

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

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