The Sonata for Violin and Piano, Opus 94a is a transcription by Prokofiev of his Sonata for Flute and Piano, Opus 94 (1943). The second version was suggested by the Russian violinist David Oistrakh (1908–1974), to whom Prokofiev had promised a "new sonata." Oistrakh played its premiere performance in 1944 in Moscow. Later that year, Joseph Szigeti, the eminent Hungarian-born American violinist who was also a close friend of Prokofiev, gave the first United States performance in Boston. Music critic Donald Fuller, reviewing that concert for Modern Music, remarked: "The new Sonata in D Major for Violin, introduced by Szigeti, is the finest abstract Prokofiev since the Second Violin Concerto. The Scherzo avoids the trite, danse macabrelike lilt of [many] of his recent three-quarter time movements. Throughout are fine tunes, and the fanciful and expressive figuration which the violin seems to inspire in [Prokofiev]."

-Program notes by Elmer Booze

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

November 1998

15 Kirill Gliadkovsky, pianist

Clementi: S

Sonata in B-flat Major, Op. 24/2

Beethoven:

"Moonlight" Sonata

Prokofiev: Schumann:

Sonata No. 3 Bunte Blätter

Symphonic Etudes

22 National Gallery Orchestra

Mozart:

"Don Giovanni"

George Manos, conductor

Overture

Claudia Chudacoff, violinist Marcio Botelho, cellist

Brahms: Con

Symphony No. 35

Concerto for Violin, Cello,

and Orchestra

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-seventh Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art



2284th Concert

THE RUSH-GIBSON DUO

MARK RUSH, violinist

TANNIS GIBSON, pianist

Sunday Evening, November 8, 1998 Seven O'clock West Building, West Garden Court

Admission free

PROGRAM

Ludwig van Beethoven (1770-1827)

Sonata No. 8 in G Major for Violin and Piano Opus 30, No. 3 (1801–1802)

Allegro assai Tempo di minuetto Allegro vivace

Nicholas Maw (b. 1935)

Sonata for Solo Violin (1997)

- 1. Scena
- 2. March-Burlesque
- 3. Tombeau 4. Flight
- INTERMISSION

Sergei Prokofiev (1891 - 1953)

Sonata No.2 in D Major Opus 94a (1944)

Moderato Scherzo: Presto Andante Allegro con brio

The Rush-Gibson Duo was formed in 1981, when Mark Rush and Tannis Gibson met at the Banff Centre for the Arts Winter Cycle. Founding members of the Monticello Trio, they served as artist-faculty at the University of Virginia from 1984 to 1994. In addition to a 1994 concert with the Trio at the National Gallery, their extensive concert appearances have included the Kennedy Center, Weill Recital Hall in New York, the Phillips Collection, and the Corcoran Gallery of Art. The duo has recorded for CRI and ASV Records and in 1994 was nominated for a Gramophone Award. Mark Rush and Tannis Gibson are husband and wife and reside in Tucson, Arizona with their children, Sophie and Lucas.

Mark Rush has received critical acclaim for his performances in the United States and abroad. A Yale graduate, he includes among his mentors some of the world's most honored performers and teachers: Ivan Galamian, Dorothy DeLay, Itzhak Perlman, Szymon Goldberg, Nathan Milstein, and Arthur Grumiaux. Rush's honors and awards include a Fulbright Scholarship for study in Brussels. He is currently professor of violin at the University of Arizona in Tucson.

Canadian-born pianist Tannis Gibson earned the bachelor of music degree, magna cum laude, from the University of Regina, Saskatchewan, and the master of music degree from the Juilliard School of Music. Much in demand as a chamber musician, she has appeared in concert with many fine artists, including Michael Tree, Peter Zazovsky, and Zara Nelsova. She has performed with the Shanghai, Muir, American, Lark, and New World String Quartets.

Beethoven's Sonatas, Opus 30 are known as the "Heiligenstadt" sonatas and are dedicated to Alexander I, Emperor of Russia. While staying in the woods at Heiligenstadt, Germany during the summer of 1802, Beethoven experienced increasing deafness, although he reported that his bad hearing did not trouble him so much in the quiet countryside. During the same sojourn, he produced an inspiring statement of his personal world view, known as the Heiligenstadt Testament. The third sonata in Opus 30 communicates overwhelmingly the joyful state of being that permeates the Testa*ment*. There is no tension in this sonata, and each movement has a sense of happiness. The second movement is a graceful minuet with trio instead of the usual Adagio or Andante. The melody presented by the violin in this movement is not new; it can be found in a number of Beethoven's compositions, including the String Ouartet, Opus 18, No. 5, and the Piano Sonata, Opus 110. The last movement, with its imitation of a bagpipe, calls to mind a rustic scene, such as the mill at Heiligenstadt.

Composer Nicholas Maw was born in England and studied at the Royal Academy of Music in London with Paul Steinitz and Lennox Berkeley. Maw also studied in Paris with Nadia Boulanger and Schoenberg's pupil, Max Deutsch. Maw's career as a teacher has included positions at Trinity College, Cambridge, Exeter University in Devonshire, and Yale University. The winner of numerous awards, including the 1993 Stoeger Prize from the Chamber Music Society of Lincoln Center, he is currently professor of composition at the Milton Avery Graduate School of the Arts at Bard College in New York.