

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 Otiha, 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 use of cameras or recording equipment during the performance is not allowed.*

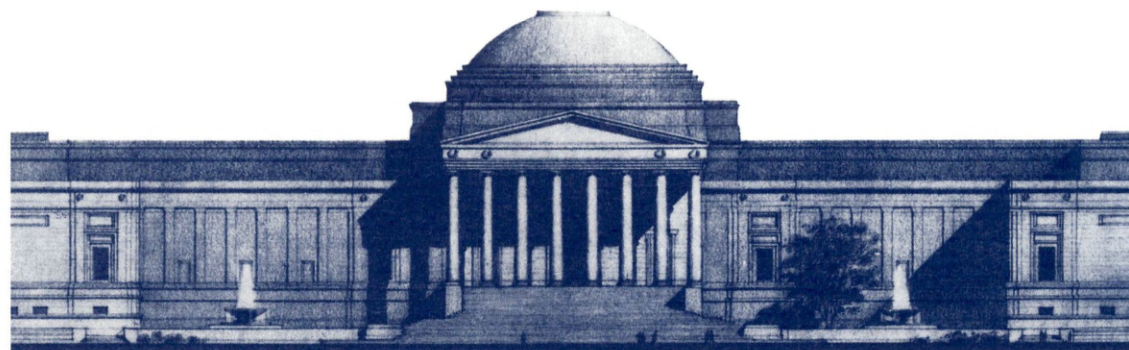
*For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.*

*During the months of January and February, recent performances by the National Gallery Orchestra can be heard Wednesday evenings at 9:00 p.m. on WETA, 90.9 FM.*

*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***

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

*Admission free*



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