combined a plaintive *cantabile* and a *scherzo* in a single movement. But in the sonata as a whole, Barber has achieved the unity of a selfconsistent and original, though highly recognizable style."

Strauss' Sonata in F Major, Op. 6, reflects but does not imitate the German legacy set forth by Mendelssohn, Schumann, and Brahms. It retains the old structures, while giving a glimpse of "a young man in the midst of a dynamic development" (Ingvar Lidholm). The first movement (Allegro con brio) projects a marked intensity that carries with it a conspicuous lyricism. After a brief introduction, the daring and blithe main theme is announced. A second theme, of equivalent temperament, is designated *grazioso*. The two themes are united deftly at the coda. The second movement (Andante ma non troppo) is Schumannesque in character, morose, and reflective, while the *Finale* (Allegro vivo), with its buoyant opening theme, spins forward as the cello gains greater emotional warmth. A contrasting second subject, reminiscent of Mendelssohn's style, is introduced by the cello. As stated by James Lyons, editor of The American Record Guide, "[These elements] are mingled with uncommon virtuosity....There is more to be heard in this *Finale* than the rote learning of an especially dutiful student. They were to be among the stylistic hallmarks of a master composer, who was already such a thoroughgoing *Musikant* that soon there would be no one [from whom] he could learn anything except Richard Strauss."

Poppers's *Hungarian Rhapsody*, *Op. 68*, epitomizes the magnetism and wizardry of the nineteenth-century virtuoso. Popper is on a plane with such celebrated composer-performers as Liszt and Paganini in regard to writing music that is idiomatic, descriptive, and virtuosic. Canadian cellist, writer, and teacher Claude Kenneson says of the work: "In the style of the *czárdas* [a fast and fashionable Hungarian dance of the nineteenth century in duple meter], it alternates melancholy gypsy melodies, played in a highly embellished manner, with breathtaking cellistic pyrotechnics." Popper gave the premiere performance of the *Rhapsody* on 4 April 1893 in Budapest.

Programs notes by Elmer Booze

Concerts in December 2000 and January 2001 Under the Direction of George Manos

Sundays at 7:00 p.m. in the West Building, West Garden Court

PERFORMERS

December 2000

17 Columbia Collegiate Chorale James Bingham, *conductor*

- 24 No concert
- 31 No concert

January 2001

7 National Gallery Orchestra George Manos, *conductor*

14 Borromeo String Quartet with Gary Graffman, *pianist*

Gala Viennese New Year Concert

PROGRAMS

Christmas Concert

Schnittke: Piano Quintet Beethoven: Quartet, Opus 95 Bach/Brahms: Chaconne Korngold: Suite for Piano, Left Hand, and Strings

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.

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

The Fifty-ninth Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art



2365th Concert

SHAUNA ROLSTON, cellist

BERNADENE BLAHA, pianist

Sunday Evening, 10 December 2000 Seven O'clock West Building, West Garden Court

Admission free

PROGRAM

Claude Debussy (1862–1918)

Sonata for Violoncello and Piano (1915)

Prologue: Lent; sostenuto e molto risoluto Sérénade: Modérément animé Finale: Animé

Olivier MessiaenLouange à l'eternité de Jésus(1908–1992)from Quatuor pour la fin du temps

Samuel Barber (1910–1981) Sonata in C Minor Op. 6 (1932)

Allegro ma non troppo Adagio Finale: Allegro appassionata

INTERMISSION

Richard Strauss (1864–1949)

Sonata in F Major Op. 6 (1880–1883)

Allegro con brio Andante ma non troppo Finale: Allegro vivo

David Popper (1843–1913) Hungarian Rhapsody Op. 68 (1894)

The appearance of Shauna Rolston and Bernadene Blaha at the National Gallery has been made possible in part by a grant from the Embassy of Canada. Canadian cellist **Shauna Rolston** has been captivating audiences worldwide since the age of two and has been called the successor to another outstanding cellist, Jacqueline DuPré (1945–1987). Since her spectacular Town Hall debut in New York City at age sixteen, she has performed regularly on four continents, appearing in recital and concerto engagements in the prestigious halls of Tokyo, Seoul, Jerusalem, Tel Aviv, São Paulo, Toronto, Montreal, New York, Washington, London, Paris, Amsterdam, Budapest, and Rome. She earned a bachelor of arts degree in art history from Yale University and a master of music degree from the Yale School of Music, where she studied cello under Aldo Parisot and served as Parisot's teaching assistant. While still a graduate student, she was the artistic director of music at the Yale Club in New York City. A member of the faculty of music at the University of Toronto, Shauna Rolston appears at the National Gallery by arrangement with Colwell Arts Management of New Hamburg, Ontario.

A native of Brantford, Ontario, pianist **Bernadene Blaha** has been heralded for her brilliant command of the piano throughout North America, Europe, and Mexico, and in Bermuda and Jamaica. As a chamber musician, her gifts have been acknowledged in several prestigious competitions, including the first place award in the duo category (with cellist Elizabeth Dolin) of the City of Florence International Chamber Music Competition. Bernadene Blaha was a scholarship student of Boris Berlin at the Royal Conservatory of Music in Toronto, where she graduated with a master of music degree in 1981. She currently resides in Los Angeles with her husband, pianist Kevin Fitz-Gerald, and their son, Sean.

In 1915, in spite of his failing health and the uncertainties of World War I, Debussy made plans to write a series of six small sonatas for various instruments. Only three sonatas were completed, one of which is his *Sonata for Cello and Piano*, his only published work in this genre. The *Prologue* takes inspiration from medieval music. A melismatic *vox principalis* (a voice that carries the melody in the flowing style of

Gregorian chant) is assigned to the cello, while the piano imitates an accompanying *vox organalis* (a medieval innovation that features two voices singing in parallel fifths). Debussy's original subtitle for the sonata was *Pierrot Angry with the Moon*. The *Sérénade* can be heard as a forlorn lovesong to the moon on the part of Pierrot (a comic character from ancient French pantomime), as he accompanies himself on a mandolin. The *Finale*, following without a break, briefly reiterates material from the *Sérénade* and the work's opening movement. Gregor Piatigorsky, who premiered the sonata in 1919 and played it throughout his long career, pronounced the work "exciting, original, and... challenging....I still marvel at its subtle descriptiveness, compactness of form, and translucent beauty."

Louange à l'éternité de Jésus (Praise to the Eternity of Jesus) is the fifth movement from Messiaen's Quatuor pour la fin du temps (Quartet for the End of Time). Messiaen wrote the quartet during World War II, when he was a prisoner of war in Silesia. He scored it for violin, clarinet, cello, and piano, so that he and fellow musicians among the prisoners could play the first performance in the camp. Writing later about the fifth movement, a monologue for cello and piano, he said: "Jesus is considered here as the Word. A long and infinitely slow phrase for the cello magnifies with love and reverence for the eternity of this gentle and powerful Word, which the years will never efface. Majestically, the melody unfolds in a kind of tender and lofty distance. In the beginning was the Word, and the Word was with God, and the Word was God."

Barber's *Sonata in F Major, Op. 6*, had its beginning in the summer of 1932 during a nine-day walking tour in Austria, for which Barber was joined by his friend, Gian-Carlo Menotti. This youthful sonata gives an example of Barber's melodic sensitivity and skill in counterpoint, both of which were influenced by Menotti and by Barber's teacher and mentor at the Curtis Institute, Rosario Scalero. Cellist Gordon Epperson, noting that the sonata is essentially a melodious work, writes: "The three movements of this sonata exhibit a sectionalism of structure, reminiscent of through-composed art songs in which there are dramatic (and sometimes sudden) changes of mood and color. The *Adagio*, for example, is interrupted by a fast *Presto* [with the result that] Barber has