Alfred Schnittke's *Sonata for Cello and Piano* is a three-movement work played without pause. Although the two instruments often seem to be playing completely different music, together they achieve a striking unity. When the piano embroiders a melody, the cello may rest on a prolonged pedal point. In an unusual formal gambit, the fast movement comes between the two slow ones and contrasts strongly with them. Chords and obstinately repeated motifs, glissandi, harmonics, and a strongly advancing liveliness characterize the music, which is sometimes in unison and at other times almost on a collision course. There are legato and staccato fights, whereby the entire register of both instruments is used. With the cello as protagonist, the music becomes condensed near the end, and closes with a beautiful and penetrating passage.

Beethoven, who apparently had reservations about the moral tone of Mozart's *Don Giovanni*, seems to have taken to *The Magic Flute*. Without hesitation, he extracted themes from it to use in his two later sets of variations for cello and piano, *Mädchen oder Weibchen, Op.66* and *Bei Mänmern, welche Liebe fühlen, WoO 46*. The latter variations are typical middle-period Beethoven with their virtuoso features. There is little *Sturm und Drang* (storm and stress) in this music. As with his other sets of variations, the piano states the theme against the cello's counterpoint, after which both instrumentalists are given the opportunity to deploy their skills and characters with great gusto.

The Sonata No. 3 in A Major for Cello and Piano, Op. 69, which came into being at the same time as Beethoven's great Fifth Symphony, exhibits advance hints of his Seventh Symphony. The first movement (Allegro ma non tanto) starts with the unaccompanied cello playing the first theme and the piano following suit. The theme is then repeated, with the two roles reversed. A forceful transitional passage leads to the second subject. This theme is stated twice in much the same way as the first subject. The second movement (Scherzo: Allegro molto) unfolds swifty and briskly in the key of A minor. The tunes are slender and syncopated. The third movement (Adagio cantabile) is short and amiable. It acts as a prelude to the fourth movement (Allegro vivace), which reveals the sonata-allegro form.

Program notes by Annlynn Miller and Ulrich Schmid Adapted and edited by Elmer Booze

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-eighth Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art



2332d Concert

THE MILLER-SCHMID DUO

ANNLYNN MILLER, pianist

ULRICH SCHMID, cellist

Sunday Evening, 16 January 2000 Seven O'clock West Building, West Garden Court

Admission free

PROGRAM

Robert Schumann (1810–1856)

Adagio and Allegro, Op. 70 (1849)

Alfred Schnittke (1934–1998)

Sonata for Cello and Piano (1978)

- 1. Largo
- 2. Presto
- 3. Largo

(The movements are played without pause.)

INTERMISSION

Ludwig van Beethoven (1770–1827)

Seven Variations on Bei Männern, welche Liebe fühlen (from The Magic Flute) WoO 46 (1801)

Beethoven

Sonata in A Major for Cello and Piano Op. 69 (1807–1808)

- 1. Allegro ma non tanto
- 2. Scherzo: Allegro molto
- 3. Adagio cantabile; allegro vivace

Selections from concerts at the Gallery can be heard on WGMS-FM, 103.5, on the second Sunday of each month at 9:00 p.m.

During the months of January, February, and March, recent performances by the National Gallery Orchestra can be heard on WETA-FM, 90.9, on Wednesdays at 9:00 p.m. Pianist Annlynn Miller is widely acclaimed as an extraordinarily dynamic and sensitive concert artist. Born in New York City, she pursued her musical studies at the Juilliard School of Music and Sara Lawrence College before joining the advanced performing class of Europe's foremost professor, Bruno Seidelhofer, at the Vienna Academy of Music. Besides being accepted as a student of the renowned Czech-born American pianist Rudolf Firkušný (1912–1994), she was also invited to participate in the Beethoven master class held in Italy by the legendary Wilhelm Kempff (1895–1991). Annlynn Miller is a faculty member at the Richard Strauss Conservatory in Munich.

Born in Bern, Switzerland, cellist Ulrich Schmid has established for himself a remarkable reputation as a soloist in recitals and with orchestras throughout Europe and the United States. At a young age, Schmid was accepted into the masterclass of Paul Tortelier at the Conservatoire National Supérieur de Musique in Paris. He attained his concert diploma with Professor André Navarra in Detmold, Germany, and subsequently became Navarra's assistant before teaching his own cello class at the same Musikhochschule. Later he held the position of principal cellist with the Bielefeld Orchestra, as well as with the Orchestra of the State Theater in Darmstadt, Germany. Schmid, who performs on a magnificent cello built in 1774 by the Italian master Nicolas Gagliano, is a recipient of the coveted *Diploma d'onore* from Siena, Italy. The Miller-Schmid Duo appears at the National Gallery through the cooperation of Albert Kay Associates, Incorporated, of New York City.

Always in quest of new musical paths, Schumann directed his attention in 1849 to wind instruments, for which the repertoire was then sparse. His Adagio and Allegro, Op. 70, for Horn and Piano (or Violin or Cello ad Libitum) delighted his wife Clara, who found it fresh and passionate. The work abounds with flowing melodies, allowing each instrument to sing forth frequently with exuberance. The opening Adagio, with its enchanting cantilenas, gives away to an Allegro that is steeped in romanticism.