

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

**November 1997**

- |                 |  |                   |   |
|-----------------|--|-------------------|---|
| 23              | Kemal Gekić, <i>pianist</i>                                  | Liszt:            | <i>6 Consolations</i><br><i>Transcendental</i><br><i>Etudes</i> |
| 30              | National Gallery Orchestra<br>George Manos, <i>conductor</i> | Puccini:          | <i>Preludio</i><br><i>sinfonico</i>                             |
|                 |  | Bizet:            | <i>"Carmen" Suite</i>   |
|                 |  | Persichetti:      | <i>Serenade No. 5</i>   |
|                 |  | Weber:            | <i>Symphony No. 1</i>   |
| <b>December</b> |  |                   |   |
| 7               | Todd Crow, <i>pianist</i>                                    | Schubert:         | <i>Sonata, D. 960</i>   |
|                 |  | Bartók:           | <i>Dance Suite</i>  |
|                 |  | Haydn:            | <i>Sonata in C Major</i>  |
| 14              | Dunsmuir Piano Quartet                                       | Brahms:           | <i>Piano Quartet in G</i><br><i>Minor</i>                       |
|                 |  | Schubert:         | <i>Adagio &amp; Rondo in F</i>                                  |
|                 |  | Helps:            | <i>Quartet (1997)</i>   |
| 21              | Columbia Collegiate Chorale                                  | Christmas Concert |   |

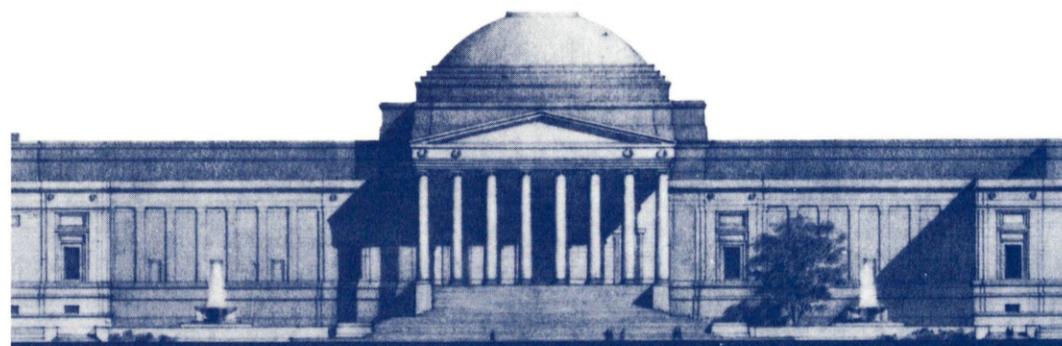
*The use of cameras or recording equipment during the performance is not allowed.*

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

*The Fifty-sixth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

National Gallery of Art



*2246th Concert*

**THE PEABODY TRIO**

**VIOLAINE MELANÇON, violin**  
**THOMAS KRAINES, violoncello**  
**GILBERT KALISH, piano**

Sunday Evening, November 16, 1997  
at Seven O'Clock  
West Building, West Garden Court

*Admission Free*

## PROGRAM

Mauricio Kagel  
(b 1931)

Trio in Three Movements  
(1984–1985)

First Movement  
Second Movement  
Third Movement

*Washington Première Performance*

## INTERMISSION

Ludwig van Beethoven  
(1770–1827)

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

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

THE PEABODY TRIO was formed in 1986 in San Francisco. In the fall of 1987 the trio began a full-time residency at the Peabody Institute of Music in Baltimore, an arrangement which continues to the present. In the summers of 1987 and 1989 it was one of two resident ensembles at the Tanglewood Music Center, and in 1988 it was selected to participate in the new Institute for Young Artists at The Ravinia Festival. Winner of the 1989 Naumburg Chamber Music Award, the Trio gave its New York debut in 1990 at Alice Tully Hall and has since performed in many of the most important concert halls in North America. The ensemble is very active in commissioning and performing new music for piano trio, and has worked with Shulamit Ran, Bright Sheng, Charles Wuorinen, and Leon Kirchner, among other composers. As part of the faculty of the Peabody Institute, the trio regularly performs new works by student composers. The Peabody Trio is represented by Mariedi Anders Artists Management, Inc., of San Francisco, California.

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