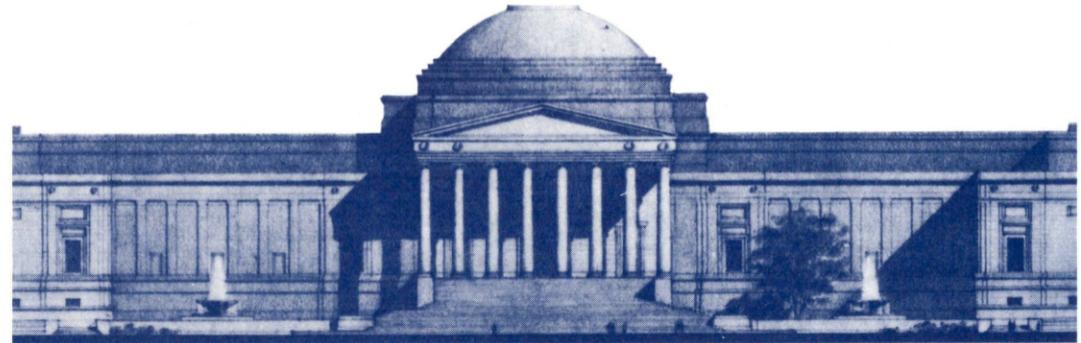


The Fifty-seventh Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



sion of love and passion, sampled first in the key of E-flat major. After a series of chromatically inspired segments in which mood swings provide elements of contrast, the E-flat major theme is heard again, but this time in C major and with less fanfare. Further segmented thematic elaborations lead to a dashing coda that brings the movement to a dramatic close.

Maurice Ravel was thirty-nine years old when he wrote what is now considered his supreme chamber music masterpiece, the *Trio for Piano, Violin, and Cello in A Minor*. The opening movement (*Modéré*) exploits an unusual rendition of common time (4/4). Ravel doubles the time signature to 8/8 and divides the measure into 3+3+2, which results in a pleasurable oscillation. The second movement (*Pantoum: Assez vif*) invokes the texture of the *pantun*, a Malayan verse form that is traditionally accompanied by strumming guitars. The third movement (*Passacaille: Très large*) contains one of Ravel's most inspired themes, as beautiful as it is fascinating. The piano dominates the last movement (*Finale: Animé*), carrying a message, according to music critic Edward Cole, "[that] the interpreter entrusted with this part must always play frankly, in the spirit of a solo performer [who brings] this pure and luminous work to a close. Strong without heaviness, expressive without affectation, [this] trio is truly one of the most beautiful productions of French art."

Schubert wrote only two piano trios during his short life, both in 1827, the year before his death. *Trio No. 2 in E-flat Major, Opus 100*, as described by Robert Schumann, "is active, masculine, and dramatic." Its opening movement, in which Schumann found "a deep indignation and passionate longing," has four themes, or three themes and a bridge passage, depending on the listener's point of view. The second movement, again quoting Schumann, "is a sigh, rising to spiritual anguish." It is a sublime Schubertian strain, supported by a marchlike rhythm, which has been spuriously identified as a Swedish folk song. The third movement, the *Scherzo*, makes use of a canon in the style of Haydn that is unusual for Schubert's mature period, contrasted by a trio in waltz time. The finale, cast in sonata-rondo form, reiterates the theme from the second movement, giving an early example of the nineteenth-century practice of cyclical form as a means of providing unity in a composition. The spirited coda brings the work to a jubilant close.

- Program notes by Elmer Booze

2302d Concert

TRIO PARNASSUS

CHIA CHOU, *pianist*

WOLFGANG SCHRÖDER, *violinist*

MICHAEL GROSS, *cellist*

Sunday Evening, March 14, 1999
Seven O'clock
West Building, West Garden Court

Admission free

