CONCERTS AT THE NATIONAL GALLERY OF ART

January and February 1994

January
30 Peter Takács, pianist
   Debussy: Preludes, Book II
   Chopin: Polonaise, Opus 61
   Gershwin: Gershwin Songbook

February
6 National Gallery Orchestra
   George Manos, Conductor
   Catherine Robbin, mezzo-soprano,
   Guest Artist
   Honoring the exhibition
   Egon Schiele
13 Gilead Mishory, pianist
   Janacek: In the Mist
   Gilboa: Ce qu'a vu le vent d'Est
   Beethoven: "Moonlight" Sonata
20 Phyllis Bryn-Julson, soprano
   Donald Sutherland, pianist
   Ives: Four French Songs
   Schuller: Six Early Songs
   Hoiby: Three Ages of Woman
27 Dmitri Ratser, pianist
   Chopin: Polonaise in A-flat Major, Op. 26, No. 1
   Liszt: Dante Sonata
   Rachmaninoff: Preludes and Etudes

Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. 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 WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art

THE MANNES TRIO

DIANE WALSH, pianist
HIROKO YAJIMA, violin
MELISSA MEELL, cello

Sunday Evening, January 23, 1994
at Seven O’clock
West Building, East Garden Court
Admission free
**PROGRAM**

**Ludwig van Beethoven**
Trio in G Major, Opus 1, No. 2
(1770-1827) (1794-95)

- Adagio; allegro vivace
- Largo con espressione
- Scherzo: Allegro
- Finale: Presto

**John Anthony Lennon**
(b. 1950)

Sirens
(1992)

**Washington Premiere Performance**

**INTERMISSION**

**Maurice Ravel**
(1875-1937)

Trio
(1914)

- Modéré
- Pantoum
- Passacaille
- Final

The label “Opus 1” is a somewhat misleading one for the trios Beethoven wrote in 1794 and 1795, since he had written a goodly number of works before then, when he lived in Bonn. But the trios were the first works that he wrote and decided to publish after moving to Vienna, which was for him the beginning of his career as a professional musician. By comparison with the late works of Haydn or with his own later trios, these first trios by Beethoven are a bit ponderous. Even the scherzo, which is supposed to be a musical joke, is handled with an almost naive seriousness. But Beethoven’s genius for bold and effective harmonic changes was already well developed, as is amply demonstrated by the closing bars of the Adagio.

John Anthony Lennon was born in Greensboro, North Carolina, and grew up in Mill Valley, California. A graduate of the University of San Francisco and the University of Michigan, he began his studies as an English major, but gravitated to music, eventually receiving the doctor of musical arts degree. Lennon has received an impressive array of awards for his compositions, including a Guggenheim Fellowship, the *Prix de Rom*, a grant for study in Germany from the *Deutscher Akademischer Austauschdienst*, and the Charles Ives Prize from the American Institute of Arts and Letters.

Ravel began his *Trio* in the summer of 1913, while vacationing in St. Jean de Luz, a small village in the Pyrenees Mountains near his home city of Ciboure. Just before completing it, he wrote to one of his friends: “I have never worked so hard, with such insane heroic rage.” Considering the high emotional pitch of that statement, the music might be perceived as detached and unimpassioned, but it was typical of Ravel that he did not consciously link his music with external events or his emotions of the moment. The first movement demands considerable virtuosity from the performers, each of whom must exploit her instrument to the limit to achieve the tone color and effects that Ravel calls for. The second movement is characterized by motives which contrast with one another rhythmically as well as melodically, while at the same time imitating the texture of the *pantun*, a Malayan verse form that was traditionally recited to the accompaniment of strumming guitars. The *Passacaille* follows closely the pattern established by the baroque model for pieces in this form, a musical device which became quite fashionable among composers in the next two generations after Ravel. The *Final*, a veritable *tour de force*, includes a theme that is the inversion of the theme of the opening movement. Here Ravel outdoes even himself as he indulges in sonic effects that surpass those that amazed the listener in the first movement.

- notes by Anne Geourjon