

Now almost one hundred years old, Dohnányi's *Serenade in C Major, Op. 10* continues to maintain its high popularity among the devotees and practitioners of chamber music. At the time of its publication (1904), Dohnányi was twenty-six years old, a first-rate pianist, and enamored with the creative style and compositional technique of Brahms, who was his hero. The music of Dohnányi is marked by imaginative tints and concentrated utterances that are the hallmark of the romantic movement. Firmly entrenched in the classical mode, however, Dohnányi emulated the traditional harmonies and fundamental forms he found in Brahms' music. Molded into five movements, the *Serenade* borrows an eighteenth-century form that originated with Mozart. Three diverse inner movements are preceded and followed by marches, making a total of five movements. Besides honoring the eighteenth century in his use of form, Dohnányi revived the string trio, a genre that had lost its appeal with most composers of the nineteenth century, who found its design and resonant capabilities too limited for their range of expression.

Program notes by Elmer Booze

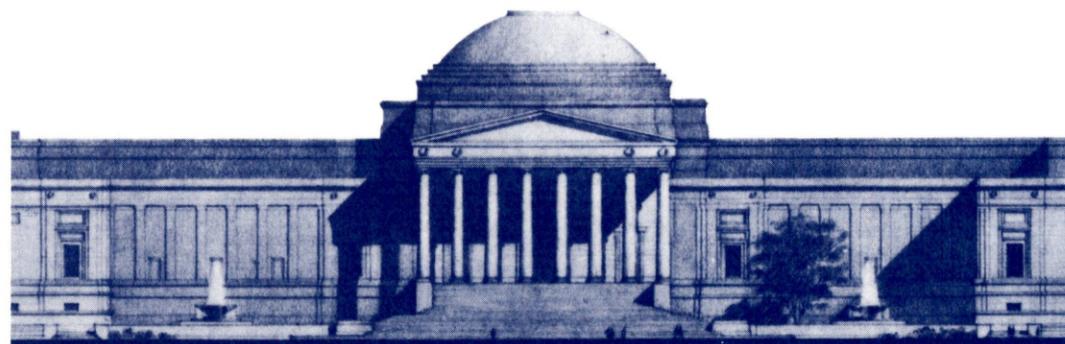
*For the convenience of concertgoers  
the Garden Café remains open until 6:30 p.m.*

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

*The Fifty-eighth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

National Gallery of Art



*2324th Concert*

JACQUES THIBAUD STRING TRIO

Burkhard Maiss, *violin*    Philip Douvier, *viola*  
Uwe Hirth-Schmidt, *cello*

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

*Admission free*

## PROGRAM

Ludwig van Beethoven  
(1770–1827)

Trio in C Minor  
Op. 9, No. 3  
(1797–1798)

Allegro con spirito  
Adagio con espressione  
Scherzo: Allegro molto e vivace  
Finale: Presto

Krzysztof Penderecki  
(b. 1933)

String Trio  
(1990–1991)

Allegro molto  
Vivace

## INTERMISSION

Ernst von Dohnányi  
(1877–1960)

Serenade, Op. 10  
(1902)

Marcia: Allegro  
Romanza: Allegro non troppo, quasi andante  
Scherzo: Vivace  
Thema con variazioni: Andante con moto  
Rondo: Allegro vivace

Founded at the Berlin School of Arts in 1994, The **Jacques Thibaud String Trio** takes its name from the great French violinist Jacques Thibaud (1880–1953), who, in addition to his activities as a soloist, devoted himself to chamber music. Since its first successful tour in 1994, the trio has traveled throughout Europe, Japan, and the United States, receiving tremendous acclaim from both audiences and critics. In 1995 the Jacques Thibaud Trio was invited to perform live and to make studio recordings for Radio Berlin and Radio Free Berlin. The group won first prize at the Folkwang/Essen Chamber Music Competition in Germany, in addition to being a prizewinner at the International Trapani Competition in Sicily. The Jacques Thibaud String Trio appears by arrangement with Lisa Sapinkopf Artists of Berkeley, California.

The three string trios in Beethoven's *Op. 9* represent his third and last attempt at writing in this genre. Desiring to put the string trio on a par with the string quartet, Beethoven fulfilled his quest incomparably in this group, which had as its prototype his *Op. 3 (Trio in E-flat Major)* and *Op. 8 (Serenade in D Major)*. As stated by Joseph Schmidt-Görg (*Ludwig van Beethoven, Bicentennial Edition, 1770-1970*): "The principles of construction developed in the masterly piano and chamber music pieces are...combined with a technique of writing for three instruments...[that] here attains full and consistent maturity." The *String Trio, Op. 9, No. 3*, with its melancholy key of C Minor, has four movements that are exhilarating, particularly in the light of the limitations imposed upon the composer by the three-instrument medium.

Penderecki's *String Trio* (1990–1991), complete in two movements, was commissioned by the Tale String Quartet. The following description of the trio is given by Per F. Broman: "The trio begins with aggressive and primitive staccato chords. These chords are interrupted by solo cadenzas for each of the instruments, first the viola, then the cello, and finally the violin. This allows a demonstration of the instruments' individual [sound qualities] and their inherent possibilities.... In this work the viola plays an important role. Penderecki makes full use of the lyrical properties of the instrument in order to create the atmosphere for the [interceptive] interludes. The final movement is a fugue that uses previous thematic material. Toward the end, the chromatic [motivic] cells and furious chords confront each other."