

ing to the recap, which varies the theme again. A metric modulation moves into the coda, which accelerates to the end of the piece."

The transcription for cello of Brahms' *Violin Sonata in D Major, Opus 78* was originally published by Simrock in 1897 and subsequently passed into obscurity. It was rediscovered in 1970 in the library of the Vienna Conservatory. A controversy ensued as to whether Brahms was actually the transcriber. Addressing this question, the eminent music critic Richard Freed writes: "Because no arranger is named in the published score and no manuscript of the arrangement has come to light, it cannot be said with certainty that Brahms prepared the adaptation himself. However, many believe that only Brahms could have made the arrangement, because of the incredible skill and craftsmanship found in the transcription. The great Hungarian cellist Janos Starker finds evidence of the composer's own hand in the wealth of small changes, some two hundred of them, ranging from the filling out of occasional piano chords to reassigning to the cello a passage that had been given to the piano in the original violin version. Nobody but the composer, Mr. Starker argues, would have had the temerity to make such changes in a work by Brahms."

The Italian composer Mario Castelnuovo-Tedesco (1895-1968) incorporated several themes from Rossini's *Barber of Seville* into *Figaro*, his concert piece for the renowned cellist Gregor Piatigorsky. He also incorporated numerous passages requiring a highly developed technique, a salute to the virtuosity of one of the twentieth century's greatest cellists.

-Program notes adapted by Elmer Booze from materials provided by Bernard Lebow, Richard Freed, Stefan Freund, and Jiro Hamada

The use of cameras or recording equipment during the performance is not allowed.

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

Concerts at The National Gallery of Art
Under the Direction of George Manos

March 1998

29 Jeffrey Multer, *violinist*
James Tocco, *pianist*

Corigliano: *Sonata for Violin and Piano*

Schumann: *D Minor Sonata*
Mozart: *Sonata, K. 481*

April

5 National Gallery Orchestra
George Manos, *conductor*
Jason Stearns, *baritone*

Chabrier: *Suite pastorale*
Debussy: *Trois ballades de François Villon*

Saint-Saëns: *Symphony No. 2*

12 No Concert

19 Stefan Vladar, *pianist*

J. S. Bach: *Goldberg Variations*

26 Nelson Freire, *pianist*

Brahms: *Sonata No. 3*
Chopin: *Scherzo No. 4*
F Minor Fantasy
Schumann: *Papillons*

THE FIFTY-FIFTH AMERICAN MUSIC FESTIVAL
MAY 3 THROUGH 31, 1998

May

3 National Gallery Orchestra
George Manos, *conductor*

Copland: *Appalachian Spring*
Robert Ward: *Symphony No. 3*
Sotireos Vlahopoulos:
(*New work, World premiere*)

10 National Gallery Vocal Arts Ensemble

Songs and part-songs by Ives, Rorem, Donald Waxman, Nancy Daley, and Steven Weber

The Fifty-sixth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2264th Concert

MARK KOSOWER, cellist

JEE-WON OH, pianist

Sunday Evening, March 22, 1998
at Seven O'Clock
West Building, West Garden Court

Admission Free

PROGRAM

François Francoeur
(1698–1787) Sonata in E Major
Arranged for Cello and Piano
by Arnold Trowell

Adagio cantabile
Tempo di gavotta
Largo cantabile
Gigue: Allegro vivace

Stefan Freund
(b. 1974) Epic, for Solo Cello (1997)

Evocation
Indignation
Retrospection
Delusion

Washington Première Performance

INTERMISSION

Johannes Brahms Sonata in D Major, Opus 78
(1833–1897) (1878–1879)

Vivace ma non troppo
Adagio
Allegro molto moderato

Rossini/
Castelnuovo-Tedesco Figaro, from “The Barber of Seville”

MARK KOSOWER began his cello studies at the age of eighteen months with his father, who is a professor of cello at the University of Wisconsin-Eau Claire. Kosower's performance career began at the age of four, when he began to perform concerts with the Dolce Trio, a collaboration that continued for ten years. At age seven he began performing concertos with symphony orchestras. In 1986, at age nine, Kosower was chosen by the renowned cellist Janos Starker to open the gala final concert at the Third American Cello Congress at Indiana University. He went on to win the first prize in the seventh Irving Klein International String Competition in San Francisco, where he became the first winner in the competition's history to gain a unanimous vote from all nine judges. In 1994 he won, again by judges' unanimous decision, the Minnesota Orchestra Volunteer Association Young Artist Competition, held in Minneapolis. Mr. Kosower has appeared as recitalist and concerto soloist throughout the United States, Mexico, and Europe. Orchestras that have featured him as guest soloist include the St. Paul Chamber Orchestra, the Minnesota Orchestra, and the Milwaukee Symphony Orchestra. He appears at the National Gallery by arrangement with Arts Management Group, Incorporated, of New York City.

JEE-WON OH is a native of Seoul, Korea. She is a graduate of the Seoul Music and Arts High School and the Han Yang University School of Music. Ms. Oh received her master of music degree from Indiana University. She is also a recipient of a Young Chang Piano Foundation Scholarship. She has participated in several prestigious music festivals, including the Musikdorf (Ernen, Switzerland), Salzburg International Summer Academy, and Schleswig-Holstein Festivals. A student of Shigeo Neriki and Gyorgy Sebok, Ms. Oh is currently an associate instructor at Indiana University, where she is a candidate for the doctor of musical arts degree as well as an assistant to Janos Starker.

François Francoeur's *Sonata in E Major* is one of a number of violin sonatas that he wrote and published in two books as the director of court music for Louis XV. The sonata is not often heard in its entirety, since it is a popular custom among cellists to program only the third and fourth movements. The liveliness and charm of the latter movements foreshadow the violin and cello sonatas of the romantic era.

A native of Tennessee, composer Stefan Freund studied composition at Indiana University in Bloomington, where his teachers were Frederick Fox and Tsuyoshi Tsutsumi. He has been the recipient of numerous awards, including the William Schumann and Boudleaux Bryant Prizes from Broadcast Music International, two grants and two special awards from the American Society of Composers and Publishers, and a music merit award from the National Society of Arts and Letters. Mr. Freund has received fellowships to attend the Latin American Music Center's *Crossroads of Traditions* workshop and the Yale Summer School of Music. He is currently a graduate student at the Eastman School of Music, where he has received a fellowship and teaching assistantship in composition.

About *Epic, for Solo Cello* Stefan Freund writes: “*Epic* is a story of the composer's search for inspiration as told by the performer. Written in an improvisatory [manner], it demands a great deal of personal input by the performer. The piece displays a vast spectrum of ideas which are significantly enhanced by the composer's abundant use of expressive markings. However, the translation of their musical meaning leaves room for numerous interpretive ideas and innovations.

The four-movement work opens with an *Evocation*, where the composer calls to a higher power for inspiration. The theme is developed harmonically through a spectrum of tonalities and grows with increasing determination and intensity in the [ensuing] variations.

Out of disappointment [on account of] a perceived lack of intervention from the higher power, the composer proceeds to take his aggressions out on the instrument in the second movement, *Indignation*. This bow-less movement displays a variety of pizzicato techniques, including snaps, strums, and slaps. The rhythms in the movement are developed using displacement, augmentation, and diminution.

Still frustrated at the moment of *Retrospection*, the composer draws from a masterwork of the past...the cello solo from the middle movement of Bartók's *Fourth String Quartet*. Its chromatic language [is combined] with a theme from *Evocation* and chorale-like figures reminiscent of the string [passages] that set the background for the solo in the Bartók.

Completely bewildered, the composer writes whatever ideas come to mind [in *Delusion*]. The piece evolves into a variation of sonata form, as the original ideas are altered in a repeat of the exposition. A development with much tempo fluctuation follows, lead-