

pianist, organist, acoustician, archaeologist, playwright, comedian, caricaturist, feuilletonist, critic, traveller, amateur of art, mathematics, astronomy, man of the world..." In his role as composer, he was no less versatile, being one of very few composers whose concertos for piano, violin, and cello have remained in the standard repertoire of all three instruments. His output also included numerous very successful sonatas, including the *Cello Sonata in C Minor*. Its dark and emotional intensity was inspired by his grief over the death of a beloved aunt and his sorrow at the imprisonment of some close friends in the Franco-Prussian War. This serious mood is rare in Saint-Saëns' music. More frequently encountered are the elegance and harmonic beauty that characterize his other two works on tonight's program: the *Romance*, Opus 51, and the *Allegro appassionato*, Opus 43.

The four short works of Gabriel Fauré in this recital comprise a mini-tour through the three stylistic periods of his music. The *Élégie*, Opus 24, written when the composer was thirty-eight (Fauré was a late starter!), displays the same immediately accessible melodic attractiveness as do his other early chamber works. From Fauré's middle period come *Papillon*, composed for the Paris Conservatory as a graduation piece for cellists, and the *Sicilienne*, written for the English cellist William Henry Squire, which was such a favorite of Fauré that he later incorporated it into his orchestral suite, *Pelléas et Mélisande*. When he was sixty-three and well into his late period as a composer, Fauré wrote the *Sérénade*, Opus 98, for Pablo Casals. By then, his music had become more diffuse in form, melody, and harmony; one hears the composer lingering over and savoring each idea before moving on to the next. This style also pervades his last two works for the cello, the *Sonatas*, Opus 108 and Opus 109.

One of the few things Debussy had in common with his older contemporary Saint-Saëns was his choice of genre for his first work for the cello. (Both men were highly critical of each other's work.) Debussy's *Suite for Cello and Orchestra* was written in 1882. The fourth movement of the suite, the only one still extant, survives in the form of the *Intermezzo for Cello and Piano*. According to the musicologist Elwood Derr, Debussy attached a prologue to the original version of the piece, in the form of a passage from Canto 42 of Heinrich Heine's *Lyrisches Intermezzo*: "The mysterious island of the spirits was vaguely outlined by shafts of moonlight; delicious sounds emanated from it, nebulous dances floated over it. The sound became gradually sweeter, and the dances whirled on more excitedly." Already at age twenty, Debussy's impressionistic tendencies were becoming evident.

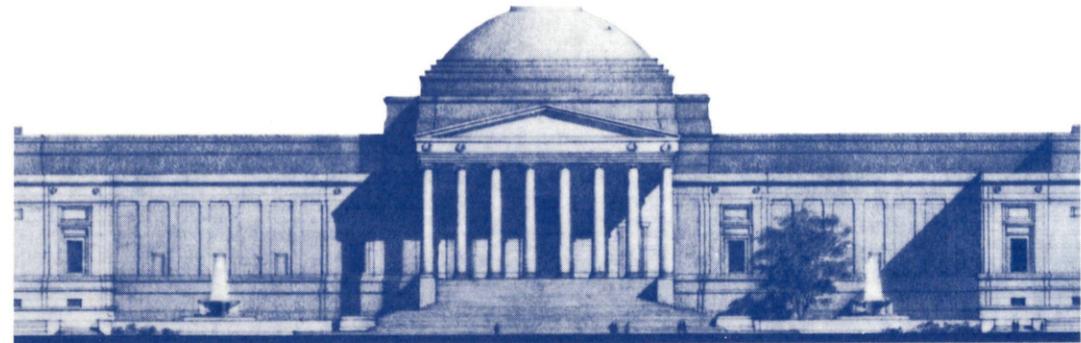
— notes on the music by Jeffrey Solow

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2032nd Concert

January 26, 1992

JEFFREY SOLOW, *Cellist*

IRMA VALLECILLO, *pianist*

French Music for Cello and Piano

PROGRAM

Jean-Baptiste Bréval Sonata in G Minor
(1753-1823)

Allegro brillante
Adagio molto cantabile
Rondo: Allegro grazioso

Camille Saint-Saëns Sonata in C Minor, Opus 32
(1835-1921) (1873)

Allegro
Andante tranquillo e sostenuto
Allegro moderato

INTERMISSION
(*Twelve minutes*)

Gabriel Fauré *Elégie*, Opus 24
(1845-1925) (1833)

Sicilienne, Opus 78
(1898)

Papillon, Opus 77
(1898)

Sérénade, Opus 98
(1908)

Claude Debussy *Intermezzo*
(1862-1918) (1882)

Saint-Saëns *Romance*, Opus 51
(1877)

Allegro appassionato, Opus 43
(1875)

JEFFREY SOLOW was the winner of the first Gregor Piatigorsky Award presented by the Young Musicians Foundation in Los Angeles, as well as of the Young Concert Artists Award. He has subsequently gone on to a brilliant career as a solo cellist, with guest appearances to his credit with the symphony orchestras of Los Angeles, Seattle, Milwaukee, Anchorage, and Pasadena, as well as the American Symphony, the Alabama Symphony, and the Los Angeles Chamber Orchestra. A seasoned recitalist, Mr. Solow has appeared throughout the United States as well as in Europe, Latin America and the Orient. An active chamber musician, he has been a guest artist at the chamber music festivals of Spoleto, Newport, Santa Fe, Los Angeles, the Grand Canyon, Marlboro, and Amsterdam, and has toured with Music from Marlboro. Jeffrey Solow's numerous recordings include the Ravel *Piano Trio* with violinist Jaime Laredo and pianist Ruth Laredo on the Columbia Label, and trios by Arensky and Tchaikowsky with violinist Andres Cardenes and pianist Mona Golabek on the Delos label. Both recordings were nominated for Grammy awards.

IRMA VALLECILLO is one of the rare pianists who devotes her prodigious technique and remarkable musical gifts primarily to chamber music. In command of a broad repertoire from baroque to contemporary works, she has premiered more than twenty new chamber works, and enjoys presenting little-known works from every period. Ms. Vallecillo has appeared as soloist with the Los Angeles Philharmonic, the Louisville Symphony, the Utah Symphony, and the Casals Festival Orchestra, among others. In addition to her appearance here at the National Gallery, she has been heard at Carnegie Hall, the Kennedy Center, the Library of Congress, and the music festivals of Ravinia, Chamber Music Northwest, Aspen, Sitka, and Schleswig-Holstein. Much in demand as an accompanist, she has appeared with such eminent artists as James Galway, Nathaniel Rosen, Richard Stoltzman, Walter Trampler, Charles Treger, and Benita Valente. A graduate of the Juilliard School of Music and former student of Adele Marcus, Angelica von Sauer, and Johanna Graudan, Ms. Vallecillo is currently on the faculty of Vassar College.

Jean-Baptiste Bréval is one of a number of composers who are virtually unknown today, except among cellists. An accomplished cellist, Bréval not only published an important method for the instrument, seven cello concerti and a number of cello duos and sonatas, but he also wrote thirty string quartets, two operas, and eight symphonies! His *Sonata in G Major* is one of the best of the pre-classical sonatas for the cello. It is a brilliant virtuoso work, demanding for the solo instrument, but melodically inventive and attractive. This version of the sonata was realized by the Scottish musicologist Alfred Moffat.

Camille Saint-Saëns was a remarkably versatile man. In the program notes of a 1919 Boston Symphony concert, he is credited as "composer,