times quite subtle. The quiet melody that passes from instrument to instrument in the introduction to the first movement is repeated at a higher emotional pitch when it is used again in the main body of the movement. The second movement has two main ideas, the second of which brings with it the trio's first taste of Beethovenian bluster. The third movement, a gentle and rustic scherzo, has just a hint of melancholy toward the end, in the form of sighing motives. The final movement presents the most explosive moments of the work, heralded by the opening runs in the piano.

Concerts at The National Gallery of Art
Under the Direction of George Manos

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21 Columbia Collegiate Chorale Christmas Concert

The Fifty-sixth Season of
THE WILLIAM NELSON CROMWELL and E. LAMMOT BELIN CONCERTS

National Gallery of Art

The use of cameras or recording equipment during the performance is not allowed.

For the convenience of concertgoers, the Garden Cafe remains open until 6:30 pm.

Admission Free
PROGRAM

Mauricio Kagel  
Trio in Three Movements  

First Movement
Second Movement
Third Movement

Washington Premiere Performance

INTERMISSION

Ludwig van Beethoven  
Trio in E-flat Major  
Opus 70, No. 2 (1808)

Poco sostenuto; allegro ma non troppo
Allegretto
Allegretto, ma non troppo
Finale: Allegro

The three musicians who comprise the Peabody Trio come from diverse musical backgrounds. Violinist Violaine Melançon is from Quebec. After receiving first prize in violin at that city’s Conservatoire de Musique, she continued her studies with Ivan Galamian at the Curtis Institute of Music and with Isadore Tinkleman at the San Francisco Conservatory. While at Curtis, she was a member of the Nisaika Quartet, which won the Eighth International String Quartet Competition in Evian, France. Ms. Melançon is also the recipient of many awards for solo performance, including the 1984 Prix d’Europe. She has appeared as soloist with orchestras in Belgium, Canada, and the United States.

Cellist Thomas Kraines, a graduate of the Curtis Institute of Music and the Juilliard School, enjoys an active and eclectic chamber music career. He has performed in small ensembles with members of the Cleveland, Juilliard, Mendelssohn, and Penderecki Quartets, as well as with jazz musicians Lionel Hampton and Paul Jeffrey. He has appeared on stage and made recordings with various rock and folk ensembles. His interest in new music has led to participation in premieres of works by Osvaldo Golijov, Sheilin Tuli, Dan Coleman, Vivian Fung, and Jon Magnussen, among others.

Gilbert Kalish, who has generously agreed to substitute for pianist Seth Knopp in the Trio’s current tour, has won international acclaim for his interpretations of chamber and solo literature from the eighteenth century to the present. His performances, recordings, and profound influence as a music educator have established him as a major figure in the American music scene. Mr. Kalish is a frequent guest artist with such distinguished chamber ensembles as the Juilliard Quartet and the New York Wind Quintet. His thirty-year partnership with the great mezzo-soprano Jan de Gaetani was one of the most remarkable collaborations in contemporary music. In April of 1995 his distinguished service to the music of our time received specific recognition in the form of the Paul Fromm Award. A native New Yorker, Gilbert Kalish is professor of piano at the State University of New York at Stony Brook.

Born in Buenos Aires in 1931, Mauricio Kagel studied music, literature, and philosophy at the University of Buenos Aires. Currently he lives in Cologne and often conducts and lectures on his own music in that city, as well as in other venues. Adapted from stage music, Kagel’s Trio in Three Movements makes an obvious connection to the theater; however, the music is not programmatic. The trio is primarily a series of brief character sketches with extremely simple textures and broad ranges of mood.

Each of the movements of Beethoven’s E-flat Major Piano Trio contains a change of mood which is sometimes abrupt and at other