

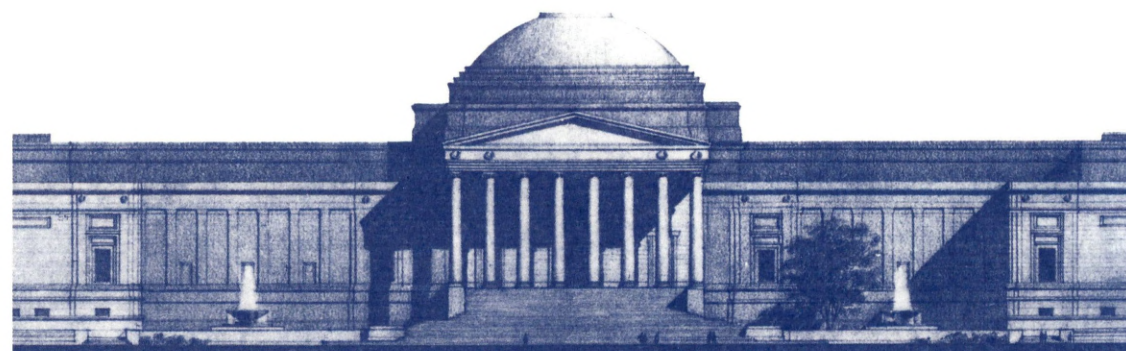
Ravel's *Tzigane* (*Gypsy*) is an exotic and rhapsodic composition for violin that traces its musical lineage back to Paganini and Liszt. A bravura adaptation of the Hungarian rhapsody, *Tzigane* presents extraordinary technical challenges for the violinist. It is filled to the brim with rapid harmonics and pizzicati, quadruple stops, and brilliant passages in perpetual motion. The many subtle changes in tempo, the rhythmic figures, the straightforward harmony, and the frequent use of a four-note Gypsy motif (E, F, G#, A) give *Tzigane* an authentic folk flavor, but the clarity of Ravel's workmanship raises the work to a sublime level.

Program notes by Elmer Booze

*The Sixty-second Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

**National Gallery of Art**



*2471st Concert*

**ELMAR OLIVEIRA, *violinist***

**ROBERT KOENIG, *pianist***

Presented in honor of the 25<sup>th</sup> anniversary of the East Building  
of the National Gallery of Art

Sunday Evening, 9 November 2003  
Seven O'clock  
West Building, West Garden Court

*Admission free*

### *Program*

Ludwig van Beethoven                      Sonata for Violin and Piano in D Major  
(1770–1827)                                      Op. 12, No. 1 (1797–1798)

Allegro con brio  
Andante con moto  
Rondo: Allegro

Ottorino Respighi                              Sonata for Violin and Piano in B Minor  
(1879–1936)                                      (1916–1917)

Moderato  
Andante espressivo  
Passacaglia: Andante moderato ma energico

### *Intermission*

Sergey Prokofiev                              Sonata No. 1 in F Minor  
(1891–1953)                                      Op. 80 (1938–1946)

Andante assai  
Allegro brusco  
Andante  
Allegro

Maurice Ravel                                      Tzigane  
(1875–1937)                                      (1924)

*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 Musicians*

Among his generation's most honored performers, **Elmar Oliveira** remains the first and only American violinist to win the gold medal at Moscow's Tchaikovsky Competition. He was also the first violinist to receive the coveted Avery Fisher Prize, and he captured first prizes at the Naumburg International and the G. B. Dealey Competitions. The Portuguese Order of Santiago is another of his many honors. With his unsurpassed combination of impeccable artistry and old-world elegance, Oliveira has become a familiar and much-admired figure at the world's foremost concert venues. Reviewing a recital given on the campus of the University of Buffalo, Herman Trotter of *The Buffalo News* wrote: "Oliveira's technique was virtually flawless throughout....He gave a dazzling performance of Ravel's *Tzigane* that, from the raw and grainy solo opening down to the incendiary pyrotechnics at the close, projected a mixture of warmth and stridency. His rich middle register was especially effective in conveying the verve of the fiery Gypsy melodies."

Elmar Oliveira's rigorous international itinerary includes appearances in recital and as soloist with many of the world's greatest orchestras, including the Zurich Tonhalle, Cleveland, Philadelphia, and Leipzig Gewandhaus Orchestras. His repertoire is among the most diverse of any of today's preeminent violinists. One of the few who are open to the entire spectrum of the violin world, Oliveira is constantly expanding traditional repertoire boundaries as a champion of contemporary music and rarely heard works of the past. He is a two-time Grammy nominee for his CD of the Barber *Violin Concerto* with Leonard Slatkin and the Saint Louis Symphony. His discography on the Artek, Angel, SONY Masterworks, Vox, Delos, IMP, Ondine, and Melodiya labels ranges from works by Bach and Vivaldi to the present.

The son of Portuguese immigrants, Elmar Oliveira was nine years old when he began studying the violin with his brother John. He later continued his studies with Ariana Bronne and Raphael Bronstein at the Hartt College of Music and the Manhattan School of Music, from which he received an honorary doctorate. He has served on the juries of some of the most prestigious violin competitions, including those of Montreal and



Indianapolis, as well as the Naumburg and the Vienna da Motta Competitions. He performs exclusively on an instrument known as the *Stretton*, made between 1729 and 1731 by Giuseppe Guarneri del Gesu, and on an exact copy of the Guarneri made by Curtin and Alf in 1993. Elmar Oliveira appears at the National Gallery by arrangement with Cramer/Marder Artists of Lafayette, California.

Born in Saskatchewan, Canada, pianist **Robert Koenig** began his formal training at the Vancouver Academy of Music with Lee Kum Sing and Gwen Thompson. He later studied at the Banff School of Fine Arts and the Academie Musicale di Chigiana in Siena, Italy. Koenig 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 he has established for himself a reputation as a much sought-after collaborative pianist and chamber musician. Among the prominent violinists with whom Koenig has collaborated 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. In 2000 he was appointed assistant professor of piano and chamber music at the University of Kansas in Lawrence.

### *Program Notes*

Beethoven dedicated the three sonatas contained in his *Op. 12* to his Italian composition teacher, Antonio Salieri (1750–1825), who spent many years in Vienna as court kapellmeister, composer, and teacher. The *Sonata, Op. 12, No. 1*, is a work of enormous energy, with passages laden with resilient scales and arpeggios. The first movement (*Allegro con brio*) begins with the two instruments playing in unison on the tonic triad in D major. An unadorned melody is plaintively delivered as the opening statement of the exposition. A key change to F major announces the development section, which ends with material borrowed from the exposition to introduce the recapitulation. The second movement

(*Andante con moto*) begins with a transparent yet exquisite melody that is embroidered with a fashionable set of four variations. A dissenting voice among the otherwise tranquil variations is the third, which explodes with heated excitement. The excitement subsides, however, with the entrance of the fourth variation, which ends the movement as quietly as it began. The fourth movement (*Rondo: Allegro*) is bouncy and full of merriment, bringing the entire work to a splendid and successful conclusion.

A professional violinist as well as a violist, Ottorino Respighi knew well the violin's capabilities and possibilities. His compositional mentors were Giuseppe Martucci, Max Bruch, and Nikolas Rimsky-Korsakov. To this list of mentors must be added Johannes Brahms, who did not personally tutor Respighi but whose influence is evident. As Joseph Braustein illustrates in his critique of a performance of the Respighi *Violin Sonata*: "The sonata...betrays the marked influence of Brahms by virtue of its lyrical middle movement, which is characterized by constantly fluctuating harmonies. The last movement is a passacaglia that was evidently inspired by the finale of Brahms' *Fourth Symphony*."

Prokofiev's *Sonata No. 1 in F Minor for Violin and Piano, Op. 80*, took almost ten years to complete. The work was dedicated to his close friend David Oistrakh (1908–1974), who, in addition to being his collaborator on the writing of the violin part, gave the work its world premier in 1946. Prokofiev's own comment about the work helps to illuminate the moodiness of this wartime composition: "Its seriousness is substantially increased over the *Second [Sonata, Op. 94]*. The first movement (*Andante assai*) is severe in character and is a kind of extended introduction to the second movement (*Allegro brusco*), [which] is vigorous and turbulent, but has a broad second theme. The third movement (*Andante*) is slow, gentle, and tender. The finale (*Allegrissimo*) is fast and written in complicated rhythm." After its American premiere in 1948, played by the celebrated Hungarian-born American violinist Joseph Szigeti (1892–1973), the *San Francisco Chronicle* music critic, Alfred Frankenstein (1906–1981), remarked on the sonata's "splendidly wrought musical fabric." In addition, he wrote: "It exploits, as only a master like Prokofiev can exploit it, the full range of color, nuance, and expressive devices of which the violin is capable."