

Prize in Composition, which came to her in 1983 for her *Symphony No. 1*. She was also the first woman to receive a doctorate in composition from the Juilliard School of Music, where she studied with Roger Sessions and Elliott Carter. In the same year that she wrote *Trio* (1987), Ms. Zwilich was commissioned to write *Two Images for Two Pianos and Orchestra* for the inauguration of the National Museum of Women in the Arts. She credits her early work as a free-lance violinist in New York with helping her to develop an approach to composing.

In 1886 Johannes Brahms spent a great deal of time in Thun, Switzerland, where he composed not only the *Trio, Opus 101*, but also his *F Major Cello Sonata* and his *A Major Violin Sonata*. All three works are notable for their conciseness. The outer movements of the trio are very powerful, despite the shortness in length of the first one. The middle movements are gentle by contrast, the third being a lovely experiment in alternating duple and triple meters. In his music Brahms succeeded in reconciling classicism and romanticism, two seemingly irreconcilable musical styles. His use of traditional forms and avoidance of extramusical association indicate his kinship with music that was written a century before his time. At the same time his soaring melodies, fluid rhythms, and rich harmonies show that he was spiritually and musically in tune with his own era. Brahms' contribution lay not so much in pushing forward into new realms as in exploring and expanding upon the rich musical heritage of the past.

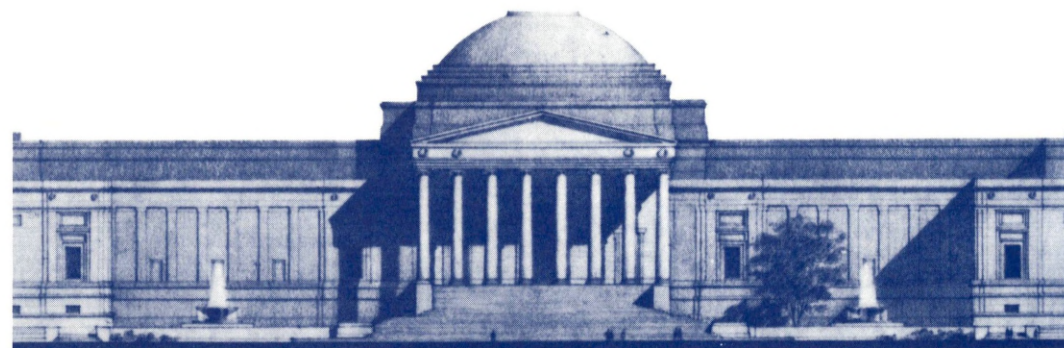
*The next and final concert in the National Gallery's  
1991-1992 concert season will be a performance on June 28  
by pianist Charles Rosen of the last three Beethoven  
Sonatas, Opp. 109, 110, and 111.*

*Concerts at the National Gallery will resume on October 4, 1992,  
with a performance by the National Gallery Orchestra,  
George Manos, Conductor*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



**1991-1992 Season**

Celebrating Fifty Years of Free Concerts  
in the Nation's Capital

George Manos  
Director of Music

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Sunday Evenings at Seven O'clock  
West Building, West Garden Court

2054th Concert

June 21, 1992

THE PHILADELPHIA TRIO

ELIZABETH KELLER, *piano*

BARBARA SONIES, *violin*

DEBORAH REEDER, *violoncello*

PROGRAM

Ludwig van Beethoven . . . . . Trio in E-flat Major, Opus 1, No. 1  
(1770-1827) (1794)

Allegro  
Adagio cantabile  
Scherzo: Allegro assai  
Finale: Presto

Ellen Taaffe Zwilich . . . . . Trio (1987)  
(b. 1939)

Allegro con brio  
Lento, freely  
Presto

INTERMISSION  
(Twelve minutes)

Johannes Brahms . . . . . Trio in C Minor, Opus 101  
(1833-1897) (1886)

Allegro energico  
Presto non assai  
Andante grazioso  
Allegro molto

*Concerts at the National Gallery are broadcast live on Radio Station  
WGMS, 103.5 FM. The use of photographic or recording equipment  
during the performance is not allowed.*

The Philadelphia Trio was formed in 1971 and has presented concerts and workshops throughout the eastern and midwestern United States and Europe. The ensemble has recorded for Centaur Records and made frequent appearances on radio and television, including performances for the BBC in London and broadcasts on Spanish National Radio and Television. Named after the city in which the three musicians live and work, the trio has initiated several chamber music series in the greater Philadelphia area.

Violinist BARBARA SONIES graduated with honors from the Eastman School of Music, where her teacher was Millard Taylor. Her graduate study was with Ivan Galamian at Juilliard, followed by studies abroad at the Accademia Musicale Chigiana in Siena, Italy, where her teacher was Franco Gulli. An active chamber musician, she appears with the Penn Contemporary Players, the Twentieth Century Consort, and the Mozart Society of Philadelphia, as well as being concertmistress of the Opera Company of Philadelphia and a member of the faculty of Temple University.

Pianist ELIZABETH KELLER was a scholarship student of Dorothy Maevers at the Peabody Institute and of Isabelle Vergerova and Mieczyslaw Horszowski at the Curtis Institute. Her solo engagements have included performances with the National and the Baltimore Symphony Orchestras. Much in demand as a teacher, Ms. Keller is head of the piano department at the Baldwin School in Bryn Mawr, Pennsylvania.

Cellist DEBORAH REEDER is a native of the Philadelphia area. She was a scholarship student of Lorne Munroe at the Philadelphia Academy of Music and later studied with Luigi Silva in New York. She is the cellist of the Amado Quartet, and principal cellist of both the Opera Company and the Mozart Society of Philadelphia. Ms. Reeder is on the faculty of the Philadelphia college of the Performing Arts.

It was with the three trios of his *Opus 1* that Beethoven made his first impression as a composer in Vienna. He dedicated the set to Prince Carl Lichnowsky, who supported the composer, giving him both accommodations and use of a servant, as well as presenting him with four excellent string instruments for quartet playing. Prince Carl was the host on the occasion when the trios were first performed during a *soirée* at his palace. Among the illustrious guests was the music master of Prince Paul Anton Esterhazy, one Joseph Haydn. *Kapellmeister* Haydn reportedly approved of the first two trios, but not the third.

Ellen Taaffe Zwilich has composed for a wide variety of instrumentations, including both symphonic and chamber works, and has received many major commissions and awards. She was the first woman to receive the Pulitzer