

NATIONAL GALLERY OF ART CONCERTS

March and April, 1990

March

- 25 Stephen Honigberg, *cello*
Kathryn Brake, *piano*
Works by Shostakovich, Bach and Schubert

April

- 1 The Forough/McCracken Duo
Ali Forough, *violin*
Carolyn McCracken, *piano*
Works by Beethoven, Debussy and Bartok
- 8 Maria Mereilles, *piano*
Works by Beethoven, Chopin and Prokofiev
- 15 Classical Brass and Rosewood Chamber Consort
Easter Concert: Works by Buxtehude, Albinoni,
Gabrielli and J.S. Bach

47th AMERICAN MUSIC FESTIVAL – APRIL 22 through MAY 27, 1990

- 22 National Gallery Orchestra
George Manos, *Conductor*
Paul Hume, *narrator*
Works by Bales, Ward and Copland
- 29 American String Quartet
Works by Copland, Tsontakis and Adam

These concerts are broadcast live on Radio Station WGMS, 103.5 FM.

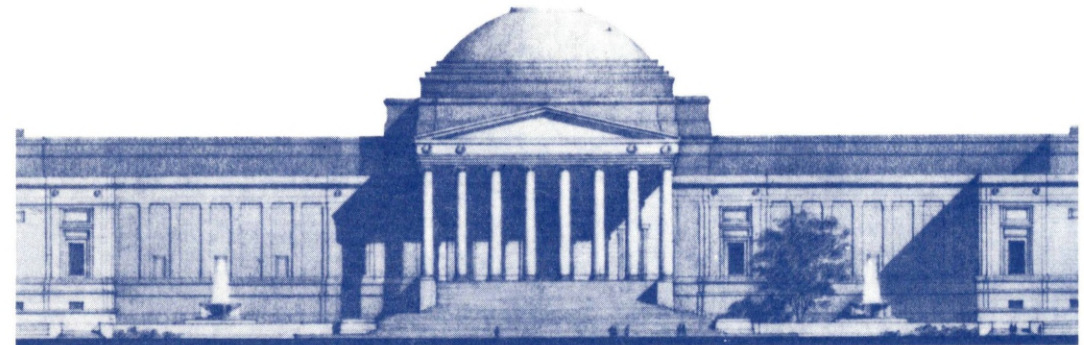
Concerts at the National Gallery are open to the public, free of charge.

*The use of cameras or recording devices during the performance
is not allowed.*

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1962nd Concert



THE AMADEUS TRIO
TIMOTHY BAKER, *violin*
MICHELLE DJOKIC, *cello*
JAMES BARBAGALLO, *piano*

Sunday Evening, March 18, 1990
at Seven O'clock
West Building, East Garden Court

PROGRAM

Ernest Bloch Three Nocturnes (1924)
(1880-1959)

1. Andante
2. Andante quieto
3. Tempestuoso

Ludwig van Beethoven Trio in C Minor
(1770-1827) Opus 1, No. 3 (1795)

Allegro con brio
Andante cantabile con variationi
Menuetto quasi allegro
Finale: Prestissimo

INTERMISSION
(*Twelve minutes*)

Felix Mendelssohn Piano Trio No. 2 in C Minor
(1809-1847) Opus 66 (1845)

Allegro energico con fuoco
Andante espressivo
Scherzo: Molto allegro quasi presto
Finale: Allegro appassionato

The AMADEUS TRIO unites three outstanding virtosi whose careers have taken them to Europe, Canada, Russia and the Far East. As soloists, Mr. Baker, Ms. Djokic and Mr. Barbagallo have performed with the nation's premiere orchestras, as well as in numerous solo recitals. Based in New York City, the ensemble appears under the auspices of American Artists Management, Inc. Their chamber music collaboration has been widely praised by critics and audiences alike.

Violinist TIMOTHY BAKER has won top prizes in numerous competitions, among them the International Bach Solo Violin Competition and the International Tchaikovsky Violin Competition in Moscow. In addition to his many solo and chamber recitals, he has appeared as concerto soloist with the National Symphony, the Moscow Philharmonic and the symphony orchestras of Sockholm, Baltimore, Miami and Dallas.

Cellist MICHELLE DJOKIC's debut with the Philadelphia Orchestra at the age of thirteen has led to an extremely successful career, both as soloist and as chamber musician. She has won awards for her solo performance from international competitions in Scheveningen, Budapest and Chicago, as well as winning the first prizes at the New Jersey Symphony, Bryan Young,

Juilliard and Aspen concerto competitions. She has been principal cellist of the Juilliard and Aspen Festival Orchestras and has appeared in chamber groups there, as well as at the Newport and Banff Music Festivals.

Pianist JAMES BARBAGALLO was the American medalist of the 1982 Tchaikovsky International Piano Competition, where his performance was recorded and re-broadcast on television worldwide. In addition to his performances with the Amadeus Trio, Mr. Barbagallo maintains a busy recital schedule, which recently included a tour of the Far East and a performance before an audience of 6,000 at the San Francisco area's new Concord Pavilion. His recital on March 9 in Lincoln Center's Alice Tully Hall received high praise from the critics.

Ernest Bloch was born in Geneva, a city in which he received his early musical training and to which he returned at the age of twenty-four to inherit and run his father's clock factory. He did so over the span of the next eight years, composing and guest conducting in his spare time. What was originally intended as a short conducting engagement in New York in 1916 turned into a lifelong emigration, due to the enthusiasm with which his concert activity and his compositions were received in this country. By 1920 he had established himself as a composer capable of capturing the Jewish mystique in his works, had won a Coolidge Prize for his *Viola Suite* and was named Director of the Cleveland Institute of Music. He became a United States citizen in 1924. Later in life his compositions were recognized by numerous awards, including the 1952 Critics' Circle Award for outstanding contributions to chamber music.

Assigning the first opus number to a work is always an act of great import and self-awareness on the part of a composer. Beethoven was certainly no exception to this rule, as he had already completed nearly twenty chamber music pieces before naming the *Piano Trio in C Minor* and two other trios as his *Opus 1*. Beethoven worked on and performed these trios over a period of four years before submitting them for publication, revealing a good business sense as well as cautious timing. By the time the printed music was available for sale, there was a ready market among the many amateur musicians in Vienna, who knew of the existence of these trios on account of Beethoven's own performances of them.

Although less well known than Mendelssohn's first piano trio, the *Trio in C Minor* is every bit its equal in musical interest. In addition to the overriding vocal character of the main themes, there are a number of other Mendelssohn trademarks in this work. The delicacy and élan of the *Scherzo* are reminiscent of the overture to *A Midsummer Night's Dream*, while the solemn chorale which interrupts the final movement revives a technique which Mendelssohn had used to such great effect in the last movement of his *Reformation Symphony*. The chorale enters with reserve, and gradually combines with the first theme of the *Finale* to ascend to a grand climax.