

NATIONAL GALLERY OF ART CONCERTS

June 1990

- 17 Daria Telizyn, *piano*
Works by Barber, Tchaikovsky and Liszt
- 24 Theodora Hanslowe, *mezzo-soprano*, Mark Markham, *piano*
Works by Poulenc, Schoenberg, Purcell and Obradors

CONCERTS IN CELEBRATION OF THE 50TH ANNIVERSARY
OF THE NATIONAL GALLERY OF ART

October

- 7, 14 National Gallery Orchestra, George Manos, *Conductor*
- 21 Martina Arroyo, *soprano*
- 28 Shura Cherkassky, *piano*

November

- 4 National Gallery Orchestra, George Manos, *Conductor*
- 11 Emmanuel Vardi, *viola*
- 18 Daniel Heifetz, *violin*
- 25 Anton Kuerti, *piano*

December

- 2 National Gallery Orchestra, George Manos, *Conductor*
- 9 National Gallery Vocal Arts Ensemble
George Manos, *Artistic Director*
- 16 Oscar Shumsky, *violin*
- 23 The Maryland Camerata (*Christmas Concert*)
Samuel Gordon, *Conductor*
- 30 National Gallery Orchestra (*New Year Concert*)
George Manos, *Conductor*

January 1991

- 6 Ann Schein, *piano*
- 13 Zvi Zeitlin, *violin*
- 20 Michael Ponti, *piano*
- 27 Alessandra Marc, *soprano*

Concerts in celebration of the 50th Anniversary continue
through December 1991

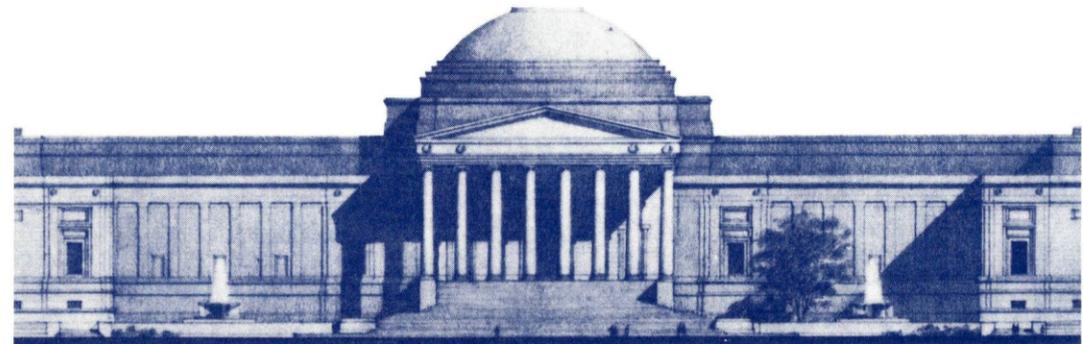
*For a brochure listing the entire season's concerts write to the National Gallery of
Art Music Office, Washington, D.C. 20565.*

*Concerts at the Gallery are open to the public, free of charge, and are broadcast
live on Radio Station WGMS, 103.5 FM. The use of cameras or recording devices
during the performance is not allowed.*

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1974th Concert



THE ARIEL TRIO

ELLIOTT GOLUB, *violin*
BARBARA HAFFNER, *cello*
ALLAN DAMERON, *piano*

Sunday Evening, June 10, 1990
at Seven O'clock
West Building, West Garden Court

PROGRAM

Ludwig van Beethoven Trio in G Major, Opus 121a
 (1770-1827) (Ten Variations on "Ich bin der Schneider Kakadu")
 (1823)
 Introduzione: Adagio assai tema; Allegretto
 Variationi
 Allegretto

Frank Martin Trio on Irish Popular Songs
 (1890-1974) (1925)
 Allegro moderato
 Adagio
 Gigue

INTERMISSION
 (Twelve minutes)

Antonin Dvorak Trio in F Minor, Opus 65
 (1841-1904) (1883)
 Allegro ma non troppo
 Allegretto grazioso
 Poco adagio
 Finale: Allegro con brio

Since the ARIEL TRIO made its debut in November of 1975, the group has become a prominent and unique part of Chicago's musical life, and has carried that city's reputation for musical excellence to many other parts of the country. ELLIOTT GOLUB, founder of the trio, has toured Europe, South America and the United States as concertmaster and soloist with numerous orchestras and chamber groups, including the Robert Shaw Chorale and the Lexington String Quartet. He has recorded on both the Nonesuch and CRI labels and currently performs as concertmaster of the highly regarded Music of the Baroque Ensemble in Chicago.

BARBARA HAFFNER, a native of Los Angeles and a student of Helen Humphrey and Gabor Rejto, graduated with distinction from the Eastman School of Music, where her teacher was Ronald Leonard. A First Prize winner of the Dealey International Competition, she has appeared with the Aeolian Chamber Players of New York, the Smithsonian's Twentieth Century Consort, and the Penn Contemporary Players at the University of Pennsylvania. Since moving to Chicago, she has been principal cellist with Music of the Baroque, the Orchestra of Illinois, and the Contemporary Chamber Players at the University of Chicago. Ms. Haffner has recorded for the CRI, Musical Heritage, and Columbia Record labels.

ALLAN DAMERON, pianist, made his professional debut at the age of twelve with the North Carolina Symphony in Beethoven's *First Piano Concerto*. He has appeared as soloist with the Eastern Music Festival Orchestra, the Omaha Symphony, the Chamber Orchestra of Oklahoma City, the Grant Park (Chicago) Symphony and the Berkley Ballet Theatre. A conductor as well as a pianist, Mr. Dameron was principal conductor of the Chicago City Ballet and has guest conducted the Chicago Lyric Opera and the Pacific Ballet in Seattle. He teaches chamber music and accompanying at Northern Illinois University and has numerous radio broadcasts to his credit, as well as recordings for Crystal Records.

The *Trio, Opus 121a* fits into Beethoven's roster of compositions as a kind of respite between the rigors of the *Missa Solemnis*, which he completed just before the trio, and the *Ninth Symphony*, which he began just after it. This trio was not the first instance of Beethoven creating magnificent and deeply moving music from a trivial theme. Another prime example is the "Diabelli" *Variations* for piano, composed three years earlier. Beethoven delays presenting the theme itself until after a lengthy *Adagio* introduction, full of pathos and minor harmonies, thus setting the stage for the rest of the work.

Frank Martin began to compose as a boy of eight in his native Geneva. During his entire musical training he had only one teacher, Joseph Lauber, who taught him piano, harmony, and composition. His parents insisted that he study mathematics and physics, but he left home at the age of nineteen in order to be free to devote all of his time to music. After gaining experience in the musical circles of Zurich, Rome and Paris for eight years, he returned to Geneva to teach rhythmic theory at that city's renowned Dalcroze Institute. Later he moved to a position as teacher of composition at the *Hochschule für Musik* in Cologne. The *Trio on Irish popular Songs* comes at the beginning of a period in which the composer experimented widely with rhythms drawn from ancient Indian, Bulgarian, and other folk cultures.

Dvorak's *F Minor Trio* is the first of a group of works which have been acknowledged as the fruit of the peak period of his creative life. Written in 1883, the trio shows a strong influence of the chamber music of Brahms, both in the shape of the themes and in the writing for the piano. Influenced also by the death of his mother in that same year, Dvorak produced a work of exquisite power and gravity, at once moving and thoughtful.