Savage's (1866–1941) *Gamin* (Rosenwald Foundation, Chicago). The suite was written for Louis and Annette Kaufman, a violin and piano team who were close friends of Still. They played its world premiere in Boston's Jordan Hall on 14 March 1944. Eugenia Zukerman has arranged the second movement, *Mother and Child*, for flute and piano.

Sir Richard Rodney Bennett is one of Britain’s most successful and productive contemporary composer-pianists. At home in both the classical and jazz worlds, he has written works for such well-known artists as percussionist Evelyn Glennie (*Percussion Concerto*), guitarist Julian Bream (*Guitar Concerto*), and tenor saxophonist Stan Getz (*Second Saxophone Concerto*). First performed by Susan Milan in August 1981, *Six Tunes for the Instruction of Singing Birds* is written for solo flute and places special emphasis on the art and technique of flutter tonguing. Bennett highlights the sounds articulated by the avian creatures referred to in the movement titles.

Dvořák dedicated his *Sonatina for Violin and Piano in G Major, Op. 100*, to his children, Tonik and Otho, who were ten and fifteen years old at the time. It was written during the composer's extended stay in the United States and incorporates echoes of American spirituals and Dvořák's concept of Native American music. Though not technically challenging, the work maintains an enchantment that even the eminent violinist Fritz Kreisler found irresistible. He adapted and arranged the second movement (*Larghetto*), giving it the name Indian Lament. The entire sonata was transcribed for flute and piano by Yoav Talmi.

Programs notes by Elmer Booze

The Sixtieth Season of
THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art

2406th Concert

EUGENIA ZUKERMAN, flutist

RACHELLE JONCK, pianist

Sunday Evening, 20 January 2002
Seven O'clock
West Building, East Garden Court

Admission free
A Musical Tribute to Dr. Martin Luther King

“When [the dream of equality] is realized, the jangling discords of our nation will be transformed into a beautiful symphony of brotherhood, and men everywhere will know that America is truly the land of the free and the home of the brave.”

Martin Luther King, Washington, DC
19 July 1962

Symphony means “a consonance of sounds.” We offer a consonance of international sounds with many echoes of American folk music in honor of the birthday tomorrow of Dr. King.

Eugenia Zukerman and Rachelle Jonck

PROGRAM

Arr. Eugenia Zukerman Two Arias for Flute and Piano

Ombra mai fu, from Serse (Handel)
O zittre nicht, from Die Zauberflöte (Mozart)

Francis Poulenc Sonata for Flute and Piano (1899–1963)
(1956)

Tan Mi Zi Flute and Drum under the Setting Sun (b. 1936) (1981)


INTERMISSION

William Grant Still Mother and Child arranged from the Suite for Violin and Piano (1895–1978) (1943)


For the Starling
For the Woodlark
For the Canary Bird
For the Garden Bullfinch
For the East India Nightingale
For the Starling


Allegro risoluto
Larghetto
Scherzo: Molto vivace
Finale: Allegro

Eugenia Zukerman was acclaimed by the Boston Globe as “one of the finest flutists of our time” and is renowned worldwide for her elegant sound, lyrical phrasing, extraordinary agility, and graceful stage presence. She studied at the Juilliard School of Music with the distinguished flutist Julius Baker and won the Young Concert Artists
Award early in her career. A popular performer and recording artist for more than twenty-five years, Zukerman appears as orchestral soloist, performs solo and duo recitals, and collaborates with chamber music ensembles in North America, Europe, Asia, and the Middle East. A versatile musician who is respected for her innovative programming as well as her compelling performances, she is also artistic director of the International Vail Valley Music Festival in Colorado, the arts correspondent on CBS News Sunday Morning, and the author of two novels and one nonfiction book. Eugenia Zukerman appears at the National Gallery by arrangement with ICM Artists, Ltd., of New York City.

A native of South Africa, pianist Rachelle Jonck started her piano studies at the age of four. While still in high school, she made her debut with the Cape Town Orchestra playing Prokofiev’s First Piano Concerto. She continued her studies at the University of Stellenbosch under the guidance of John Antoniadis. There she discovered the joy of working with other musicians, especially singers, and took on the specialty of vocal accompaniment and ensemble work. In 1993 she joined the State Theatre Opera in Pretoria as chorus master, at the age of twenty-five the youngest person ever to hold this senior position in South Africa. In 1997 Jonck was awarded a special FNB/Vita award for her contribution to opera in South Africa, with reference to her work with the State Theatre Chorus. In 1998 she received the Nederburg Opera Prize—South Africa’s prime opera award. In September 2000, Jonck joined the faculty of the Manhattan School of Music as head vocal coach. In October of the same year, she appeared in the Dame Myra Hess Concert series in Chicago with soprano Arianna Zukerman.

Eugenia Zukerman’s transcription for flute and piano of the arioso, Ombra mai fu (There Has Never Been a Shadow That Is More Pleasant) is otherwise known as the famous Largo from Handel’s opera Serse. The opera is based on a fictitious episode from the life of the Persian emperor, Xerxes (c. 519–465 BCE). The melody is of doubtful origin, possibly from the Italian composer, Giovanni Bononcini (1670–1747), rather than Handel. O zittre nicht, mein lieber Sohn, transcribed for flute and piano by Zukerman, is the Queen of the Night’s first-act aria from Mozart’s opera Die Zauberflöte, in which the queen is pleading to the hero, Tamino, to rescue her daughter, Pamina.

Poulenc’s Sonata for Flute and Piano, dedicated to the memory of the American benefactress of music, Elizabeth Sprague Coolidge, was given its premiere at the Strasbourg Festival on 18 June 1957 by flutist Jean-Pierre Rampal (1922–2000), with the composer at the piano. Begun in 1956 and completed the following year, the sonata has taken its place as a flute classic and is one of Poulenc’s most often performed chamber works. The opening movement (Allegro malinconico) follows superficially the classical outline of the sonata form. The degree of freedom with which the form is handled makes a comparison with Debussy’s last sonatas inevitable. The spirit of Poulenc’s opera, Les dialogues des carmélites, lingers in the second movement (Cantilena), which is the sonata’s focal point. The fast-paced last movement (Presto giocoso), with its pulsating drive, rollicks joyously with Poulenc’s typical music-hall humor. Several dulcet episodes are interjected, and the sonata concludes by recalling two fragmented themes from the first movement.

Tan Mi Zi’s Flute and Drum under the Setting Sun is based on an old Chinese folk song from the eleventh century and is in a pentatonic mode derived from a scale consisting of five pitches. The work attempts to imitate the bamboo flute and expresses the fighting spirit of a military band and the lyrical poetry of that time. The composer was born in China and served as a professor at the University of Shanghai. He currently resides in Toronto, Ontario.

Bartók’s Suite paysanne hongroise, Sz. 71, is a set of fifteen Hungarian peasant songs for piano. Bartók’s love for his native land led him to undertake strenuous research trips through the countryside of Hungary and Romania, recording and notating the folk melodies and dance tunes of the people. Arma’s arrangement takes excerpts from the suite, embroidering the musical concept contrapuntally without destroying the basic integrity of the music.

Each movement of William Grant Still’s Suite for Violin and Piano has references to a work by a Black artist of Still’s time: sculptor Richmond Barthe’s (1901–1989) African Dancer (Whitney Museum of American Art, New York); painter Sargent Johnson’s (1887–1967) Mother and Child (San Francisco Museum of Modern Art); and painter Augusta...