ing it the aura of an improvisation. The second movement has been eloquently described by Beethoven's biographer Adolph Bernhard Marx (1795–1866): "[It] opens with a chorale...[that] awakens memories of many a devotional melody to which we have opened up our desolate and fearful soul under the oppression of life. It is a profound introversion, addressing us from outside and filling the soul within. But this chorale is only one aspect of the content. It is...as if, on a nocturnal walk, one heard the solemn song of the faithful softly re-echo[ing] from a distant and barely visible church, a song of penitence and fear of eternal death, and felt profoundly involved with what [was being sung]." A transitional passage advances immediately to the third movement (*Allegro; allegro fugato*) that features skillful contrapuntal devices, presaging the polyphonic style found later in Beethoven's *Ninth Symphony, Missa solemnis*, and last string quartets.

Schnittke's Second Cello Sonata is dedicated to Mstislav Rostropovich, for whom the composer also wrote his moving Second Cello Concerto in 1990. The sonata has five movements, each clearly separated from the other. The work begins solemnly and without tempo, with soaring melodic figures in the cello. A fastmoving Allegro follows, in which cello and piano play equal roles. In the ensuing Largo, on the other hand, the piano assumes the task of providing the chordal underpinning, while the fourth movement resembles the first Allegro in construction and character. The work comes to a close with a static Lento, consisting of only a few half and whole notes, that dies away on a single note from the cello.

Of the Four Pieces for Cello and Piano, Pezzo capriccioso, Opus 62 is Tchaikovsky's own arrangement of a piece for cello and orchestra. Mélodie is from Souvenir d'un lieu cher, Opus 42, originally for violin and piano. The other two were originally solo piano pieces: Méditation (from Dix-huit morceaux, Opus 72), transforms its repeated theme with forceful dissimilarity, harking back to the slow movement of Tchaikowsky's Fifth Symphony; and the Humoresque (from Deux morceaux, Opus 10), with its buoyant beginning and ending, which has as its centerpiece a florid French folk song that Tchaikovsky purportedly first heard during a trip to Nice.

-Program notes by Elmer Booze, with notes on Schnittke by Helmut Peters, translated from the German by Stephen Ackert The Fifty-seventh Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art



2303d Concert

DAVID and TATJANA GERINGAS

Cello and piano

Sunday Evening, March 21, 1999 Seven O'clock West Building, West Garden Court

Admission free

PROGRAM

Leonard Bernstein (1918–1990) Three Meditations from "Mass" (1977)

Lento assai, molto sostenuto On a Sequence by Beethoven: Andante sostenuto Presto; molto adagio

Ludwig van Beethoven (1770–1827)

Sonata No. 2 in D Major Opus 102 (1815)

Allegro con brio Adagio con molto sentimento d'affetto Allegro; allegro fugato

INTERMISSION

Alfred Schnittke (1934–1998) Sonata No. 2 (1993–1994)

Senza tempo Allegro Largo Allegro Lento

Pyotr Ilich Tchaikovsky (1840-1893) Four Pieces for Cello and Piano

Méditation, Opus 72, No. 5 (1893) Mélodie, Opus 42, No. 3 (1878) Humoresque, Opus 10, No. 2 (1871) Pezzo capriccioso, Opus 62 (1888)

Born into a musical family, Lithuanian cellist David Geringas studied at the renowned Moscow Conservatory of Music under Mstislav Rostropovich. The gold medal winner in the 1970 International Tchaikovsky Competition, he moved to Germany in 1975, where he began his international career under the sponsorship of the Herbert von Karajan Foundation. Geringas' enormous repertoire includes works from early baroque to contemporary. He has been a pioneer in introducing the music of many Russian avant-garde composers to the West, including Sofia Gubaidulina, Edison Denisov, Alfred Schnittke, and Viktor Suslin, many of whom have dedicated works to him. For his special commitment to contemporary music, Geringas received the Kultur aktuell Prize in 1992 from the Cultural Association of Schleswig-Holstein in Germany. In May of this year, he continues his pioneering efforts with the world premiere of the Cello Concerto by the Estonian composer Lepo Sumera. In 2000, Geringas will perform a new work by the Russian composer Alexander Raskatov.

Pianist **Tatjana Geringas** (née Schatz) was born in Moscow into a family of musicians. She began her piano studies at age five with her father, a former student of the renowned Russian pedagogue Heinrich Neuhaus. Upon being admitted to the Moscow Conservatory, Tatjana became in turn a pupil of Neuhaus and, after his death, continued her studies with his son Stanislav. While a student, she met David Geringas, and they often performed together for Mstislav Rostropovich. As reported in Stuttgart's *Süddeutsche Zeitung*: "Tatjana Schatz Geringas is an ideal piano partner. She has an admirable [technique] and at the same time an inborn presence."

From Bernstein's Mass, defined on its title page as a "theatre piece for singers, players, and dancers," the *Three Meditations* have been transcribed for cello and piano from the original version for cello and orchestra. Functioning as the interlude between the *Confession* and *Gloria* movements of *Mass*, the first meditation uses the upper register of the cello to execute the opening theme, with the piano accompaniment imitating the expressive sounds of the strings, percussion, and organ. The second meditation, an interlude between the *Gloria* and *Epistle* movements, utilizes a pizzicato theme, followed by five variations. When the text that is associated with this theme reaches the word "Brüder" (brothers), a reference to the last movement of Beethoven's *Ninth Symphony* is made by way of an A major triad. The third meditation utilizes dance and choral segments taken from *Mass* and brings the set to a dramatic conclusion.

Beethoven's Sonata in D Major, Opus 102, No. 2 opens with a movement in which the sonata form is developed somewhat freely, giv-