

have heard during a stay in Hungary. The fourth movement (*Finale: Allegro*), in sonata form, is the epitome of happiness. Rapid scale passages succeed one another, “careening off almost without check” (Hans Christoph Worbs).

The *Piano Trio No. 1 in B-flat Major, Op. 99*, recognized early as a masterwork by Robert Schumann, remains one of Schubert’s most enduring chamber compositions. The first movement (*Allegro moderato*) is sunny and spirited, expressing the state of self-confidence, albeit ephemeral, that Schubert experienced during the last two years of his life. After the initial announcement of the opening theme, several key changes occur before the entrance of the second theme, with a number of other key changes to come before the end of the movement. Each key change can be seen to bring about an elevated degree of happiness. The German-American musicologist Alfred Einstein (1880–1952), not to be confused with his cousin, Albert Einstein, declared that he heard in the first movement of the trio Schubert’s song, *Des Sängers Habe, D. 832*. In it the poet cries out, “Take from me all my worldly wealth and shatter all my happiness, yet leave me my zither and still I shall be happy and rich.” After a two-bar piano introduction, the second movement (*Andante un poco mosso*) is ushered in by a lyrical theme played on the cello, followed a few bars later by the violin over a counter theme by the cello. Schumann likened this movement to “a happy dream, a throbbing flow of exquisitely human emotion.” The third movement (*Scherzo: allegro*) relates to but does not overtly imitate a contra dance indigenous to Austria, Schubert’s homeland. The fourth movement (*Rondo: Allegro vivace*) paraphrases another song of Schubert, according to Einstein. The song is entitled *Skolie* (1815). Its words urge the listener to enjoy the short life of a flower before its sweet fragrance vanishes. The coda (*Presto*) presages the style of Rossini and evokes a joyful conclusion.

Program notes by Elmer Booze

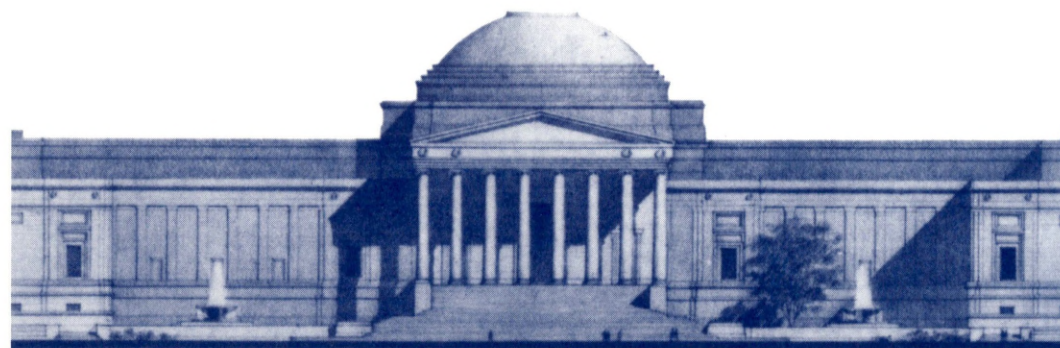
The use of cameras or recording equipment during the performance is not allowed.

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

The Fifty-eighth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2349th Concert

PERLMAN/NIKKANEN/BAILEY PIANO TRIO

KURT NIKKANEN, *violin* ZUILL BAILEY, *cello*

NAVAH PERLMAN, *piano*

Sunday Evening, 21 May 2000
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Ludwig van Beethoven
(1770–1827) Trio in E-flat Major
Op. 70, No. 2
(1808)

Poco sostenuto; allegro ma non troppo
Allegretto
Allegretto ma non troppo
Finale: Allegro

INTERMISSION

Franz Schubert
(1797–1828) Trio in B-flat Major
Op. 99, D. 898 (1828?)

Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

*Selections from concerts at the Gallery
can be heard on the second Sunday of each month
at 9:00 p.m. on WGMS-FM, 103.5.*

The three scintillating American soloists who make up the Perlman/Nikkanen/Bailey Piano Trio formed their ensemble at a chamber music festival in 1997. Their chemistry was instantly apparent, and they enjoyed an extremely successful debut season in 1998–1999. That season included concerts at the Metropolitan Museum of Art, the Kennedy Center, and the Ravinia Festival in Chicago.

Pianist **Navah Perlman** began her piano studies at age six with Ronit Amir Lowenthal and continued at the Juilliard School of Music with Herbert Stessin. While at Juilliard, she studied chamber music with Robert Mann, Felix Galimir, and Dorothy DeLay. She received a degree with honors in art history from Brown University and has performed to critical acclaim in major concert venues throughout North America. She appears at the National Gallery by arrangement with IMG Artists of New York City.

Violinist **Kurt Nikkanen**, also a graduate of the Juilliard School of Music, made his Carnegie Hall debut at the age of twelve, performing Saint-Saëns' *Introduction and Rondo Capriccioso* with the New York Youth Symphony. Two years later he was invited by Zubin Mehta to perform Paganini's *Violin Concerto No. 1* with the New York Philharmonic. In May 1995 he appeared as soloist with the Moscow Chamber Orchestra in San Francisco as part of the fiftieth anniversary of the formation of the United Nations. He appears by arrangement with Harrison/Parrott, Ltd., of London.

Cellist **Zuill Bailey**, a graduate of both the Peabody Conservatory of Music and the Juilliard School of Music, was a top prizewinner in a number of musical competitions. They include the National Federation of Music Clubs Young Artists Competition, the National Society of Arts and Letters Cello Competition, and the Peabody Conservatory's Peggy and Yale Gordon Concerto Competition. He appears by arrangement with Colbert Artists Management, Inc., of New York City.

Among those present at the first performance in 1808 of Beethoven's *Piano Trio in E-flat Major* was the former court kapellmeister to Frederick the Great, Friedrich Reichardt. Speaking of the third movement (*Allegretto ma non troppo*), he said: "There was a heavenly *cantabile* movement, in three-four time and in A-flat major, such as I have never heard from him, and the loveliest, most graceful thing I have ever heard. My spirit seems to soar and glow whenever I think of it." The opening movement (*Poco sostenuto; allegro ma non troppo*) begins with a slow canonic introduction that is heard again when the recapitulation appears. The second movement (*Allegretto*) presents two themes with variations that echo Croatian folk melodies Beethoven may