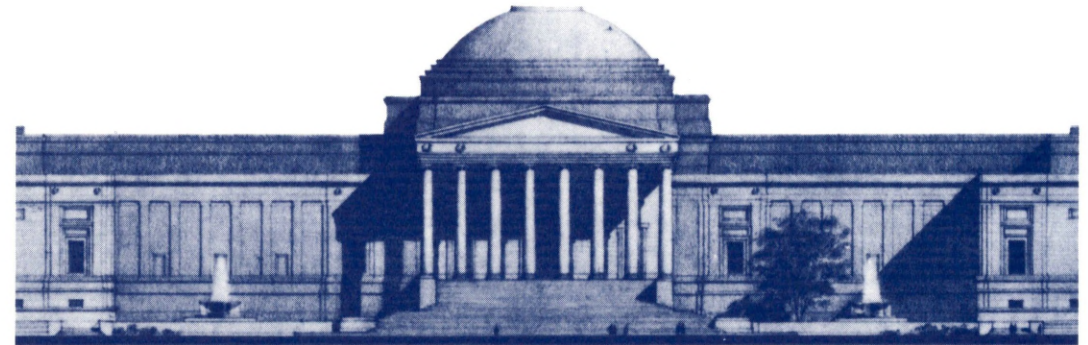


The Fifty-seventh Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2300th Concert

JENNIFER KOH, violinist

SIMONE DINNERSTEIN, pianist

Sunday Evening, February 28, 1999
Seven O'clock
West Building, West Garden Court

Admission free

ognized or appreciated by subsequent generations of string players, who used them primarily as pedagogical aids. They were not brought to the concert stage until near the end of the nineteenth century, when the great Hungarian-born violinist, Joseph Joachim, began to play them in his recital programs.

The remarkable musicianship of two Czechs, violinist Josef Slavik and pianist Karl Maria von Bocklet, inspired Schubert to compose for them his seldom performed, but splendidly conceived *Fantasia in C Major, D. 934*. An episodic work, the fantasy begins with an introduction marked *andante moderato*. This leads shortly to an *allegretto* section, a forceful workout that starts in minor key and ends in major. The ensuing *andantino*, a theme and variations, is based on Schubert's song, *Sei mir gegrüsst (Greetings to Thee)*. At this point, the introductory *andante* returns before launching into the *allegro vivace*, tagged with a *presto stretto* that races to a breathtaking conclusion, marked by a tremendous burst of energy and dizzying technical acrobatics.

Composed during World War I, Janáček's *Sonata for Violin and Piano* in its present form represents the third and final version, in which a *Ballada* that was originally composed and printed separately replaced the second movement, while an *Adagio* (thought to represent an emotional summation of the entire work) replaced the last movement. Janáček wrote this, his only violin sonata, late in his career, and it heavily reflects his attachment to his national heritage.

By the time Messiaen composed his *Theme and Variations for Violin and Piano*, rhythm, which had dominated his earlier compositions, had become secondary to color in his scheme of composition. The Parisian music critic Jean Roy, in reviewing a performance of this work, attempted to put into words the mysticism of Messiaen's music: "His inexplicable sense of time, with its opposite, the image of eternity, are perceived as living realities.... The piece is a triumph of color and [possesses] a lyricism which goes beyond exultation and finds rest in spiritual light and in the Heavenly City promised to those who believe."

Zigeunerweisen is undoubtedly one of the world's most famous and beloved violin masterpieces. Although widely thought of as a derivative of the gypsy music of Spain, *Zigeunerweisen* relates more to the violin music of the Hungarian gypsies. Although one may debate the success of Sarasate's attempt to integrate all the themes he uses into one complete whole, the work sustains the listener's fascination with the violin's pyrotechnics, even as each section stands on its own.

-Program notes by Elmer Booze

PROGRAM

Johann Sebastian Bach Sonata No. 1 in G Minor for Solo Violin
(1685–1750) BWV 1001 (c. 1720)

Adagio
Fuga: Allegro
Siciliano
Presto

Franz Schubert Fantasia in C Major for Violin and Piano
(1797–1828) D. 934 (1827)

Andante molto
Allegretto
Andantino; tempo I; allegro; allegretto;
presto

INTERMISSION

Olivier Messiaen Theme and Variations for
(1908–1992) Violin and Piano (1932)

Modéré
Modéré
Un peu moins modéré
Modéré, avec éclat
Vif et passionné
Très modéré

Leoš Janáček Sonata for Violin and Piano
(1854–1928) (1913–1921)

Con moto
Ballada: Con moto
Allegretto
Adagio

Pablo Sarasate Zigeunerweisen (Gypsy Airs)
(1844–1908) Opus 20, No. 1 (1878)

Though still in her early twenties, **Jennifer Koh** already has four exhilarating years as a soloist behind her. Her solo career began when she won the highest prize given at the 1994 Tchaikovsky International Competition, first prize in the 1994 Concert Artists Guild Competition, and an Avery Fisher career grant in 1995. A graduate of the Oberlin Conservatory, she is currently studying at the Curtis Institute with Jaime Laredo. Born in Chicago of Korean parents, Koh performs on the 1727 Ex Grumiaux Ex General Dupont Stradivarius violin, generously loaned to her by a private patron. She has appeared as soloist with the symphony orchestras of Chicago and St. Louis, the Minnesota Orchestra, and the Moscow Radio Symphony, the Helsinki Philharmonic, and the City of London Sinfonia. During the 1998–1999 season, she performed at Wolf Trap with the National Symphony, at Lincoln Center in the Mostly Mozart Festival, and at the Ravinia Festival in Chicago. Before the season ends, she will also have appeared with the San Diego Symphony, the Kyushu Symphony of Japan, the Dortmund (Germany) Philharmonic, and the Jacksonville, Florida, Philharmonic.

American pianist **Simone Dinnerstein** is a recent graduate of the Juilliard School of Music, where she was a student of Peter Serkin. Among her many scholarships and awards at Juilliard were the William Petschek Piano Scholarship, the Vladimir Horowitz Scholarship, and the Chopin Award. In addition to having been a pupil of Solomon Mikowsky at the Manhattan School of Music Preparatory Division, Dinnerstein spent three years studying in London with Maria Curcio, a distinguished pupil of Artur Schnabel. Dinnerstein has appeared widely in the United States and abroad, performing both solo and chamber music repertoire. In the summer of 1998, she was for the second time one of the few pianists invited to be a fellow at the Tanglewood Music Center, where she performed at Ozawa Hall and in Tanglewood's festival of contemporary music.

The *Sonata No. 1 in G Minor, BWV 1001*, is one of six that Bach wrote for solo violin. Bach's contributions to this genre are of a sophistication and significance that remain unchallenged even today. Although he was an accomplished violinist, his skill as an improviser at the keyboard was also an important factor in his creativity. The resulting highly polyphonic textures present special challenges to players of the violin and other sustaining instruments, on which it is difficult, if not impossible, to play the music exactly as Bach wrote it. The intrinsic musical value of Bach's solo violin works was not rec-