

introduced, along with various fragmented reminiscences of the two preceding pieces.... Racing chordal figures and maniacal repetitions form the climax of the movement, a striking cluster intoned by the strings and intruded upon by the piano. A number of accented notes and a descending flurry of staccato figures drop down into the lowest range of the piano. Only the last note in the piano points to a somewhat higher register and prepares a pathway for the soft, cautiously ascending pizzicato notes in the cello. The tones represent a virtual denial of a closing effect....”

The *Trio No. 1 in D Minor, Opus 63* is universally accepted as one of Schumann's greatest chamber music compositions. His unique approach to writing is immediately apparent: a personal compositional style, lush harmonic sense, and the expansive effusion of melodies. The prominence given to the piano, Schumann's chosen instrument, gives the trio the character of a diminutive concerto with a most demanding piano part.

-Program notes by The Leonard Trio,  
adapted and edited by Elmer Booze

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

**January 1999**

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|----|--|---|
| 3  | Brett Pologato, <i>baritone</i><br>Iain Burnside, <i>pianist</i> | Schumann: <i>Five Songs, Op. 40</i><br>Kilpinen: <i>Songs of Death</i><br>Selected songs by<br>Beethoven, Finzi,<br>Ives, and Copland |
| 10 | National Gallery Orchestra<br>George Manos, <i>conductor</i>     | Gala Viennese New Year Concert  |

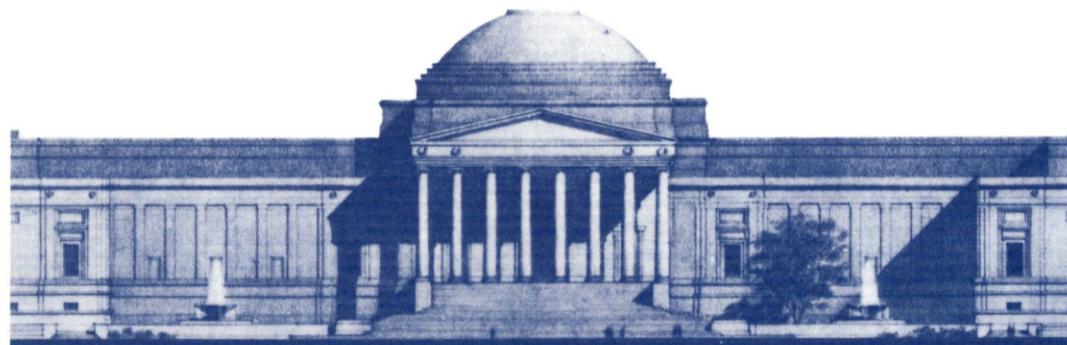
*The use of cameras or recording equipment  
during the performance is not allowed.*

*For the convenience of concertgoers  
the Garden Café remains open until 6:30 p.m.*

*The Fifty-seventh Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

National Gallery of Art



*2291st Concert*

THE LEONARDO TRIO

CAMERON GRANT, *piano*

ERICA KIESEWETTER, *violin* JONATHAN SPITZ, *cello*

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Sunday Evening, December 27, 1998  
Seven O'clock  
West Building, West Garden Court

*Admission free*

