CONCERTS AT THE NATIONAL GALLERY OF ART
Under the direction of George Manos

OCTOBER 1996
27 Aaron Rosand, violinist
    Hugh J. Sung, pianist
    Bruch: Scottish Fantasy
    Bach: Chaconne
    Handel: Sonata in G Minor

NOVEMBER 1996
3 National Gallery Orchestra
    George Manos, Conductor
    Honoring the exhibition: Adolph Menzel (1815-1905): Between Romanticism and Impressionism
    Mendelssohn: Hebrides Overture
    Schumann: Overture, Scherzo, and Finale
    Brahms: Serenade No. 1 in D Major

10 National Gallery Vocal Arts Ensemble
    George Manos, Artistic Director
    Quartets, trios, and duos by Brahms, Schubert, Stephen Foster, and others

17 Igor Kipnis and Karen Kushner, duo pianists
    Schubert: Polonaises
    Brahms: Hungarian Dances
    Ravel: Mother Goose Suite

24 National Gallery Orchestra
    George Manos, Conductor
    Works of Franz Schubert
    Overture: The Devil as Hydraulicus
    Symphonies No. 8 and No. 5

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 Fifty-fifth Season of
THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art

2204th Concert

TRIO MEXICO
MANUEL SUAREZ, violin
CARLOS ALBERTO PECERO, piano
IGNACIO MARISCAL, cello

Honoring the Exhibition: Olmec Art of Ancient Mexico

Sunday Evening, October 20, 1996
Seven O' clock
West Building, West Garden Court

Admission Free
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<th>PROGRAM</th>
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<td>(1770-1827)</td>
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<tr>
<td>- Adagio</td>
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<tr>
<td>- Ten Variations on &quot;Ich bin der Schneider Kakadu&quot;</td>
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<td>- Rondo</td>
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<td>Armando Lavalle</td>
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<tr>
<td>(1921-1994)</td>
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<td>- Bambuco</td>
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<td>- Habanera</td>
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<td>- Adagio</td>
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<td>- Son de Veracruz</td>
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<tr>
<td>Bohuslav Martinů</td>
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<tr>
<td>(1890-1959)</td>
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<tr>
<td>- Poco allegro - Trio</td>
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<tr>
<td>- Allegro con brio - Trio</td>
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<td>- Andantino - Trio</td>
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<td>- Allegro</td>
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<td>INTERMISSION</td>
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<tr>
<td>Ernest Bloch</td>
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<td>(1880-1959)</td>
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<td>- Andante</td>
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<td>- Andante quieto</td>
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<td>- Tempestoso</td>
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<tr>
<td>Dmitri Shostakovich</td>
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<td>(1906-1975)</td>
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<td>- Andante</td>
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Founded in 1975, TRIO MEXICO have performed more than twelve hundred concerts worldwide and have been hailed as the best chamber musicians in Mexican history. The trio have toured Europe, Central and South America, Canada, Russia, Korea, Japan, China, and the United States. Many of the world's major music festivals have featured Trio Mexico, including those of Berlin, Helsinki, Belgrade, Budapest, Dubrovnik, Warsaw, and Amsterdam. Recipients in 1989 of the Interamerican Music Council Award, Trio Mexico have also been honored by numerous composers who have written works for them. Each of the three members of the ensemble is also held in high esteem as a recitalist and soloist.

In Beethoven's *Trio, Opus 121a*, the composer chooses a melody that is insignificant in and of itself and transforms it through variations into a work of exceptional caliber. The opening *Adagio* is a fantasy on the first phrases of the theme "Ich bin der Schneider Kakadu", which appeared in a frivolous opera which was popular in Beethoven's day. In contrast to the theme itself, the *Adagio* is brooding and dramatic. After the ten variations, a final *Rondo* provides an extended development for the work.

Armando Lavalle was born in Ocotlan, Jalisco, Mexico, where he studied music with members of his family. He continued his studies in Guadalajara, and eventually obtained a post as violist in Mexico's National Symphony Orchestra. His compositions present a number of different musical languages, but always maintain a nationalistic flavor. A long-time friend of Mr. Suarez, Lavalle wrote two works especially for Trio Mexico.

Swiss-born composer Ernest Bloch became a United States citizen in 1924, the same year in which he wrote his *Three Nocturnes* for piano trio. Most of his works, like the nocturnes, follow neo-classical or neo-romantic models and are in an international style. Nevertheless, Bloch was known in his lifetime and has been remembered since primarily as a Jewish composer, due to the popularity of his *Schelomo* for cello and orchestra and his *Suite héroïque* for violin, viola, and orchestra.

Shostakovich's chamber music is best known to the world in the form of his fifteen string quartets, which were written over a period of thirty-six years. These show the development from his earliest to latest style. He wrote only two piano trios, the first of which he chose not to publish. The second trio (featured in this program) was written in the dark days when the outcome of World War II was by no means yet certain. It is full of foreboding and deep melancholy. Yet Shostakovich finds the inner strength to finish the work with an *Allegretto* which is not only up-beat, but has a quality of confidence and nobility as well.