In the first movement of his *Trio in A Minor* Ravel calls for tone colors and effects that test the virtuosity of all three performers. The second movement invokes the texture of the *pantun*, a Malayan verse form that was traditionally recited to the accompaniment of strumming guitars. The *Passacaille* follows closely the baroque model for pieces in that form, while the *Final* includes 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 his listeners in the first movement.

Anton Arensky, who was a colleague of Tchaikovsky and a teacher of Rachmaninoff and Scriabin, dedicated his first piano trio to the memory of Karl Davidoff, who had been first cellist of the St. Petersburg Opera and director of the city's conservatory of music. The dedication accounts for the inclusion and importance of the *Elegia* movement, in which the muted strings produce a darkly veiled tone. The trio of the *Scherzo* movement is a lilting waltz with a Slavonic flavor.

CONCERTS AT THE NATIONAL GALLERY OF ART

*Under the direction of George Manos*

**APRIL**

7 National Gallery Chamber Players - Wind Ensemble
György Ligeti: *Six Bagatelles*
Stuart Balcomb: *Ellis Island*
Lalo Schifrin: *La nouvelle Orleans*
Ludwig Thuille: *Sextet, Opus 6*

14 National Gallery Chamber Players - String quartet and clarinet
Mozart: *Quintet, K. 581*
Brahms: *Quintet, Opus 113*

Concerts from the National Gallery are broadcast in their entirety at 7:30 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.
A new constellation appeared on the musical horizon when three gifted musicians from three different continents collaborated for the first time at the Grand Teton Music Festival in 1991. Drawn together by their mutual love of chamber music, the STARR-KIM-BOECKHELER PIANO TRIO have become the resident ensemble at Philadelphia's University of the Arts, where all three members teach. The trio was featured at the 1992 and 1993 St. Cyprien Festivals in Roussillon, France and has toured California under the auspices of The Music Guild. The ensemble has recorded for the SAGEM and Fanfare-Mastersound labels and appears at the National Gallery by arrangement with Del Rosenfield Associates, Inc., of Riverdale, New York.

SUSAN STARR has performed with the Philadelphia Orchestra on more than fifty occasions and has appeared with many other distinguished orchestras and conductors. Since her triumph in the Tchaikovsky Competition in Moscow, she has made three tours of the former Soviet Union, ten tours of the Far East, and a dozen tours of Latin America, not to mention a steady stream of appearances in Europe. A recording artist on the RCA and Orion labels, Ms. Starr studied with Rudolf Serkin at the Curtis Institute in Philadelphia.

CHIN KIM has won top prizes in the Montreal, Queen Elisabeth, Indianapolis, and Paganini International Violin Competitions and has performed with the Philadelphia, St Louis, Montreal, and Atlanta Symphonies, as well as with the St. Petersburg (Russia) Philharmonic, with which he has recorded the Prokofiev Second Violin Concerto. A recipient of Korea's highest award for a musician, the Nan-Pa Prize, Mr. Kim studied at the Curtis Institute and the Juilliard School of Music.

ULRICH BOECKHELER came to the United States from Europe to work with Leonard Rose at the Juilliard School. Since that time he has been much in demand on both sides of the Atlantic, touring with Helmuth Rilling's Bach Collegium of Stuttgart, serving as principal cellist of the Royal Philharmonic Orchestra of Flanders, and performing at the Marlboro Festival. He has won prizes at the Tchaikovsky Competition, the Whitaker Competition in St. Louis, and the Gaspar Cassado Competition in Florence, Italy. In addition to their cooperation with Chin Kim, Mr. Boeckheler and his wife, Susan Starr, appear as a duo.

Mozart’s Piano Trio in B-flat Major, K. 502 has the feel of a piano concerto at many points, beginning with the similarity of the main theme of the first movement to that of the Allegro of his Piano Concerto, K. 450, which he wrote four years earlier in the same key. The Larghetto of the Trio has all of the gravity of the slow movement of a piano concerto, while the Allegretto has the rondo form, which Mozart so frequently used in the final movements of his concertos.