

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

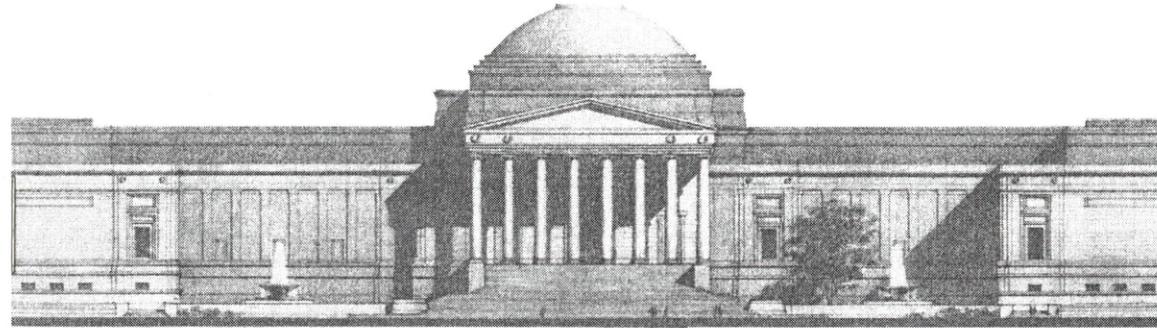
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that late entry or reentry after 6:30 pm
is not permitted.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov



The Sixty-fourth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,549th Concert

Elisabeth Adkins, *violinist*
Edward Newman, *pianist*

November 20, 2005
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Igor Stravinsky (1882–1971)

Suite italienne (1933)

Introduzione: Allegro moderato

Serenata: Larghetto

Tarantella: Vivace

Gavotta con due variazioni

Scherzino: Presto alla breve

Minuetto e finale

César Franck (1822–1890)

Sonata for Violin and Piano in A Major (1886)

Allegretto

Allegro

Fantasia

Allegretto

INTERMISSION

Manuel de Falla (1876–1946)

Suite populaire espagnole (1922)

El paño moruno (The Moorish Cloth)

Nana (Lullaby)

Canción (Song)

Polo (Andalusian Song)

Asturiana (Dance from Asturia)

Jota (Aragonese Dance)

Miklos Rosza (1907–1995)

Duo for Violin and Piano, op. 7 (1931)

Tranquillo

Allegretto capriccioso

Largo doloroso

Allegro vivo e giusto

The Musicians

Violinist Elisabeth Adkins is equally at home in solo, orchestral, and chamber music. As associate concertmaster of the National Symphony Orchestra, she is frequently heard as a soloist, most recently in that orchestra's Wolf Trap performance of Ralph Vaughan Williams's *The Lark Ascending*. She has appeared in recital with her husband, pianist Edward Newman, at the Kennedy Center, the Phillips Collection, and the Cosmos Club. This is their second appearance at the National Gallery, the first having taken place in October 1994. An active chamber musician, Adkins appears regularly with the Twenty-first Century Consort, for which she is the solo violinist. She has appeared as concerto soloist with the Dallas Symphony, the Baltimore Symphony, and the Maryland Symphony as well as the Friday Morning Music Club Orchestra and the Eclipse Chamber Orchestra. Adkins is the daughter of noted musicologists, and her siblings include three violinists, two cellists, and a soprano. The family chamber group, the Adkins String Ensemble, gave its debut performance in 1993 and has since produced four CD recordings.

Pianist Edward Newman received the bachelor and master of music degrees from the Juilliard School of Music in New York City. He has won prizes at many major competitions, including the 1979 Robert Casadesus Competition, where he won the grand prize, the Gina Bachauer Competition, and the University of Maryland International Competition. Newman has been a featured soloist with the Baltimore Symphony, the Boston Pops, the Cleveland Orchestra, the National Symphony Orchestra, the Utah Symphony, and a number of European orchestras. He concertized throughout the United States for ten years as the pianist of the American Chamber Players. In addition to regular appearances with his wife, Elisabeth Adkins, he plays with the Adkins String Ensemble when it performs repertoire that includes the piano. Newman has served on the faculties of George Mason University and the Levine School of Music, and he maintains a private teaching studio in Arlington, Virginia.

Program Notes

A unique aspect of the program chosen by Elisabeth Adkins and Edward Newman is that the works by Stravinsky and Falla were not originally intended by the composers as works for violin and piano. Stravinsky's *Suite italienne* is based on ballet music that he wrote for the Ballets Russes, at the suggestion of the impresario Sergey Diaghilev (1872–1929). The music was first heard under the title *Pulcinella* in 1920 at the Paris Opera. For that performance Pablo Picasso (1881–1973) designed the set and the costumes and Léonide Massine (1896–1979) was the choreographer. Diaghilev had introduced Stravinsky to the music of Italian composer Giovanni Battista Pergolesi (1710–1736), and it is said that Stravinsky played through all of the Pergolesi manuscripts then available before making his choice. Stravinsky's interest in this music and that of other baroque composers had a decisive impact on his own style in the 1920s and led to the genesis of what musicologists now call his "neoclassical" period. In Stravinsky's own words, "*Pulcinella* was my discovery of the past... It was a backward look, of course—the first of my many love affairs in that direction." Stravinsky also arranged the suite for cello and piano at the behest of cellist Gregor Piatigorsky (1903–1976).

Strangely enough, the founder of modern French chamber music was not born in France. Although César Franck lived in Paris throughout his professional life, he was born in Liège, Belgium. His chief contributions to chamber music are the *Piano Quintet in F Minor* (1879), the *String Quartet in D Major* (1889), and the work on this program, the *Sonata for Violin and Piano in A Major* (1886). The person credited with suggesting to Franck in 1858 that he write a sonata for the violin was the daughter of Franz Liszt, Cosima von Bülow, who was married to conductor Hans von Bülow and later married Richard Wagner. Some twenty-eight years later Franck delivered a sonata for violin and piano at the home of his compatriot, the great Belgian violinist Eugene Ysaÿe (1858–1931), as a wedding gift.

In writing this demanding work, which calls upon both the pianist and violinist to push the expressive limits of their instruments, Franck no doubt had the prodigious skills of his friend in mind as well as his own keyboard prowess. Here, as in many of his works, he uses a device that music theorists call cyclical form. All of the main themes in the four movements are derived from three short motifs. Because the themes are expanded by development and presented in the context of many different harmonies, the work has variety and freshness throughout while at the same time presenting a unified whole.

Manuel de Falla's *Suite populaire espagnole* is based on traditional Spanish songs that he collected in the second decade of the last century. Nationalism, which had been a major force in music in the closing decades of the nineteenth century, carried over into the early years of the twentieth. Among composers, the chief proponents of nationalism were the Hungarians Béla Bartók (1881–1945) and Zoltán Kodály (1882–1967) and the Czech Leoš Janáček (1854–1928). Nationalism was represented in England by Ralph Vaughan Williams (1872–1958), in Norway by Edvard Grieg (1843–1907), and in Finland by Jean Sibelius (1865–1957).

Spain was home to a considerable number of nationalist composers, among whom the pioneer was Felipe Pedrell (1841–1922). His followers included Isaac Albéniz (1860–1909) and Falla, whose opera *La vida breve* and ballet *El amor brujo* are also imbued with the melodic and rhythmic qualities of Spanish popular music. The Adkins/Newman duo uses the version of Falla's *Suite populaire* for violin and piano that was created in 1922 by the Polish violinist Paul Kochanski (1882–1934).

The third, fourth, and fifth decades of the twentieth century brought many refugees to the United States from Europe, among them numerous composers. The list includes Erich Wolfgang Korngold (1897–1957), Max Steiner (1888–1971), Franz Waxman (1906–1967), and Miklos Rozsa. All of the composers mentioned here eventually made Hollywood their main base of operation and worked in the heyday of music for films

(1920–1950). Rozsa wrote his *Duo for Violin and Piano*, op. 7, during his last year in Europe (1931), when he was still a student at the music conservatory in Leipzig. Even in this neoclassical work his Hungarian roots are evident, as he uses material from that country's folk songs and dances. He is best remembered for his outstanding scores to the popular Hollywood films *Spellbound*, *Ben Hur*, *The Thief of Baghdad*, and *The Lost Weekend*.

Program notes by Sorab Modi