

CONCERTS AT THE NATIONAL GALLERY OF ART

October and November 1992

Dates and Performers

Programs (Subject to change)

OCTOBER

4 National Gallery Orchestra
George Manos, *Conductor*

Sibelius: *Symphony No. 5*
Handel: *Water Music*
Fauré: *Suite bergamasque*

11 John Browning, *pianist*

Mozart: *Sonata in F Major*
Barber: *Sonata, Opus 26*
Chopin: *Nocturne, Opus 27, No. 2*

18 The Leonardo Trio
Cameron Grant, *piano*
Erica Kieseewetter, *violin*
Jonathan Spitz, *cello*

Beethoven: *Piano Trio, Opus 70*
J. Kalvert Nelson: (Washington premiere
of a newly commissioned trio)
Ravel: *Piano Trio*

25 The Madroszkiewicz-Wagner-Artzt
Duo
Joanna Madroszkiewicz, *violin*
Manfred Wagner-Artzt, *piano*

Mendelssohn: *Sonata in F Minor*
Beethoven: *Sonata in A Major*
Bloch: *Baal Shem*

NOVEMBER

1 National Gallery Orchestra
George Manos, *Conductor and
pianist*; Honoring the exhibition
*Ellsworth Kelly: The Years in
France, 1948-1954*

Copland: *Appalachian Spring*
(Original version)
Milhaud: *La création du monde*
Poulenc: *Aubade*

8 Janice Fiore, *soprano*
Martha Schrempel, *pianist*

Barber: *Knoxville: Summer of 1915*
Songs by Scarlatti, Richard Strauss,
and Stravinsky

15 Jeffrey Siegel, *pianist*

Haydn: *Sonata in C Minor, Hoboken No. 20*
Schumann: *Carnaval, Opus 9*
Prokofiev: *Sonata in B-flat Major, Op. 84*

22 National Gallery Orchestra
George Manos, *Conductor*
Jeffrey Chappell, *pianist*
Rosa Lamoreaux, *soprano*
Honoring the exhibition *The Greek
Miracle: Classical Sculpture from
the Dawn of Democracy, the Fifth
Century B.C.*

Satie: *Gymnopédies*
Ravel: *Five Greek Songs*
Sotireos Vlahopoulos: *Dream Wanderer*
for piano and orchestra (World
Premiere Performance)
Glazounov: *Overture on Greek Themes*
Skalkottas: *Greek Dances*

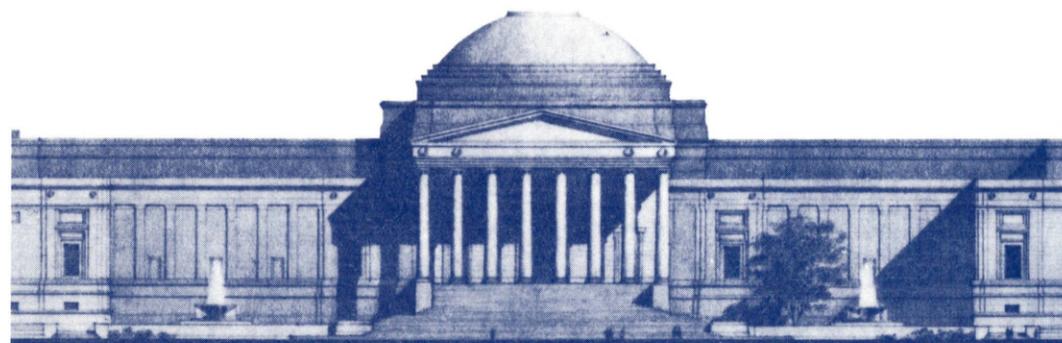
29 Jeffrey Multer, *violin*
Constance Moore, *piano*

Mozart: *Sonata, K. 296*
Prokofiev: *Sonata No. 1*
Schubert: *Rondo brillant*

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2058th Concert

THE LEONARDO TRIO

CAMERON GRANT, *piano*
ERICA KIESEWETTER, *violin*
JONATHAN SPITZ, *cello*

Sunday Evening, October 18, 1992
at Seven O'clock
West Building, West Garden Court

PROGRAM

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

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

Jalalu-Kalvert Nelson Timeloss
(b. 1951) (1989)

Washington Premiere Performance

INTERMISSION
(*Twelve minutes*)

Maurice Ravel Piano Trio
(1875-1937) (1914)

Modéré
Pantoum: Assez vif
Passacaille: Très large
Finale: Animé

Having established its reputation with American chamber music audiences, the LEONARDO TRIO recently returned from its first European tour. On the strength of critical acclaim of its concerts — performances of works by Brahms and Beethoven in Germany and a concert of premiere performances in Amsterdam — the trio has been invited to return for more European engagements. The ensemble has met with much success in the United States as well, including a sold-out debut concert at New York's 92nd Street "Y" and a special guest appearance in Alexander Schneider's New School Concert Series. Since 1987, the Leonardo Trio has been in residence at Pennsylvania's "Music at Gretna" Festival. Recognition has also come to the trio by way of its achievements as finalist in the Walter Naumburg

Chamber Music Competition and as prizewinner in the Concert Artists Guild Auditions. It was among the first ensembles to receive a Reader's Digest/Meet the Composer Grant. The Leonardo Trio has recorded trios by Smetana, Martinu, and Shostakovich on the XLNT Label.

The period from 1806 to 1808 was one of intense creative activity for Beethoven, following upon several years which had seen relatively few notable compositions. Two deeply troubling aspects of his life were resolving themselves by this time, thus enabling him to return to music in a peaceful frame of mind. He had come to terms with his deafness, as witnessed by the "Heiligenstadt Testament," and he had also realized that there was really no point in holding false hope for marriage to one of his pupils, the widow Josephine von Brunsvik. (She had dropped him as a teacher by the autumn of 1807, and instructed him never to call on her again.) It is not surprising to find that the piano trios written in 1808 are basically serene works, infused with the character for which there is only a German word — *Gemütlichkeit*. Some of Beethoven's temperament does show itself in the *E-flat Major Trio*, however. The graceful *Allegretto* which takes the place of a slow movement is almost rudely interrupted by a blustery second theme with loud offbeat accents, and the final movement catches the listener by surprise by beginning with an attack of violent runs.

Jalalu-Kalvert Nelson was born in Oklahoma City and studied at Indiana University with John Eaton and Iannis Xenakis, as well as at the Berkshire Music Center with Gunther Schuller. In 1974 he was awarded the first John W. Work, III Composer Fellowship, and he has received commissions from the Oklahoma Symphony, the Brooklyn Philharmonic Orchestra, the Orchestra of Our Time, the Kronos Quartet, and the American Dance Festival. The piano trio Nelson has written for the Leonardo Trio, *Timeloss*, is in five sections, with each of the inner sections intended as a solo for one of the three instruments. The work embodies for the composer a protest against the loss of time in our world and in our lives, and is dedicated to the memory of three of his friends who died in the same year. The work was commissioned by the Reader's Digest—Meet the Composer Commissioning Program.

It took Ravel two years to complete the *A Major Piano Trio*, and he testified to friends during this period that it was an arduous process. Whenever one of them would ask how the trio was coming, he would reply, "My *Trio* is finished. I only need the themes for it." The music is intense and expressive, but totally objective, reflecting none of the anguish that the composer was feeling as his nation was drawn into war in 1914. The first movement uses a Basque dance rhythm which juxtaposes triple and duple meters. The second movement was inspired by a Malayan verse form, *pantun*, which might be called the nineteenth century precursor of rap music, since it consists of declamatory song accompanied by the guitar. Ravel imitates the texture of *pantun* as the music becomes quiet after the initial chords of the movement, and the piano plays a solemn chord progression behind the lively patter of the string instruments.