

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*

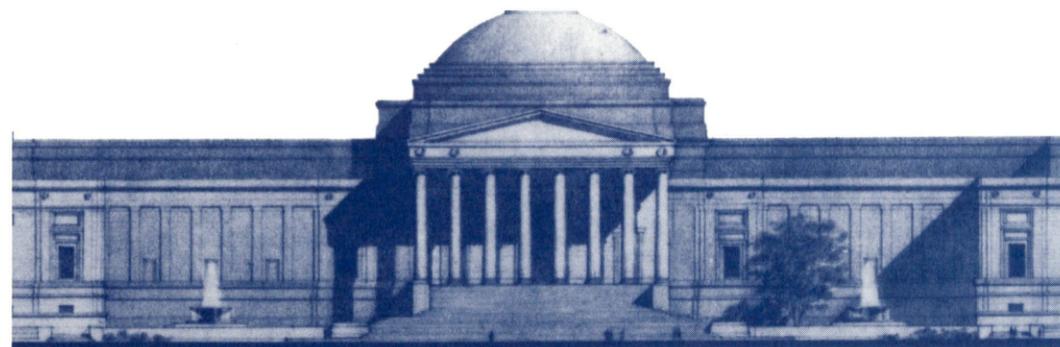
*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.*

*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*

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

*Admission Free*

PROGRAM

Ludwig van Beethoven (1770-1827)	Kakadu Variations, Opus 121a (1815)
	Adagio Ten Variations on "Ich bin der Schneider Kakadu" Rondo
Armando Lavalle (1921-1994)	Four Salon Pieces from Xalapa (1985)
	Bambuco Habanera Adagio Son de Veracruz
Bohuslav Martinů (1890-1959)	Bergerettes (1940)
	Poco allegro - Trio Allegro con brio - Trio Andantino - Trio Allegro Moderato-Trio

INTERMISSION

Ernest Bloch (1880-1959)	Three Nocturnes (1924)
	Andante Andante quieto Tempestoso
Dmitri Shostakovich (1906-1975)	Trio No. 2, Opus 67 (1944)
	Andante Allegro non troppo Largo Allegretto

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 hébraïque* 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.