

he gives chamber music master classes and, with his colleague Claus-Christian Schuster, teaches a seminar course for chamber music majors at the Vienna Conservatory.

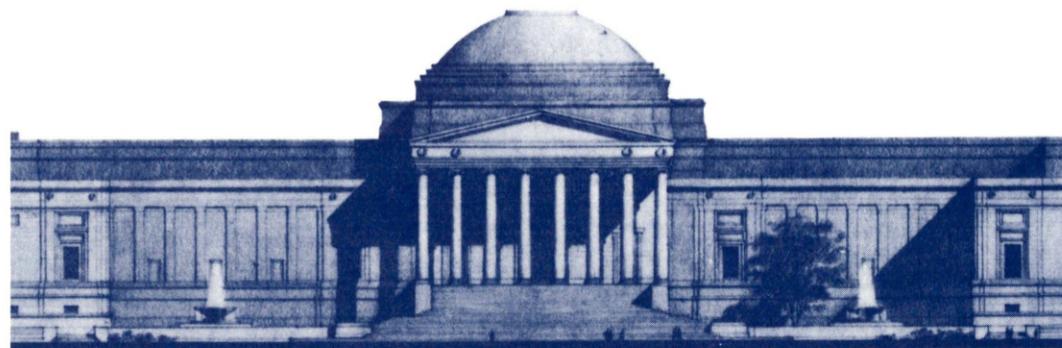
A work of immense drive and potency, Dvořák's *Trio in F Minor, Opus 65* carries with it awesome challenges, both musical and technical. The trio projects a highly dramatic and intense musical discourse that commences immediately and is aptly described by Otakar Sourek (from a review by J. Lyons, Editor, *American Record Review*) as "an atmosphere of bustling activity and preparation for battle with a strong admixture of pathos." The second movement, *Allegretto grazioso*, has a fantasized inner section that is stabilized briefly with rhythmic solidarity before and after its appearance. The third movement, *Poco adagio*, contains one of Dvořák's most extraordinary melodies, which caresses and beguiles in the key of A-flat major, while at the same time giving the feeling of a coexistent dimension of bitter unrest. The finale, *Allegro con brio*, exudes a feeling of *déjà vu*, as it mimics the tension and drama projected in the opening movement. Here, however, the presentation is more clearly defined, as the trio races toward a reconciliation that closes the work triumphantly.

Brahms was fifty-three when he wrote his *Trio No. 3 in C minor, Op. 101* at Hofstetten, a small town in Switzerland near the city of Thun. It is the last of only three works he composed in this genre. At its first airing, in the home of Brahms' close personal friend, the Swiss poet Joseph V. Widmann, Brahms and two of his other friends were the performers. They were violinist Friedrich Hegar and his brother Julius, a cellist. The formal premiere was given on February 26, 1887, in Cologne, with Brahms and members of the Heckmann Quartet. The trio was received with most favorable responses, but none so eloquently stated as that from the respected musical *cognoscente*, Elizabeth Herzogenberg, who was also one of Brahms' friends. She wrote these words to him, after receiving the score for evaluation: "Few things, I imagine, ever have been so perfectly proportioned as this trio, which is so passionate and so controlled, so powerful and so lovable, so terse and eloquent.... Could anyone imagine anything so lovely [as] the gentle *Andante*, with its tender dialogue between piano and strings? The first movement is glorious, with its exquisite second subject, and the working out [is] as fine as it is short. One can find no fault with it until the end, and then only because it is over and one would like more. But the pearl among them all is, of course, the second muted movement, which is truly irresistible."

The Fifty-seventh Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2299th Concert

ALTENBERG TRIO

CLAUS-CHRISTIAN SCHUSTER, *piano*

AMIRAM GANZ, *violin* MARTIN HORNSTEIN, *cello*

Sunday Evening, February 21, 1999
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Antonin Dvořák
(1841–1904)

Piano Trio in F Minor, Opus 65
(1883)

Allegro ma non troppo
Allegro grazioso
Poco allegro
Finale: Allegro con brio

INTERMISSION

Johannes Brahms
(1833–1897)

Piano Trio No. 3 in C Minor
Opus 101 (1886)

Allegro energico
Presto non assai
Andante grazioso
Allegro molto

Named after the Austrian poet Peter Altenberg, the **Altenberg Trio** was established in January 1994. Since then the trio has performed in almost every country in the western world, including Austria, Canada, Croatia, the Czech Republic, France, Germany, Italy, the Netherlands, Switzerland, and the United States. The repertoire of the Altenberg Trio reaches from the mid-eighteenth century to the present day, with a special focus on Viennese music from the period between 1862 and 1938. Currently, the trio holds the position of trio-in-residence of Vienna's *Musikverein*, where it presents its own annual concert series.

Pianist **Claus-Christian Schuster** was born in Vienna in 1952. He studied in Vienna, Moscow, and Bloomington, Indiana, with Hans Graf, Dieter Weber, and Vera Gornostayeva. He also studied with Wilhelm Kempff in Positano, Italy. Since winning prizes in several international piano and chamber music competitions, Schuster has been making solo and chamber music appearances with a variety of chamber groups, including the Vienna Schubert Trio, which he founded. Together with Martin Hornstein, he conducts a permanent seminar course for chamber music majors at the Vienna Conservatory.

Born in Montevideo, Uruguay, in 1952, violinist **Amiram Ganz** studied with Israel Chorberg, Ilya Fidlou (a pupil of Leopold Auer), and Jorge Risi. At age eleven, he won the Jeunesses Musicales Contest, which allowed him to study in the United States with Richard Burgin. Later Ganz went to the International Chamber Music Academy of Rome, where his teacher was Alberto Lysy. Between 1974 and 1979, he was a student of Viktor Pikazen at the Tchaikovsky Conservatory in Moscow. After a professorship at the Strasbourg Conservatory, Ganz in 1987 founded the Shostakovich Trio, which has given more than 300 recitals since its inception.

Born in Vienna in 1954, cellist **Martin Hornstein** counts as his most influential teachers Valentin Erben at the Vienna Musikhochschule and Harvey Shapiro at the Juilliard School of Music. Hornstein began concertizing while still a student and from 1985 until 1993 was the cellist of the Vienna Schubert Trio, which performed more than 400 recitals worldwide. Currently,