

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

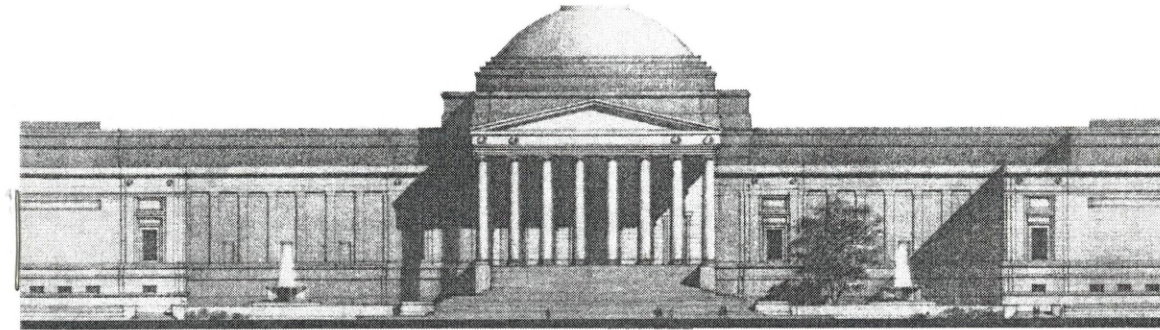
The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

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

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

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

National Gallery of Art  
2,543rd Concert

**The Beaux Arts Trio**  
Menahem Pressler, *piano*  
Daniel Hope, *violin*  
Antonio Meneses, *cello*

October 9, 2005  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Bohuslav Martinů (1890–1959)

*Trio no. 1 (Cinq pièces brèves)* (1930)

Allegro moderato

Adagio

Allegro

Allegro moderato

Allegro con brio

Ludwig van Beethoven (1770–1827)

*Trio in E-flat Major, op. 70, no. 2* (1808)

Adagio cantabile

Scherzo: Allegro assai

Finale: Allegro

## INTERMISSION

Franz Schubert (1797–1828)

*Trio in E-flat Major, op. 100* (1828)

Allegro

Andante con moto

Scherzo: Allegro moderato

Allegro moderato

## The Musicians

### THE BEAUX ARTS TRIO

Now in its fifty-first season, this world-renowned piano trio has set the standard for performance of its type ever since its public debut on July 13, 1955, at the Berkshire Music Festival, known today as the Tanglewood Music Center. From the United States to Russia, from Japan to Germany, from Israel to Brazil, the trio has earned the highest praise and ovations in all of the world's major music centers. Chosen as the *Musical America* Ensemble of the Year in 1997, the group has maintained its freshness while preserving its distinctive musical heritage. The Beaux Arts Trio, which was founded by Menahem Pressler, Daniel Guilet, and Bernard Greenhouse, has played a major and ongoing role in the programs of important cultural and educational centers throughout North America, with annual concert series in such grand settings as the Celebrity Series of Boston, the Library of Congress, and the Metropolitan Museum of Art in New York. It has also made annual appearances in Denver, Detroit, Kansas City, Louisville, New York, Philadelphia, Portland, Saint Paul, San Francisco, Toronto, and Vancouver. The trio's engagements at major North American music festivals include Caramoor, Mostly Mozart, Orford, Ottawa, Ravinia, and Tanglewood, and it is invited every year to return to the prestigious international festivals in Edinburgh, Helsinki, Hong Kong, Israel, Lucerne, Vienna, and Warsaw.

Several contemporary composers have written pieces for the trio. Among recent premiere performances are Ned Rorem's *Spring Music*, commissioned in 1991 by Carnegie Hall as part of its centennial celebration, and George Rochberg's *Summer, 1990*, commissioned by the Philadelphia Chamber Music Society.

The Beaux Arts Trio's extensive discography on Philips Records encompasses the entire piano trio literature. The recordings have brought several coveted awards, including the Gramophone Record of the Year, three Grands Prix du Disque, the Prix Mondial du Disque, and the Stereo Review Record

of the Year Award. The trio's recording of music by Spanish composers was nominated for a Grammy in 1998. In September 2004 the trio released its first recording with its current membership on Warner Classics, and Universal Classics released a two-CD anniversary compilation from the Philips discography. A Steinway Piano ensemble, the Beaux Arts Trio appears at the National Gallery by arrangement with the Sheldon Division of Columbia Artists Management, LLC, of New York City.

#### MENAHM PRESSLER

The founding member and pianist of the Beaux Arts Trio has established himself among the world's most distinguished and honored musicians, with a career that spans nearly five decades. Outstanding as both a chamber musician and a solo performer, Menahem Pressler has also gained an international reputation as a gifted teacher. His career was launched when he won the first prize at the Debussy International Piano Competition in San Francisco. This was followed by his successful American debut with the Philadelphia Orchestra under the baton of Eugene Ormandy. Pressler made his debut as a chamber musician at the 1955 Berkshire Music Festival, where he appeared as pianist with the newly formed Beaux Arts Trio. This ensemble quickly established Pressler's standing as a premiere chamber musician. His many chamber music collaborations include multiple performances with the Cleveland, Emerson, Guarneri, and Juilliard Quartets as well as the Israel Quartet and the Pasquier String Trio. This year Pressler celebrates his fiftieth year of association with Indiana University's School of Music, where he holds the rank of distinguished professor of music.

Born in Magdeburg, Germany, Menahem Pressler received most of his musical training in Israel. He holds honorary doctorate degrees from the Universities of Kansas and Nebraska. In 1994 he was honored with Chamber Music America's Distinguished Service Award. In 1998 he received the prestigious Gramophone Lifetime Achievement Award, and

in 2000 he was elected to the Academy of Arts and Letters. In addition to more than fifty recordings with the Beaux Arts Trio, Menahem Pressler has compiled more than thirty solo recordings, ranging in repertoire from Bach to Ben-Haim. On December 16, 2003, Pressler celebrated his 80th birthday (and Beethoven's 233rd) with a gala recital at the Library of Congress.

#### DANIEL HOPE

Violinist Daniel Hope was voted "best young British classical performer of the year" in 2004 for his recording of the Britten and Berg violin concertos on Warner Classics. This was a milestone in a career that has repeatedly caught the attention of the European public. By age ten Hope had already appeared on British television, playing chamber music with double bassist Gary Karr. Hope was subsequently invited by Yehudi Menuhin to perform Bartók duos for German television. The two musicians played more than sixty concerts together, including Lord Menuhin's final concert on March 7, 1999, at the Tonhalle in Düsseldorf.

Daniel Hope is a veteran of the world's great concert stages and has appeared at major events such as the BBC and Manchester Proms and the festivals of Carinthian Summer, Colmar, Gstaad, Harrogate, Klangbogen Vienna, Lucerne, Mecklenburg-Vorpommern, San Sebastian, Schleswig-Holstein, Schloss Elmau, Spannungen, and Vail. A recent review in the *American Record Guide* states, "With his winning combination of old-world lyricism, beautiful tone, and a sure sense of style, he is a star in the making." In addition to his collaboration with the Beaux Arts Trio, Hope has appeared in chamber music concerts with Yuri Bashmet, Philippe Entremont, Lynn Harrell, Alexei Lubimov, Paul Meyer, Christoph Poppen, Lars Vogt, and Tabea Zimmermann. He founded and has traveled worldwide with the London International Quartet, winner of the 1999 Allianz Prize.

## ANTONIO MENESES

Antonio Meneses was born in Recife, Brazil, to a musical family—his father was first horn player at the Opera of Rio de Janeiro—and began to study the cello at age ten. During a tour in South America cellist Antonio Janigro heard the young musician and asked Meneses to join his classes in Düsseldorf and in Stuttgart. In 1977 Meneses won First Prize at the International Competition in Munich and in 1982 was awarded first prize and the gold medal at the Tchaikovsky Competition in Moscow.

Antonio Meneses performs regularly with the world's leading orchestras and is a frequent guest at many international music festivals, including the Berlin Festwochen, Festival Pablo Casals in Puerto Rico, Festival de Colmar (founded by Vladimir Spivakov in France), La Grange de Mesley (founded by Sviatoslav Richter in France), the festivals of Lucerne and Salzburg, the Prague Spring Festival, and the Vienna Festwochen. In addition to his work with the Beaux Arts Trio, Meneses regularly tours Europe and Japan in chamber music concerts with the Amati, Carmina, and Vermeer Quartets. He performs each season with the Casals Hall Quartet in Japan. He has recorded with Anne Sophie Mutter as well as with the Basel Symphony Orchestra, the Berlin Philharmonic Orchestra under the baton of Herbert von Karajan, and the Munich Chamber Orchestra.

### Program Notes

Although Bohuslav Martinů spent most of his creative life away from his native Czechoslovakia, he shares with Leoš Janáček (1854–1928) the honor of being remembered as one of the two most substantial Czech composers of the twentieth century. His first work in the piano trio literature, *Cinq pièces brèves*, is solidly polyphonic and makes consistent use of repeated motifs. The principal of opposition between contrasting elements informs the opening of the second piece (*Adagio*), as the homophonic piano part opposes the more polyphonic writing for the strings. As the movement

progresses, however, the piano and string textures are brought together and the contrast disappears. The third piece (*Allegro*) is a dialogue between conjunct and disjunct patterns in rapid motion, while the fourth (*Allegro moderato*) juxtaposes eighth-note groupings and triplets. In the finale (*Allegro con brio*) the piano once again provides a homophonic foil to the counterpoint in the strings.

The period between 1806 and 1808 was one of intense creative activity for Beethoven, after several years in which he had produced relatively few notable compositions. His *Heiligenstadt Testament* (1808) gives evidence that he had managed to come to terms with two deeply troubling aspects of his life: his deafness and his by-then-abandoned hope to marry his pupil Josephine von Brunswick. All three piano trios of opus 70 are basically serene works, infused with the character that only a German word truly captures: *Gemütlichkeit*. Some of the fiery temperament for which Beethoven was famous does show itself in the *Trio in E-flat Major*, op. 70, no. 2, however. The graceful second movement (*Scherzo: Allegro assai*) is rudely interrupted by a blustering second theme with off-beat accents, and the last movement (*Finale: Allegro*) catches the listener by surprise as it begins with a series of aggressive runs.

Franz Schubert turned to the piano trio medium late in his short life, but the two trios he produced are both masterworks. One of the first musicians to write about the *Trio in E-flat Major*, op. 100, after Schubert's death was Robert Schumann (1810–1856), who described it as “active, masculine, and dramatic...possessed of a deep indignation and passionate longing.” In the second movement (*Andante con moto*) Schumann heard “a sigh, rising to spiritual anguish.” In this movement Schubert presents an original melody in the style of a folk song, supported by a marchlike rhythm. In the third movement (*Scherzo: Allegro moderato*) he makes use of a canon in the style of Haydn, with a contrasting waltz as the trio. The last movement (*Allegro moderato*) takes on the sonata-rondo form and reiterates the theme from the second movement, giving unity to the composition as a whole. The indignation and longing of the previous slower movements give way to jubilation as the work closes with a spirited coda.