

The use of cameras or recording equipment during the performance is not allowed. Please be sure that all portable devices are turned off.

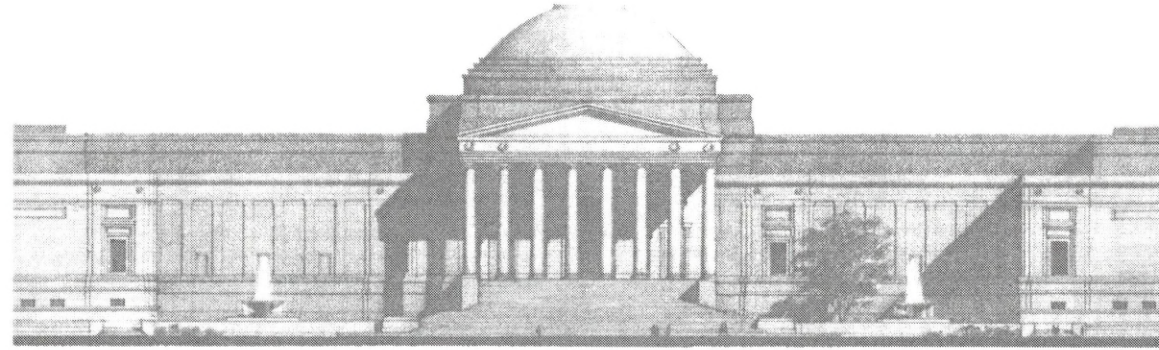
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

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The Seventy-Third Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
3,051st Concert

**Mykola Suk, pianist
with Pavel Gintov, pianist**

May 10, 2015
Sunday, 6:30 pm
West Building, West Garden Court

Made Possible by The Gottesman Fund
in memory of Milton M. Gottesman

Program

Johann Sebastian Bach (1685–1750)

Partita no. 1 in B-flat Major, BWV 825 (c. 1730)

Praeludium

Allemande

Corrente

Sarabande

Menuet I and II

Gigue

PAVEL GINTOV AND MYKOLA SUK

Ignaz Moscheles (1794–1870)

Melodic Counterpoint Studies on Bach's Well-Tempered Clavier,

op. 137b (c. 1860)

Praeludium in C Major (on Vol. I, no. 1, BWV 846)

Praeludium in C Minor (on Vol. I, no. 2, BWV 847)

Praeludium in D Major (on Vol. II, no. 5, BWV 874)

Carl Philipp Emanuel Bach (1714–1788)

Sonata for Keyboard in G Minor, H. 47, Wq. 65/17 (1746)

Allegro

Adagio

Allegro assai

INTERMISSION

PAVEL GINTOV AND MYKOLA SUK

Wolfgang Amadeus Mozart (1756–1791)

Fantasia in C Minor, K. 475 (1785)

With freely added accompaniment for a second piano by Edvard Grieg

MYKOLA SUK AND PAVEL GINTOV

Johann Christoph Friedrich Bach (1735–1795)

Sonata in A Major for Piano Four Hands, op. 18, no. 5 (1786)

Allegretto

Tempo di minuetto

Mykola Suk and Pavel Gintov

Mozart

Sonata in A Minor, K. 310 (1778)

Allegro maestoso

Andante cantabile con espressione

Presto

The Performers

MYKOLA SUK

A reviewer for the *American Record Guide* wrote about pianist Mykola Suk: “An astonishing blend of muscular power, poetry, and utter control, he will prove to be one of the more formidable talents to have appeared in this country in years.” Winner of the First Prize and Gold Medal at the 1971 International Liszt-Bartók Competition in Budapest, Ukrainian American Suk went on to earn praise from the *European Piano Teacher’s Journal*: “surely the most towering and volcanic talent to have come out of Russia since Anton Rubinstein,” and further recognition from the *Toronto Star*: “enormous digital control... such an impressive technique was so completely subsumed in the task of musical characterization.”

Since his first public appearance at age eight, Suk has given recitals worldwide in the countries of the former Soviet Union, France, Germany, England, Finland, Egypt, Mexico, the United States, Canada, Korea, China, Mongolia, and Australia, including appearances at Carnegie Hall and the Great Hall of the Moscow Conservatory. Among the major orchestras with which Suk has appeared as concerto soloist are the Russian National Orchestra under Mikhail Pletnev and the Beethoven Orchestra Bonn under Roman Kofman. Other outstanding conductors with whom he has worked are Arvid Jansons, Stefan Turchak, James DePreist, and Carl St. Clair. An avid supporter of twentieth- and twenty-first-century composers, he has commissioned and premiered works by Ukrainian composers Valentin Silverstrov, Ivan Karabyts, and Myroslav Skoryk, among numerous others.

Suk completed his doctor of musical arts degree in piano performance at the Moscow State Conservatory and served as professor of piano at the Kiev State and Moscow State conservatories before coming to the United States. During his early years in this country, he served as an adjunct faculty member at the New England Conservatory, Manhattan School of Music, and Columbia University, and in 2001 he took on a tenured position as head of keyboard studies at the University of Nevada, Las Vegas.

PAVEL GINTOV

Described as “a poet of the keyboard” by Marty Lash of the *Illinois Entertainer* and “a musical storyteller” by the Japanese publication *Shikoku News*, pianist Pavel Gintov played his debut at age twelve, performing Mozart’s *Piano Concerto in D Minor*, K. 466, with the Kiev Chamber Orchestra at Kiev Philharmonic Hall. Since then he has toured throughout Europe, Asia, Africa, and the United States, appearing at Carnegie Hall, Berliner Philharmonie, Teatro Verdi Nazionale in Milan, the Great Hall of Moscow Conservatory, and Kioi Hall in Tokyo. He has been a soloist with the Tokyo Royal Chamber Orchestra, National Symphony Orchestra of Ukraine, Shizuoka Symphony Orchestra, Orchestra Ensemble Kanazawa, National Symphony Orchestra of the Dominican Republic, and Manhattan Chamber Orchestra. Among the conductors on those occasions were Victor Yampolsky, Thomas Sanderling, Vladimir Sirenko, and Shinsaku Tsutsumi.

A native of Ukraine, Gintov won a first prize and four special prizes in the Premiere Takamatsu International Piano Competition in Japan and First Prize in the 2010 Bradshaw and Buono International Piano Competition. Other prizes include the Bach Prize in the Rina Sala Gallo International Piano Competition in Italy and the prize for the best performance of Russian music in the Russian Music International Piano Competition in San Jose, California.

An avid chamber music performer, Gintov was awarded the prize for the best collaborative pianist in the International Paganini Moscow Violin Competition. He regularly performs with his sister, violinist Iryna Gintova. Recipient of the Grant of the Shevchenko Scientific Society in New York, the Scriabin Foundation Scholarship, the Mieczyslaw Munz Foundation Scholarship, and the Scholarship of the President of Ukraine, Pavel Gintov graduated with honors from the Moscow State Conservatory and is currently a doctoral candidate at the Manhattan School of Music, where he studies with Nina Svetlanova.

Program Notes

Johann Sebastian Bach included six partitas in the first part of his *Clavier-Übung* (Keyboard Practice), a three-part compendium of works that he published as his legacy to the world of keyboard music. The first partita combines emotional directness, structural clarity, and elegance. The Praeludium provides an “invitation to the dance” for the five baroque dances that follow. The virtuosic Gigue requires the performer to cross hands repeatedly and aim for bass notes far out of the right hand’s normal range—a special challenge when the movement is played on a harpsichord, where the keys are significantly smaller than those of a piano.

Ignaz Moscheles believed, along with many composers of his time, that music was continually progressing, with each new style an improvement over past techniques. These composers felt justified in embellishing the works of Bach and other eighteenth-century composers, expanding both the texture and the harmony of earlier works to take advantage of the increased range and power of the piano and the symphony orchestra, neither of which had existed in Bach’s time. Scored for piano duet, Moscheles’s *Melodic Counterpoint Studies* assign a prelude from Bach’s *Well-Tempered Clavier* to one pianist, while the other pianist provides new material to go with it.

The second and arguably most successful son of Johann Sebastian Bach, Carl Philipp Emanuel enjoyed unqualified admiration and recognition as a teacher and keyboard composer, thanks in no small measure to his employment, from the time he was in his mid-twenties until his mid-fifties, in the court of Frederick II of Prussia, who maintained one of the most sophisticated court orchestras in Europe. Hired initially as a harpsichordist, Bach eventually advanced to the position of Kapellmeister, with full responsibility for the orchestra and its repertoire. A prolific composer, he continued to produce solo works for his instrument throughout his career. He is credited with leading the transition from the high baroque contrapuntal style, in which he was trained by his father, to the simpler “galant” style that prevailed throughout the second half of the eighteenth century in Europe.

The Mozart family deserves credit for popularizing the piano duet genre through the tours of Europe’s important palaces and concert venues that Leopold Mozart organized for his prodigious children, Wolfgang and Nannerl. Evidently unaware that the genre already had existed in England for more than one hundred years, Leopold wrote in a letter in 1765: “In London, little Wolfgang wrote his first piece for four hands. No one has ever written a four-hand sonata before.” Mozart wrote the *Fantasia in C Minor*, K. 475 as a piano solo; the arrangement for two pianos four hands comes from Edvard Grieg (1843–1907). By Grieg’s time, ownership of a piano and taking piano lessons had become an integral part of middle-class life in Europe, and arrangements of older music for piano four hands were in high demand.

Johann Sebastian Bach’s fifth surviving son, Johann Christoph Friedrich, never achieved his older brother’s fame as a composer, but he did enjoy modest success as a composer, performer, and teacher in the city of Bückeburg, Germany, where he served from 1750 to 1795 as court harpsichordist and composer to Count Wilhelm of Schaumburg-Lippe (1724–1777) and his successors. The count placed him in charge of his fifteen-piece court orchestra, for which Bach wrote some thirty symphonies, fifteen concertos, and numerous cantatas. The librettos run the gamut from Italian love stories, which were the favorites of his patron, to an intriguing work titled *Die Amerikanerin* (The American Woman, 1773), based on *Lied eines Mohren* (Song of a Moor), a poem by Heinrich Wilhelm von Gerstenberg (1737–1823).

After moving to Vienna in 1781, Mozart began performing his own compositions at his concerts, among them the *A Minor Sonata*, K. 310, which is one of the composer’s most spectacular works in this idiom. It follows a tradition of fiery keyboard writing that Mozart had encountered during his last sojourn in Paris (1777–1778). The tripartite Andante cantabile, with its agitated outburst at the center of the movement, is without expressive precedent. It may be a reflection of the emotionally turbulent events that occurred during Mozart’s time in Paris, including increasing conflicts with his father and the death of his mother.

*Program Notes by Stephen Ackert, Senior Music Program Advisor,
National Gallery of Art*