2002. The work is a set of variations on the Scottish folk song *The Water Is Wide*, and the title quotes the concluding stanza:

There is a ship she sails the sea, She's loaded down as deep can be; But not so deep as the love I'm in; I know not if I sink or swim.

The Hungarian violinist, composer, and teacher, Jenö Hubay, was a child prodigy who gave his first recital at age eleven. He began his studies with his father, a professor at the Budapest Conservatory, and later became a pupil of the celebrated Belgian violinist Henri Vieuxtemps (1820–1881). As a composer, Hubay was prolific. His works include several operas, a ballet with song, a ballet-pantomime, four symphonies, four violin concertos, many pieces for violin and piano, songs, and edited works of other composers. Known mainly to ardent devotees of the violin, Dubay's claim to wider fame is indubitably his Fantaisie Brillante on Themes from the Opera Carmen (Carmen Fantasy). Taking a little under nine minutes to perform, the Fantaisie is a work of imposing virtuosity. Within its maelstrom of pyrotechnics can be heard two excerpts from Carmen that are not present in any other transcription of the opera: Micaela's Aria and the Toreador's March.

Program notes by Elmer Booze

This concert has been made possible in part by a gift from the Ann and Gordon Getty Foundation.

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.

The Sixty-first Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art



2459th Concert

LIVIA SOHN, violinist ROBERT KOENIG, pianist

Sunday Evening, 18 May 2003 Seven O'clock West Building, West Garden Court

Admission free

Program

Johann Sebastian Bach (1685–1750)

Sonata No. 3 in E Major for Violin and Keyboard Instrument BWV 1016 (1717–1723)

Adagio Allegro

Adagio ma non tanto

Allegro

Edvard Grieg (1843–1907)

Sonata No. 3 in C Minor for Violin and Piano Op. 45 (1886–1887)

Allegro molto ed appassionato Allegretto espressivo alla Romanza Allegro animato

Intermission

Jonathan Berger (b. 1954)

"Sink or Swim" (2002)

Molto cantabile

Risoluto Frenetic Lontano

Washington premiere performance

Georges Bizet (1838–1875) arr. by Jenö Hubay (1858–1937) Fantaisie Brillante on Themes from the Opera *Carmen* (1873–1874)

The Musicians

A rising star among orchestral soloists and chamber musicians, Livia Sohn has been described as a bonafide virtuoso and stylistically sophisticated interpreter. Although only in her mid-twenties, Sohn has appeared with more than sixty orchestras on five continents. She gave her first public performance at the age of eight. In 1989, at age twelve, she won first prize in the Yehudi Menuhin International Violin Competition. In 1998 she received her bachelor of music degree from the Juilliard School of Music, where she studied under the legendary violin pedagogue Dorothy Delay from the age of seven. Sohn has appeared in recital on such prestigious series as the Sylvia and Danny Kaye Playhouse of Hunter College in New York. She has been a guest artist at Finland's Kuhmo Chamber Music Festival and has performed as soloist with the Cologne Philharmonic and the Czech National Symphony Orchestra, the City of London Sinfonia conducted by Yehudi Menuhin, the Iceland Symphony Orchestra, the Mexico City Philharmonic, the Asia Philharmonic, and the Seoul and Pusan Philharmonic Orchestras in Korea.

Livia Sohn's recent United States appearances have included concertos with the Seattle Symphony and the Rochester Philharmonic as well as a return appearance with the Phoenix Symphony Orchestra. She plays a violin that was crafted by Giovanni Baptista Guadagnini in 1774, graciously loaned to her by the Kumbo Group of Seoul, Korea.

Born in Saskatchewan, Canada, pianist **Robert Koenig** began his formal training at the Vancouver Academy of Music with Lee Kum Sing and Gwen Thompson. Later he studied at the Banff School of Fine Arts in Alberta and the Accademia Musicale di Chigiana in Siena, Italy. He has received several awards from the Canadian Government, including a Canada Council Project Grant. He completed both his bachelor and master of music degrees in accompanying at the Curtis Institute of Music in Philadelphia, where he studied piano with Vladimir Sokoloff and chamber music with Felix Galimir and Karen Tuttle. Since then, Koenig has quickly established for himself a reputation as a much sought-after

collaborative pianist and chamber musician. Among the leading violinists with whom he has performed are Sarah Chang, Hilary Hahn, Pamela Frank, Ida Kavafian, Elmar Oliveira, and Aaron Rosand. Robert Koenig has recorded for the Artek, Ambassador, Biddulph, Cedille, CRI, Decca, Eroica, and Naxos labels. He is an assistant professor of piano and chamber music at the University of Kansas in Lawrence. Livia Sohn and Robert Koenig appear at the National Gallery of Art by arrangement with Omicron Artist Management, Inc., of Milwaukee, Wisconsin.

Program Notes

From 1717 to 1723, Johann Sebastian Bach served as Kapellmeister in the court of Prince Leopold of Anhalt-Cöthen. As a Lutheran, Bach was ineligible to perform in the church attended by his patron, a Calvinist Reformed. Bach turned instead to the writing of chamber music, including his Six Sonatas for Violin and Keyboard Instrument, BWV 1014-1019. Sonata No. 3 in E Major, BWV 1016, begins with an aria of sustained beauty that is capacious and celestial. Its exquisitely embellished melody is assigned solely to the violin, while the piano provides a chordal accompaniment that outlines the movement's harmonic structure. The second movement (Allegro) is a sprightly fugue that is earthy and infectious. The third movement (Adagio ma non tanto) offers a dialogue between the violin and piano in the form of a spiritually elevated lamentation. Writer and music critic Walther Kaempfer states: "This movement has been regarded as an outcome of meditation on a sacred subject, but it should be remembered that Bach suffered a grievous loss with the death in 1720 of his first wife Maria Barbara." The vivacious and sparkling finale (Allegro) is a prime example of Bach's affinity with the musical style of the Italian master Vivaldi, from whom he apparently gained the inspiration to compose what Kaempfer describes as "one of [Bach's] most dazzlingly brilliant pieces."

One of only three Grieg works in this genre, the *Violin Sonata in C Minor, Op. 45*, was written twenty years after Grieg's second sonata and is regarded as unrivaled among his chamber works. Music critic

Ernest Closson, as quoted by writer Charles Foley, notes: "Had Grieg composed nothing but this sonata, it would suffice to hand him down to posterity." As is the case with the two earlier sonatas, Op. 45 is outlined in three movements: the first (Allegro molto ed appassionato) is bound in the sonata-allegro form and exploits the primary theme with a fiery drama that generates a wide spectrum of emotional indulgence. A second theme of lesser intensity follows, giving the exposition a much-needed reprieve. After the development segment, the recapitulation reiterates the drama of the opening theme and ends the movement on a rather lugubrious note. In the second movement (Allegretto espressivo alla Romanza) Grieg penned one of his most eloquent melodies and provided the listener a glimpse into his neoromantic soul. Unadorned, yet warm and sensuous, the melody is first presented by the piano alone, followed by the violin with the accompaniment of the piano. This episode leads to a contrasting section with a livelier tempo that reminds the listener of a Norwegian folk dance. A short transitional passage leads to the return of the original melody, albeit slightly varied. The third movement (Allegro animato) is in a tripartite format (ABA). It is bold and robust, with the two instruments sharing the same spotlight, making decisive statements before exchanging several rounds of melodic interplay and scintillating scale passages. The passionate lyricism, unique color, and delicate flavor that pervade this and all of Grieg's works are evocative of the Norwegian folk inspiration. An effervescent coda brings the sonata to a triumphant close in the luminous key of C major.

Composer Jonathan Berger is the recipient of three fellowships from the National Endowment for the Arts, and of prizes and commissions from such benefactors as the American Society of Composers and Publishers, the Rockefeller Foundation, the Mellon Foundation, the Bourges Festival, and Chamber Music America. Berger has written commissioned works for the St. Lawrence String Quartet, the Israel National Symphony, the Jerusalem Symphony Orchestra, and the Detroit Symphony Orchestra, among others. In addition to orchestral, chamber, vocal, and solo instrumental works, he has composed numerous works for interactive electronics. An associate professor of music at Stanford University, Berger is currently working on his fourth string quartet and a song cycle. His works can be heard on the Sony, Neuma, Centaur, and CRI labels. Berger wrote "Sink or Swim" for Livia Sohn in