

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 Mahler: *Rückert Songs,*  
George Manos, *Conductor* *Blumine, and Totenfeier*  
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* Ives: *Four French Songs*  
Donald Sutherland, *pianist* 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**



*2108th Concert*

THE MANNES TRIO

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

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

PROGRAM

Ludwig van Beethoven (1770-1827)	Trio in G Major, Opus 1, No. 2 (1794-95)
	Adagio; allegro vivace Largo con espressione Scherzo: Allegro Finale: Presto

John Anthony Lennon (b. 1950)	Sirens (1992)
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*Washington Premiere Performance*

INTERMISSION

Maurice Ravel (1875-1937)	Trio (1914)
	Modéré Pantoum
	Passacaille Final

The MANNES TRIO, hailed as one of the preeminent chamber music ensembles performing today, made its official New York debut in 1985 in the "Chamber Music at the 92nd Street Y" series. A year after winning the Walter W. Naumburg International Chamber Music Award in 1986, the trio captivated critics and audience alike at its Lincoln Center debut, which was followed by equally successful concerts at Alice Tully Hall, the Library of Congress, and the Gardner Museum in Boston. Each of the members of the trio is a faculty member at the Mannes College of Music in New York City and has a long association with the Marlboro Festival and the Music from Marlboro tours. The Mannes Trio appears at the National Gallery by arrangement with Musicians Corporate Management, Inc., of Millbrook, NY.

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