

NATIONAL GALLERY OF ART CONCERTS

November and December 1989

November

12 National Gallery Orchestra  
George Manos, *Conductor*  
*Works by* Debussy, Creston, Chabrier and Prokofiev

19 Canadian Piano Trio  
*Works by* Mozart, Brahms and Smetana

26 Agi Rado, *piano*  
*Works by* Beethoven, Chopin and Kodaly

December

3 Donald Collup, *baritone*  
Kenneth Merrill, *piano*, with Chamber Ensemble  
*Works by* Gabriel Fauré

10 National Gallery Orchestra  
George Manos, *Conductor*  
*Works by* Mahler and Brahms

17 The Maryland Camerata  
Samuel Gordon, *Director*  
*Christmas Concert with audience caroling*

24 No concert; Gallery closed

31 No concert; Gallery closed

*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**

*1947th Concert*



THE CANADIAN PIANO TRIO

JAIME WEISENBLUM, *violin*

NINA TOBIAS, *cello*

GLORIA SAARINEN, *piano*

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Sunday Evening, November 19, 1989  
at Seven O'clock  
West Building, West Garden Court

PROGRAM

Wolfgang Amadeus Mozart . . . . . Trio in E Major, K. 542  
(1756-1791) (1788)

Allegro  
Andante grazioso  
Allegro

Johannes Brahms . . . . . Trio in C Major, Opus 87  
(1833-1897) (1880)

Allegro  
Andante con moto  
Scherzo  
Presto  
Finale: Allegro giocoso

INTERMISSION

(*Twelve minutes*)

Bedrich Smetana . . . . . Trio in G Minor, Opus 15  
(1824-1884) (1855)

Moderato assai  
Allegro ma non agitato  
Alternativo I: Andante  
Alternativo II: Maestoso  
Finale: Presto

*This concert is presented in cooperation with the Embassy of Canada.*

*These concerts are broadcast live on Radio Station  
WGMS, 570 AM and 103.5 FM.*

The CANADIAN PIANO TRIO was formed in 1983, and played its Carnegie Hall debut performance that same year. The trio has many tours of the United States and Canada to its credit, and toured Europe in 1986 with performances in Vienna, Paris, Lucerne and the Hague. They recorded radio broadcasts while in Europe, as well as in Canada and the United States. The recording made by the Canadian Piano Trio for Fanfare records was selected as Columbia's Recording of the Month in the fall of 1987.

Violinist JAIME WEISENBLUM is a graduate of the Juilliard School of Music, where he studied with Ivan Galamian. He has served as concertmaster of the Festival Strings Lucerne, the Spoleto Festival Orchestra and the Canadian Opera Orchestra. In addition to chamber music tours with Music for Marlboro and the Brooklyn College Trio, Mr. Weisenblum has concertized as soloist throughout North America, South America and Europe.

Cellist NINA TOBIAS was a student of Janos Starker and Frank Miller at Indiana University. She has performed as associate principal cellist of the San Antonio Symphony and associate principal of the Canadian Opera Orchestra, as well as being a founding member of the National Art Centre Orchestra in Ottawa.

Pianist GLORIA SAARINEN is well-known to Canadian audiences as a soloist, chamber musician and media personality. She has performed more than 1,500 concerts in 30 countries, including recitals and chamber concerts with the Prague String Quartet and the Orford String Quartet. Ms. Saarinen is the Artistic Director of the Chamber Music Society of Calgary and the Founder and Artistic Director of the triennial Chinook Piano Festival and Competition. She directs and performs in her own television series on CFAC, Calgary, entitled "Musical Portraits".

Written at the height of his musical powers, Mozart's *Trio in E Major*, K. 542, was completed just before his three great final symphonies. He selected this work as an audition piece when he applied for the position of Kappelmeister at the prestigious court of Dresden in 1789, an indication that he thought highly of it. The manuscript of the work includes sixty measures of a restless agitated finale, which are crossed out, obviously rejected by the composer in favor of the relaxed, simple rondo which became the finale movement. Glittering contrast is not lacking in this finale, however; as the movement progresses the piano and violin indulge in a friendly competition of virtuoso passages.

Brahms was likewise at the peak of his creative power when he wrote the *Trio in C Major*, having already composed numerous chamber works. The music explores a wide emotional range, from surging passions and stern pronouncements to gentle whispers and tenderly sentimental passages. The instrumental writing is skillfully idiomatic, with the two string instruments often playing in octaves to match the tonal weight of the piano. Brahms provides each movement with an abundance of thematic material, which he expands, varies and transforms with great mastery.

Smetana's *Trio in G Minor* was written while the composer was grieving the loss of his daughter, Bedriska, his namesake and favorite, who had just died of scarlet fever. The intensity of his feelings is especially palpable in the first movement, an elegy, and it continues to permeate the work, which remains in g minor from beginning to end. The main theme of the final movement is the same as that of the *G Minor Piano Sonata*, which Smetana had composed in 1846. After this and a second theme have been introduced and developed, the second theme reappears as a funeral march, accompanied in the manner of a muffled drum by triplets drawn from the first theme.