Korngold's Much Ado about Nothing is incidental music for a performance of Shakespeare's play of the same title. Some members of tonight's audience will remember the February 1998 performance of this work in its orginial version by the National Gallery Orchestra under the baton of George Manos. That version is scored for nineteen instruments and includes an overture. The violin and piano reduction is the composer's own work.

Written fifteen years after his first sonata for violin and piano, Mendelssohn's Sonata in F Major is a product of his mature years. The opening movement is in sonata-allegro form with an insouciant main theme that is supple and charming. The ensuing *Adagio* is the real prize of the sonata, opening with a nine-measure phrase that evolves through a series of textural changes delicately balanced between the two instruments. The finale, with its lightness of touch typical of Mendelssohn's scherzo movements, uses fleeting sixteenth-note passages to bring the composition to a brilliant climax.

-Program notes by Elmer Booze

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

December 1998

13 Mia Chung, pianist

Beethoven:

Seven Bagatelles

Sonata, Opus 110

Mendels-

Rondo capriccioso

sohn:

in F. Minor

20 Washington Men's Camerata Christmas concert Thomas Beveridge, conductor

27 The Leonardo Trio

Beethoven:

Trio in G Major,

Cameron Grant, piano

Opus 1, No. 2

Erica Kiesewetter, violin Ionathan Spitz, cello

Rihm: Schumann: Fremde Szene III Trio in D Minor

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 E LAMMOT BELIN CONCERTS

National Gallery of Art



2288th Concert

NAI-YUAN HU, violinist

NELSON PADGETT, pianist

Sunday Evening, December 6, 1998 Seven O'clock West Building, West Garden Court

Admission free

PROGRAM

Wolfgang Amadeus Mozart (1756–1791)

Sonata in F Major K. 377 (1781)

Allegro Andante Tempo di Minuetto

Richard Strauss (1864–1949)

Sonata in E-flat Major Opus 18 (1887)

Allegro ma non troppo Improvisation: Andante cantabile Finale: Andante; allegro

INTERMISSION

Erich Wolfgang Korngold (1897–1957)

Much Ado about Nothing Opus 11 (1919)

The Maiden in the Bridal Chamber Dogberry and Verges (March of the Watch) Garden Scene Masquerade (Hornpipe)

Felix Mendelssohn (1809–1847)

Sonata in F Major (1838)

Allegro vivace Adagio Allegro vivace

Born in Taiwan, Nai-Yuan Hu began studying violin at age five and was a soloist with the National Youth Orchestra of Taiwan three years later. He came to the United States in 1972 to continue his violin studies, first with Broadus Erle and later with Joseph Silverstein and Josef Gingold. In 1985 Hu won the Grand Prize in the prestigious Queen Elisabeth International Compe-

tition in Belgium, whose distinguished jurors included Yehudi Menuhin, Henryk Szeryng, Igor Oistrakh, and Gidon Kremer. A member of the faculty of the Hartt School of Music in West Hartford, Connecticut, Nai-Yuan Hu appears at the National Gallery by arrangement with Musicians Corporate Management, Ltd., of Millbrook, New York.

Pianist Nelson Padgett holds both the bachelor and master of music degrees from the Peabody Conservatory of Music. His principal teachers were Leon Fleisher and Clifton Matthews. Among his many awards are the silver medal from the William Kapell Piano Competition, and the Beethoven Fellowship from the American Pianists Association. In addition to performing with Nai-Yuan Hu, Padgett collaborates with violinists Elmar Oiveira and Livian Sohn, as well as numerous chamber ensembles and dance companies.

Almost from the day he received the position, Mozart was unhappy as chapel concertmaster to Archbishop Colloredo of Salzburg. Things came to a head in 1781, and Mozart was dismissed. Written in that same year, the *Sonata in F Major* appears at first to reflect Mozart's frustrated mental state. The first movement is blustery, with choppy musical phrases that seem to communicate an air of indifference. The second movement is a set of six variations based on a theme in the murky key of D minor. However, there is a reprieve in variation five, with its switch to the major mode, continued by a lilting *siciliana* in variation six. The finale is a *rondo*, in which joviality and vivaciousness attempt to mitigate the sonata's overcast mood.

Richard Strauss composed his only violin sonata at the age of twenty-three. In the words of one of the sonata's champions, violinist Vincent Skowronski, "From the outset, [the] opening movement bursts forth with a glorious Straussian statement of the principal theme. Then, by means of tonal colors, grandiose thematic arching, and some Brahmsian patches of dramatic impact, incorporated with unorthodox yet rich harmonic blends, Strauss twirls and molds the elements of this movement into a cohesive mixture of impassioned splendor." This high voltage of raw energy is replaced in the second movement by a quiet reserve of suppressed emotion that launches Strauss into one of his most lyrical and expressive moods. The third movement segues from a solemn introduction into the joyous and irresistible optimism of the *allegro*, and climaxes in an energetic and muscular *scherzando*.