with a concerto-like dialogue throughout both movements.

Brothers born eight years apart, Jean-Pierre and Jean-Louis Duport were the star cello students of Martin Berteau, the founder of the French school of cello playing. Jean-Pierre, the elder Duport, gained notoriety through his 1773 appointment as the top court cellist of Prussian monarch Frederick the Great in Berlin. There, his responsibilities included playing first cello with the Royal Opera and in the chamber ensembles of the Royal Chapel, as well as teaching the King’s nephew and future monarch, Friedrich Wilhelm II. As director of chamber music in Berlin, Jean-Pierre so impressed Beethoven during his 1796 visit that he wrote the opus 5 sonatas specifically to perform with the virtuoso cellist. Jean-Louis Duport, like his brother, composed several nocturnes for cello with piano and harp accompaniment. The younger Duport enjoyed a career in Paris, but fled to join his brother in Berlin in 1789 as the French Revolution loomed.

Still relatively early in his compositional career, Beethoven composed the *Variations in F Major on Mozart’s “Ein Mädchen oder Weibchen”* which elaborates on a theme from Mozart’s Singspiel opera, *Die Zauberflöte* (1791).

In the source aria, Papageno, the loveable bird catcher, expresses his wish to find a wife in three verses while playing his signature keyboard glockenspiel. The glockenspiel accompaniment becomes more active and virtuosic at each verse, and Beethoven recognized the aria as an appropriate tune for a set of variations. Beethoven's variations represent a marriage of Mozart's charm and his own mischievous wit. The lead voice alternates frequently between piano and cello, and the style varies between virtuosic, cantabile, and contrapuntal. Ending with an F major coda following a pair of F minor variations, the work concludes with an uncharacteristically understated pianissimo.

Composed just over a decade after his opus 5 sonatas, Beethoven's *Sonata no. 3 in A Major* is the only cello sonata he wrote during his "heroic" period. The scope of this work far exceeds that of opus 5: the first movement alone presents a greater thematic variety within a sonata-allegro framework, alternating between brazen and lyrical themes. The second movement is a Scherzo, the quicker and rhythmically active genre that Beethoven used to supplant the typical classical minuet. The Adagio cantabile begins apparently as a slow movement, but it eventually serves as an extended slow introduction to the finale, a brilliant and exhilarating conclusion in A major.

Program notes by Michael Jacko, concert assistant, National Gallery of Art

Upcoming Concerts at the National Gallery of Art

Michael Arnowitt, pianist

Music by Debussy, Rachmaninoff, Satie, and other composers

Presented in honor of *Diaghilev and the Ballets Russes, 1909–1929:*

When Art Danced with Music

Sponsored in part by the Billy Rose Foundation

June 16, 2013

Sunday, 6:30 pm

West Building, West Garden Court



Carpe Diem String Quartet

Music by Leshnoff and other composers

June 23, 2013

Sunday, 6:30 pm

West Building, West Garden Court



Mendelssohn Piano Trio

Music by Mendelssohn and Tchaikovsky

Final concert of the season

June 30, 2013

Sunday, 6:30 pm

West Building, West Garden Court