



The Sixty-fifth Season of  
The William Nelson Cromwell and F. Lammot Belin  
Concerts

National Gallery of Art  
2,612th Concert

Mark Kosower, *cellist*  
Jee-Won Oh, *pianist*

April 1, 2007  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Alberto Ginastera (1916–1983)

*Cinco canciones populares argentinas*, op. 10 (1943)

Chacarera

Triste

Zamba

Arrorró

Gato

Karen Khachaturian (b. 1920)

*Sonata* (1967)

Recitativo (Adagio)

Inventio (Allegretto)

Aria (Andante)

Toccata (Allegro con fuoco)

Marco Stroppa (b. 1959)

*Ay, There's the Rub* (2001)

## INTERMISSION

Felix Mendelssohn (1809–1847)

*Sonata no. 2 in D Major*, op. 58 (1843)

Allegro assai vivace

Allegretto scherzando

Adagio

Molto allegro e vivace

## The Musicians

### **MARK KOSOWER**

Mark Kosower is one of the most distinguished cellists of his generation. Hailed by musicians and critics alike for his extraordinary instrumental mastery, musical integrity, and purity of expression, he is the recipient of an Avery Fisher Career Grant, awarded by Lincoln Center for the Performing Arts. A winner of Astral Artistic Services' 2002 National Auditions, Kosower was presented in Astral's Rising Stars series at the Kimmel Center for the Performing Arts, in what was his Philadelphia recital debut. Kosower has performed abroad as a soloist with the Brazilian Symphony Orchestra, the China National Symphony Orchestra, the Hong Kong Philharmonic Orchestra, the Kansai Philharmonic Orchestra, the Kwazulu-Natal Philharmonic Orchestra, the National Taiwan Symphony Orchestra, and the Orchestre de Paris. He has also appeared as a soloist in the United States with the Buffalo, Dayton, and Florida philharmonic orchestras; the Alabama, Detroit, Florida, Houston, Indianapolis, Milwaukee, Minnesota, North Carolina, Omaha, Oregon, Phoenix, Seattle, and Toledo symphonies; the Saint Paul Chamber Orchestra; and the Ravinia Festival Orchestra, among many others. As a recitalist, Kosower has performed at the Aspen Music Festival and the Kennedy Center for the Performing Arts, in the Great Performers series at Lincoln Center and Ravinia's Rising Stars series, and in many of America's major cities. Also an active chamber musician, he has performed with the Chamber Music Society of Lincoln Center. A graduate of Indiana University and The Juilliard School, Kosower is currently professor of cello at the San Francisco Conservatory of Music. He has recorded the Walton Cello Concerto under James DePreist for Delos, Tchaikovsky and Rachmaninoff piano trios with Ilya Itin and Igor Gruppman for VAI, and music by Ginastera and an album of works by Hungarian composers with pianist Jee-Won Oh that will be released in 2007 by Naxos.

## JEE-WON OH

Pianist Jee-Won Oh is an active chamber musician and soloist. She has performed in Brazil, Europe, South Korea, and the United States, with solo recitals and chamber music concerts in Chicago, Lübeck, Milwaukee, Minneapolis, New York, Paris, Rio de Janeiro, Saint Paul, Salt Lake City, Salzburg, San Diego, San Francisco, San Jose, Seoul, and Washington, DC. She has also performed at such prestigious festivals as the Ernen Musikdorf, the Park City International Music Festival, the Schleswig-Holstein Music Festival, and the Sitka Summer Music Festival. Oh regularly collaborates with her husband, Astral cellist Mark Kosower, with whom she has concertized in the United States and abroad. Her recent performances include recitals in the Great Performers series at Lincoln Center and at Kumho Art Hall in Seoul, Merkin Concert Hall in New York, and the Sala Cecília Meireles in Rio de Janeiro, and an appearance with the Philadelphia Chamber Music Society. Oh was the studio pianist of and assistant to the famed cellist Janos Starker for five years and was associate instructor of piano at Indiana University from 1994 to 1998. She holds a master's degree in piano performance from Indiana University, where she studied with Shigeo Neriki and György Sebök, and a bachelor's degree from Hanyang University in Seoul, where she was a recipient of the Young Chang Piano Foundation scholarship.

### Program Notes

Originally written for voice and piano, Alberto Ginastera's *Cinco canciones populares argentinas* were composed during a period of political unrest in Argentina, during which the composer signed a manifesto defending artistic freedom and democratic principles, in protest of Juan Perón's policies. In the fashion of his predecessors who drew upon folk music in their compositions, Ginastera borrowed from the folk songs and dances of the different provinces and combined these elements with twentieth-century composition practices. Each of the five songs represents a different traditional form. The *Chacarera*, from *chakra*, meaning "the farm," is a rapid dance in triple

meter from the central lowlands and northern Argentine interior. Literally meaning “sad,” in this case *Triste* indicates a nostalgic song of unrequited love. The Argentine *Zamba* bears no relation to the Brazilian samba but is a descendant of an eighteenth-century Peruvian scarf dance. A traditional lullaby, the *Arrorró* is the most true to its source; Ginastera left the text, the melody, and the rhythm unaltered, and put an ostinato underneath the tune. Finally, the *Gato*, or “cat dance,” received the highest praise when these songs were premiered in Buenos Aires. A relative of the Spanish *romanza*, this energetic, rhythmic dance was most popular in the late eighteenth and early nineteenth centuries, in both urban and rural areas of Argentina.

Karen Khachaturian, nephew of the famed Aram Khachaturian, studied composition with Nikolai Miaskovsky, Vissarion Shebalin, and Dmitry Shostakovich as a young man at the Moscow Conservatory. A prolific composer, he has written works in almost every genre, ranging from solo piano pieces to chamber music, and symphonies to oratorios and ballets. In 1967 he wrote a sonata for violoncello and piano, which he dedicated to Mstislav Rostropovich. The work is in four compact movements, with a slow-fast-slow-fast layout that pays homage to the Italian *sonata da chiesa*, or “church sonata.” In addition to the work’s neobaroque design, the titles of the movements trace their roots back to the baroque era (recitative, invention, aria, and toccata). However, what is most revealing is the sonata’s contrapuntal style, which expresses the complex, shifting emotions of Soviet existence. The opening cello solo (*Recitativo*) establishes a world of grief, disillusionment, and despair, to which the piano responds harshly. The dialogue between the two instruments that begins in the *Inventio* possesses a bitter, twisted, and biting sarcasm that is combined with an underlying fear. Once again in the *Aria*, forces are juxtaposed: the dominant world of intimacy, love, and passion is interrupted by intense fear from time to time. Cruel reality strikes in the *Toccata*, which swirls in a demonic fury ridden with hysteria. The ultimate display of sarcasm occurs at the end of the sonata when the piece suddenly ends in C major.

Composer, researcher, and professor Marco Stroppa was born in Verona, Italy, on December 8, 1959. Stroppa studied composition at the Conservatories of Verona, Milan and Venice, and in 1982 he went to Paris at the invitation of Pierre Boulez to work as a composer and researcher at the Institut de recherche et coordination acoustique-musique (IRCAM). He still teaches at IRCAM as well as at the Conservatoire national supérieur de musique et de danse de Paris and the Musikhochschule Stuttgart. *Ay, There's the Rub* for solo cello was commissioned in 2001 for the International Rostropovich Cello Competition. The work is based on a quotation from Shakespeare's *Hamlet*: "To Die, to sleep. To sleep—perchance to dream. Ay, there's the rub." Delicately written, this piece evokes a striking world of sounds as it employs every type of harmonic available on a stringed instrument: natural, false, trilled, bowed, pizzicato (left and right hand), and sliding false harmonics, the last of which creates a "seagull" sound effect. In *Ay, There's the Rub*, transformations and interactions take place that blend elements together, creating a sort of stream of consciousness that crystallizes at the end.

Felix Mendelssohn's compositions for solo instruments and chamber ensembles make up a somewhat small portion of his total output, but they demonstrate his development well since he wrote them throughout the course of his career. *Sonata no. 2 in D Major*, op. 58, was written for his brother, Paul, and came at a time in Felix's life when he had suffered both artistic and personal disappointments but was entering into a time full of opportunity. The four-movement piece reflects the conflicting emotions he encountered during those years.

*Program notes on Ginastera and Mendelssohn by Danielle DeSwert*

*Program notes on Khachaturian and Stroppa by Mark Kosower*

Next Week at the National Gallery of Art

**National Gallery Chamber Players**  
and the resident chamber ensemble of the Walters Art Museum,  
**Poulenc Trio**

Vivaldi, *Trio in A Minor for Flute, Bassoon, and Piano*

Rossini, Concert Fantasy on *L'Italiana in Algeri*

Mozart, *Quintet for Piano and Wind Instruments*

Prokofiev, *Peter and the Wolf*

April 8, 2007

Sunday Evening, 6:30 pm

West Building, West Garden Court

For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

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.

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

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