Brazilian composer Claudio Santoro came to be recognized during his lifetime as one of Latin America's most important composers. In addition to receiving several Peace Prizes bestowed on him by the Brazilian government, he brought international recognition to his country and its music by winning Guggenheim and Berkshire Fellowships, the Lili Boulanger Prize, and the International Peace Prize. The third movement of Santoro's *Sonata No. 5 for Piano Solo* was inspired by an actual event in his life, when an important and anguished letter ("livre angustiado" in Portuguese) reached him just as he was beginning to work on the movement. As a result, the movement is a musical expression of anguish, quite a different mood from the buoyant one with which the composer had originally intended to close his sonata.

CONCERTS AT THE NATIONAL GALLERY OF ART Under the Direction of George Manos

MAY 1997

25 Babette Hierholzer, pianist

Beethoven: *Eroica Variations* Albéniz: *Cantos de España* Schumann: *Carnaval, Opus 9*

JUNE 1997

1 National Gallery Orchestra George Manos, *Conductor*

8 National Gallery Chamber Players Wind Quintet George Manos, *artistic director* Antoine Reicha: *Quintet in E-flat Major* Jacques Ibert: *3 Short Pieces* Michel de Lalande: *Quintet*

Beethoven: Egmont:

Incidental Music

Brahms: Symphony No. 2

Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. 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 p.m.

The Fifty-fifth Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art



2233rd Concert

VALESKA HADELICH, violinist NEY SALGADO, pianist

Sunday Evening, May 18, 1997 at Seven O'clock West Building, West Garden Court

Admission Free

PROGRAM

Ludwig van Beethoven (1770-1827)

Sonata No. 32 in C Minor Opus 111 (1821-22)

Maestoso; allegro con brio ed appassionato Arietta: Adagio molto semplice e cantabile

Mr. Salgado

Robert Schumann Sonata for Violin and Piano in A Minor (1810-1856) Opus 105 (1851) Mit leidenshaftlichem Ausdruck Allegretto Lebhaft

Ms. Hadelich and Mr. Saldgado

INTERMISSION

Claudio Santoro (1919-1989) Sonata No. 5 for Piano Solo (1938)

Adagio; allegro vivo Andante Livre angustiado

Mr. Salgado

Santoro

Sonata No. 4 for Violin and Piano (1951)

Allegro Lento Allegro

Ms. Hadelich and Mr. Saldgado

The HADELICH-SALGADO DUO was formed in 1980 and has since established its reputation as Brazil's outstanding ensemble of its kind. This husband and wife duo has not only toured the major concert venues of Brazil many times, but has also appeared in other parts of South America, Europe, Africa, and the United States. VALESKA HADELICH completed her musical training in Germany, in the cities of Berlin, Stuttgart, and Trossingen. Her principal teacher was Roman Schimmer. A resident of Brazil since 1966, Ms. Hadelich has devoted her skills to promoting music by Brazilian composers, many of whom have dedicated works for the violin to her. She has given the first Brazilian performances of works by a number of non-Brazilian composers, as well. Ms. Hadelich has undertaken numerous concert tours with the String Quartet of the University of Brasilia, where she is a professor of music. NEY SALGADO is a native of Sao Paulo, Brazil, where he played his first piano solo at the age of seven. He received his training in the renowned Russian tradition of Joseph Kliass and was also a pupil of Hans Joachim Koellreutter, who stimulated his interest in new and experimental music. In 1971 Mr. Salgado accepted an invitation from The Catholic University of America to join its faculty as a professor of music. During his years in Washington, he performed many solo recitals here, as well as in New York, Baltimore, and Canada. He also recorded piano solo works for CBS, London, and JHO records. Upon returning to Brazil, he was named to the faculty of the University of Brasilia and has, along with his wife and fellow faculty member Valeska Hadelich, devoted a large portion of his time and effort to performing works by Brazilian contemporaries.

Beethoven's last piano sonata, the *Opus 111*, is a testimony to the absolute freedom from the limitations of form which he had achieved by that time in his life. This freedom is exemplified in his choice of material and mood for the second movement, which he may have sensed would be his last statement for the piano as a solo instrument. There is no bravura, no grand fugue, but rather a disarmingly simple theme and its variations.

Schumann turned to works for violin and piano during one of the last productive periods of his life, when he was resident composer and conductor of the city of Düsseldorf. He was inspired by the talent of the then twenty-year-old Joseph Joachim to write three violin sonatas and a concerto, all within the space of two years (1851-52). The young violinist's emphasis on artistic and musical integrity, combined with freedom and nobility in his playing, appealed to the composer, who held the same ideals.