section, the two themes are interwoven, creating a constant tension that could be described as pre-expressionistic. The contrasting second movement opens in A major with a cantilena that is suddenly interrupted by a scherzando and ends with a return to the lyricism with which it began. The final movement broadens into a series of ostinati and recalls the theme from the first movement as it closes the sonata with a grand display of virtuosity.

Falla’s *Siete canciones populares españolas* is a cycle of seven Spanish songs written in celebration of his return to Spain. Violinist Paul Kochansky transcribed six of them for violin and piano under the title *Suite populaire espagnole*. These folk songs show the dazzling variety of popular Spanish styles and genres that Falla had at his disposal. In addition, his piano writing invokes different styles of guitar playing while interacting intimately with the soloist.

Like the Szymanowski sonata, Josef Suk’s *Four Pieces for Violin and Piano* is an early work. The first piece is narrative and variegated in mood and color, encompassing a wide range of sounds from the violin. The second is a splendid example of a fierce embrace of poetry and passion in the Slavic manner. The slow tempo of the third piece projects an expressive mood of restrained lugubriousness. The last is a tour-de-force that displays the unbridled bravura of which Suk, a virtuoso violinist, was capable.

Fauré’s first sonata for violin and piano was premiered in 1877 by Marie Tayay, with the composer at the piano. The first movement sustains broad lyrical warmth throughout, combining the two themes in an ingenious sonata-allegro form. In the second movement the opening theme is accompanied by a gently rocking arpeggio in the piano. During the third movement, both instruments engage in a brilliant and spirited dialogue, often combining displaced accents or irregular groupings in relentless imitation. The last movement begins in a quasi-bucolic mood. The underlying syncopation of the first theme gives way to a feverish second theme that projects a quasi-Brahmsian atmosphere.

Program notes on Fauré, Falla, and Szymanowski by Bernard Zinck, adapted and edited by Elmer Booze
Program note on Suk by Elmer Booze
“Subtle, sensuous, shimmering, radiant…and glowingly recommended,” wrote the recording critic of the music magazine *Fanfare* in a recent review of a CD featuring violinist Bernard Zinck. A native of France, Zinck began his study of the violin at age five, and at age fifteen was accepted as a student at the Paris Conservatory of Music. Upon receiving a Fulbright Scholarship, Zinck continued his studies at the Juilliard School of Music, where he earned the bachelor and master of music degrees in 1990 and 1991. Currently he is completing the doctoral degree in music performance at Temple University in Philadelphia, and is artist-in-residence at the University of New Mexico.

After obtaining a performing diploma from London’s Trinity College of Music, pianist May Phang continued her musical training at McGill University in Canada, where she was granted a Clara Lichtenstein Fellowship. A native of Singapore, she has studied with such illustrious teachers as Malcolm Bilson, Peter Frankl, Stephen Bishop-Kovacevich, and Peter Serkin. She is currently enrolled in the doctoral program at Temple University in Philadelphia.

The period between 1890 and 1914 saw the advent in Europe of iconoclastic composers, such as Debussy and Stravinsky, who deliberately broke the established rules of harmony and form to develop new parameters for their music. The prevailing trend of the period, however, was to look for new modes of expression while adhering to the musical language that had been firmly established during the nineteenth century. While the composers represented on this program followed the latter trend, they were nevertheless keen to distinguish themselves from the one composer whose music still dominated Europe’s concert halls and opera houses between 1890 and 1914, Richard Wagner (1813-1883). In this respect, they may be seen to have had something in common with the *Art nouveau* movement, in which artists attempted to create a new style in reaction to the academic historicism of much of nineteenth-century art.

Szymanowski’s *Sonata for Violin and Piano in D Minor*, an early work, is his only sonata for violin and piano. The first movement juxtaposes two themes, one based on a violent arpeggio chord on the violin and the other a singing pianissimo. In the development