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

3 Brett Polegato, baritone
Iain Burnside, pianist
Schumann: Five Songs, Op. 40
Kilpinen: Songs of Death
Selected songs by Beethoven, Finzi, Ives, and Copland

10 National Gallery Orchestra
George Manos, conductor
Gala Viennese New Year Concert

THE LEONARDO TRIO
CAMERON GRANT, piano
ERICA KIESEWETTER, violin JONATHAN SPITZ, cello

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

National Gallery of Art

2291st Concert

Sunday Evening, December 27, 1998
Seven O'Clock
West Building, West Garden Court
Admission free
PROGRAM

Ludwig van Beethoven  
(1770–1827)  
Trio in G Major, Opus 1, No.2  
(1794–1795)  

- Adagio; allegro vivace  
- Largo con espressione  
- Scherzo: Allegro  
- Finale: Presto

Wolfgang Rihm  
(b. 1952)  
Fremde Szene III  

Robert Schumann  
(1810–1856)  
Trio No. 1 in D Minor, Opus 63  
(1847)  

- Mit Energie und Leidenschaft  
- Lebhaft, doch nicht zu rasch  
- Langsam, mit inniger Empfindung  
- Mit Feuer

INTERMISSION

The Leonardo Trio, finalist in the 1989 Walter W Naumburg Chamber Music Competition and prize winner in the Concert Artists Guild Competition, enters its second decade of active concertizing. Its recitals often contain masterpieces of the standard repertoire, complemented by contemporary or infrequently performed works that deserve wider recognition. To expand the existing repertoire, new compositions have been commissioned from such composers as Jalalu-Kalvert Nelson, Andrew Imbrie, Barbara Kolb, James Cohn (recorded for XLNT), Morris Rosenzweig (recorded on CRI) and James Primosch (recorded on New World Records). The Leonardo Trio's album of works by Smetana, Shostakovich, and Martinu is available on the XLNT label.

Pianist Cameron Grant has performed both nationally and internationally. As a soloist, he has toured Japan with the Philharmonia Virtuosi, appeared in the Middle East with the Renaissance Chamber Orchestra, and made his New York concerto debut playing the Ravel G Major Concerto in Town Hall. As a member of the Grant-Winn duo-piano team, Grant and his partner James Winn earned top honors at the 1980 Munich International Competition. Grant is presently on the staff of the New York City Ballet as solo and orchestral pianist.

Violinist Erica Kiesewetter studied at the Juilliard School of Music with Ivan Galamian, Earl Carlyss, and Margaret Pardoe, and privately with Charles Castleman and Emmanuel Vardi. She is currently concertmaster of several orchestras, including the Solisti New York Chamber Orchestra, the Opera Orchestra of New York, and the Stamford (Connecticut) Symphony. She is also a principal player of the American Symphony Orchestra and appears regularly with the Orpheus Chamber Orchestra on their tours and in recordings.

Cellist Jonathan Spitz, a graduate of the Curtis Institute, studied with David Soyer, Felix Galimir, Karen Tuttle, Robert Gardner, and Raquel Adonaylo. Spitz has performed extensively in New York, as well as throughout North and South America and Europe, as soloist, chamber musician, and orchestral leader. He performs and records with the Orpheus Chamber Orchestra.

Written toward the end of the eighteenth century, during which the piano trio came into being, Beethoven's Trio in G Major, Opus 1, No. 2 breaks away from the established format of the baroque trio sonata (sonata a tre), from which it is descended. There are four movements, the first of which begins with an extended slow introduction that hints at the main theme to follow in the Allegro vivace. The second movement introduces the key of E major and is one of Beethoven's first truly personal and subjective statements. The fourth movement has the joyous and infectious spirit of a horserace, bringing the work to an exciting close.

Composer Wolfgang Rihm was born in Karlsruhe, Germany, on March 13, 1952. He studied composition with Eugen Werner Velte in Karlsruhe, and later with Karlheinz Stockhausen, Wolfgang Fortner, and Klaus Huber. He has been awarded the Kranichstein Music Prize of Darmstadt, the Reinhold Schneider Prize of Freiburg, the Rome Prize, the Beethoven Prize of Bonn, and the Rolf Liebermann Prize, among others.

Concerning Fremde Szene III (Strange Scene No. 3), the composer provides the following information: "In the third and last work of the Fremde Szene series, excessive intensification and outburst do not appear until the concluding section of a formal development that features many 'cross-cut' sections and textural interruptions.... New figurations, among them a marchlike minor key allusion, are..."