

1915. It fits solidly into the American post-romantic, neo-classic tradition, with its lyrical melodies and conservative harmonies.

1995 is the centennial year for William Grant Still, who was born in Woodville, Mississippi and studied the violin in the public schools of Little Rock, Arkansas. He attended the Oberlin and New England Conservatories of Music and was a private pupil of Edgar Varèse. Still was the first African-American composer to have a symphony played by a major orchestra and the first to have an opera performed by a major opera company. Each movement of his *Suite for Violin and Piano* was inspired by a piece of sculpture by an African-American artist.

Mrs. H.H.A. Beach, as she preferred to be called, shared much in common with Arthur Foote. Both were pianist/composers whose families had settled in Victorian Boston. Both were associated with the "Second New England School," which also included John Knowles Paine, Arthur Chadwick, Dudley Buck, and Horatio Parker. Like Foote and William Grant Still, Mrs. Beach was responsible for a number of firsts in American history: she was the first American woman composer to compose in larger forms and to obtain international recognition for her work, and the first to receive all her training in the United States. The three compositions that make up her *Opus 40* reflect her love for the violin, which she sometimes played in public. *La captive* is a disturbing piece that restricts itself to the G string of the violin, which is seen by some interpreters as an expression in music of Victorian repression. *Berceuse* is a lovely example of Beach's ability to write charming melodies that flow effortlessly, while the *Mazurka* may well have been inspired by Chopin's pieces in that genre.

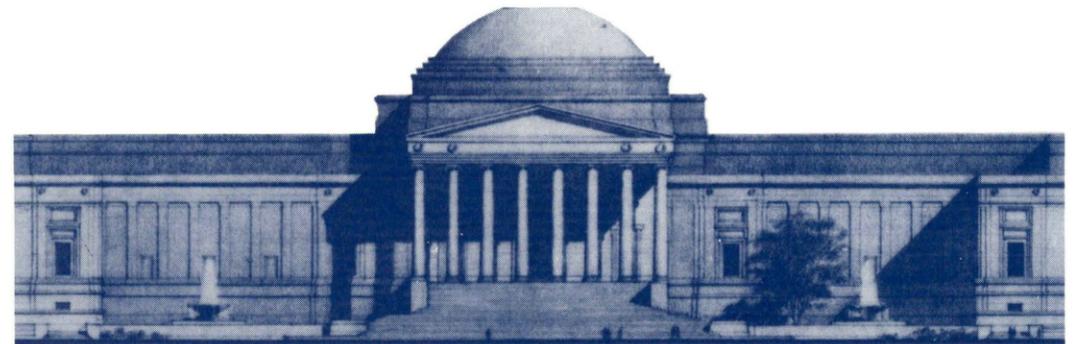
Kenneth Frazelle was born in Jacksonville, North Carolina and was trained at the North Carolina School of the Arts and the Juilliard School of Music. He has received commissions from some of the most active and esteemed performers of our time, including Yo-Yo Ma, Paula Robison, Jeffrey Kahane, and Joseph Swenson. About *Fiddler's Galaxy*, Frazelle writes: "(The work) takes its name from the Appalachian town of Galax, Virginia, where a unique style of fiddle playing has existed since the early nineteenth century. I have borrowed bowings, phrases, and particular versions of tunes from the Galax area for this composition. The work is in two sections: the first, *Old Time Conventions*, is slow; *Breakdowns*, the second section, is fast (and) its tunes are derived from the reels and hornpipes brought by settlers from the British Isles."

*The Fifty-third Season of*

THE WILLIAM NELSON CROMWELL and  
E. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



*2152nd Concert*

SARAH JOHNSON, *violinist*

JANE HAWKINS, *pianist*

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Sunday Evening, March 19, 1995  
at Seven O'clock  
West Building, East Garden Court

*Admission free*

## PROGRAM

Ludwig van Beethoven                      Sonata in F Major, Opus 24  
(1770–1827)                                      “Spring” (1800)

Allegro  
Adagio molto espressivo  
Scherzo: Allegro molto  
Rondo: Allegro ma non troppo

Arthur Foote                                      Ballade, Opus 69  
(1853–1937)                                      (1886)

## INTERMISSION

William Grant Still                              Suite for Violin and Piano  
(1895–1978)                                      (1943)

- I. Suggested by Richmond Barthe's *African Dancer*
- II. Suggested by Sargent Johnson's *Mother and Child*
- III. Suggested by Augusta Savage's *Gamin*

Amy Cheney Beach (Mrs. H.H.A.)      Three Compositions, Opus 40  
(1867–1944)                                      (1903)

La Captive  
Berceuse  
Mazurka

Kenneth Frazelle                                      Fiddler's Galaxy  
(b. 1955)                                      (1989)

*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.*

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

A gifted child performer, SARAH JOHNSON made her debut with the Minneapolis Symphony at age ten. She is a graduate of the Curtis Institute of Music in Philadelphia, where she studied with Ivan Galamian, Jaime Laredo, and members of the Guarneri Quartet. Later she studied with Erica Morini in New York City. An active soloist and recitalist throughout the USA, she is currently on the faculty of the North Carolina School of the Arts and the visiting faculty of Duke University. Ms. Johnson was the recipient of the first South Carolina Arts Commission Performing Artist Fellowship. She has appeared at the Spoleto Festival in Italy, playing Gian Carlo Menotti's *Violin Concerto*, which she later performed in its Washington, D.C. premiere with the National Gallery Orchestra under the direction of George Manos. An active proponent of music by women as well as a performer who regularly premieres new works, Sarah Johnson records for the Albany label and appears at the National Gallery through the courtesy of Siegel Artists Management of Washington, D.C.

Pianist JANE HAWKINS graduated with distinction from the Royal Academy of Music in London, where she studied both cello and piano. She has appeared with the Dorian Wind Quintet, the Ciampi String Quartet, the Chicago Symphony Chamber Players, and the American Chamber Players at the Library of Congress. Recent recitals have included collaboration with James Buswell, Charles Wadsworth, and Sharon Robinson. A founding member of the Mallarmé Chamber Players and the North Carolina Chamber Soloists, Ms. Hawkins teaches at Duke University and at the Musicorda Festival in Massachusetts.

The exact circumstances under which Beethoven's *Fifth Violin Sonata* came to be known as the “*Spring Sonata*” are not known, but they doubtless have something to do with the freshness of the opening motif and the similarity of the agitated sections to fast-rising spring storms. In spite of the fact that Beethoven indicated on the title page that this is a sonata “for piano, with violin,” he allowed the violin to state the principal theme in its own right at the outset of the first movement. Throughout the work the piano and the violin are in conversation, commenting in turn on the statements made by the other instrument.

Arthur Foote has the distinction of being the first American composer to have received all of his training in the United States. Foote expressed a personal fondness for his *Ballade* for violin and piano, listing it among the best of the works he composed between 1900 and