

Beethoven's *Variations in G Major on "Ich bin der Schneider Kakadu," Op. 121a*, was presented to the publisher Breitkopf & Härtel on 19 July 1816. At that time, Beethoven described the work to the publisher as "variations with an introduction and opening for piano, violin, and violoncello on a familiar [Wenzel] Müller [1759–1835] theme. They are among my earlier compositions, but are not among those to be rejected" (*Ludwig van Beethoven, The Bicentennial Edition, 1770–1790*). The theme is based on a popular tune of the day, *Ich bin der Schneider Kakadu (I am Kakadu, the Tailor)*, from one of Müller's most engaging and often performed musico-dramatic works (*Singspiele*), entitled *Die Schwestern von Prag (The Sisters from Prague)*.

By the time Joaquín Turina's *Trio No. 2 in B Minor, Op. 76*, was composed, he had long since finished his period of studying and living in France, and was a repatriated Spanish citizen. He had moved to Paris in 1905 to study with Vincent d'Indy (1851–1931) and Manuel de Falla (1876–1946), and had returned to Spain in 1914. Noting that this trio is a late work, written in Spain, the writer Alexis Rouart says: "The influence of César Franck [1822–1890], via d'Indy, is still apparent in the cyclic form, the chromatic sequences, and in the opposition rather than the development of his themes. The composer was a gifted pianist, and this is reflected in the particularly grateful piano role of the trio. But it is left to the strings to convey the most poetic and Spanish part of the music."

Written to pay tribute to his friend, the great Russian pianist Nicholas Rubinstein (1835–1881), Tchaikovsky's *Piano Trio in A Minor, Op. 50*, unleashes a flood of emotions in two lengthy movements. The first, *Pezzo elegiaco: Moderato assai*, is cast in sonata-allegro form with three contrasting themes, rather than the usual two. The cello states the opening theme, full of fervor and pensiveness, after which a livelier and more extroverted second theme is stated by the piano. A deliciously bittersweet string duet between the violin and the cello follows, one of Tchaikovsky's most lyrical outpourings. The recapitulation recalls the first and second themes in the major mode, followed by a return to the minor mode via a heavyhearted string duet. The movement closes with a recall of the opening theme by the piano in a distended configuration.

The trio's second movement (A: *Tema con variazioni: Andante con moto*; B: *Variazione finale e coda: Allegro risoluto e con fuoco*) uses a theme that carries a folksong flavor (Rubinstein was said to be fond of folk music). From this theme, Tchaikovsky constructs a series of variations that are not only ingenious but also deeply emotional. Most notable among them are the third (*Allegro moderato*), the sixth (*Tempo di valse*), and the tenth (*Tempo di mazurka*). The ninth variation carries a rare tempo indication, *Andante flessibile, ma non tanto*, hinting that Tchaikovsky may have been frustrated with performers who carried expressiveness to an extreme. After the main theme makes an encore appearance in the form of an epilogue, Tchaikovsky closes the trio with a tranquil *marche funèbre* as a final gesture of reverence for his late departed friend and teacher.

Program notes by Elmer Booze

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

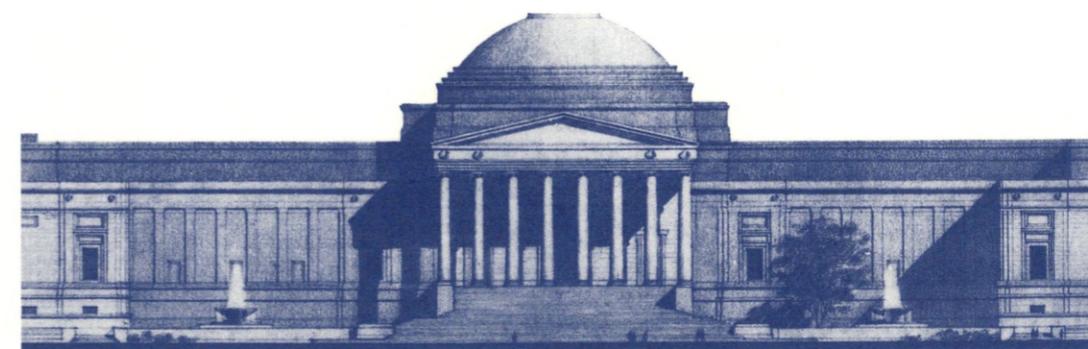
For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.

Selections from concerts at the Gallery can be heard on the second Sunday of each month at 9:00 p.m. on WGMS, 103.5 FM.

The Fifty-ninth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2357th Concert

AMADEUS TRIO

TIMOTHY BAKER, violin
JEFFREY SOLOW, cello
MARIAN HAHN, piano

Sunday Evening, 15 October 2000
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Ludwig van Beethoven Variations on "Ich bin der Schneider Kakadu"
(1770–1827) Op. 121a (1803; rev. 1816)

Joaquín Turina Trio No. 2 in B Minor for Violin, Cello,
(1882–1949) and Piano, Op. 76 (1933)

Lento; allegro molto moderato

Molto vivace

Lento; andante mosso, allegretto, allegro moderato

INTERMISSION

Piotr Ilich Tchaikovsky Trio in A Minor, Op. 50
(1840–1893) (1882)

1. Pezzo elegiaco: Moderato assai
- 2A. Tema con variazioni: Andante con moto
- 2B. Variazione finale e coda: Allegro risoluto e
con fuoco

Celebrating ten seasons of rave reviews and overwhelmingly enthusiastic audiences, **The Amadeus Trio** is generally acknowledged as occupying a position among the foremost piano trios in the world. During the spring of 1992, the trio gave its Lincoln Center debut in Alice Tully Hall. That performance elicited spontaneous applause and shouts from its audience between movements—a treatment rarely accorded any debut in New York. Other prestigious venues in which the trio has performed include San Francisco's Herbst Theater, Los Angeles' Ambassador Auditorium, and Carnegie Hall. The Amadeus Trio made its Kennedy Center debut in 1995; Joseph McClellan of *The Washington Post* hailed the concert as "chamber music at its best!" Under the Helicon record label, The Amadeus Trio recently recorded a CD of works by Dvorák and Smetana that will be released this fall. The Amadeus Trio appears by arrangement with BesenArts, Robert Besen, director, of New York City.

Violinist **Timothy Baker** was a scholarship student of the famous pedagogue, Ivan Galamian, at the Juilliard School of Music, from which he graduated in 1976. Subsequently, he was accepted into the studios of some of the world's most renowned musicians, including Nathan Milstein, Felix Galimir, and Robert Mann. In 1991 he was invited by the Boston Symphony Orchestra to perform a solo recital in Greece in honor of the orchestra's first visit to that country. Baker recently performed the world premiere of Elizabeth Vercoe's *Rhapsody for Violin and Orchestra* with the Berkshire Symphony and played three concertos during a single concert with New York's Pro Arte Chamber Orchestra at Weill Recital Hall. A much sought-after chamber musician, he has performed as guest artist with An die Musik, the American Chamber Players, the New Jersey Chamber Music Society, the New Arts Trio, and the American Chamber Ensemble. Baker, who owns and performs on the famous "Guitar" Stradivarius violin made in 1726, is currently artist-in-residence at Williams College in Williamstown, Massachusetts.

Cellist **Jeffrey Solow**, a native of Los Angeles, studied with Gabor Rejto, and as a young artist won the Young Musicians Foundation's first Gregor Piatigorsky Award and the Young Concert Artists Award. He

later became an assistant to Gregor Piatigorsky at the University of Southern California. In addition to solo works for cello, Solow's active repertoire includes more than twenty concertos. His impassioned and compelling cello playing has enthralled audiences throughout the United States, Europe, Latin American, and the Orient. As a recitalist, he has appeared twice at the National Gallery, as well as at the Phillips Collection and other prestigious venues throughout the United States, Europe, and Asia. His chamber music collaborations continue at many national and international festivals, including the Chamber Music Festival of Santa Fe, New Mexico, the Spoleto Festival in Italy, the Yong-Pyeong Festival in Korea, and the Newport Music Festival in Rhode Island. Recognized worldwide for his uncommon abilities as a teacher, Solow is professor of cello at Temple University in Philadelphia.

Pianist **Marian Hahn**, whose playing has been described as "passionate, poetic, and quite breathtaking" (*St. Paul Pioneer Press and Dispatch*), gave her New York recital debut as a Concert Artists Guild winner. She won first prize in the Kosciuszko Foundation Chopin Competition and was a top prizewinner in the Leventritt International Competition, the Busoni Piano Competition in Italy, and the University of Maryland International Piano Competition. Besides being a member of The Amadeus Trio, Hahn tours nationally with the Amabile Piano Quartet. She earned a bachelor of arts degree in religion from Oberlin College and a master of music degree from the Juilliard School of Music. She studied piano under John Perry, Ilona Kabos, Leon Fleisher, and Benjamin Kaplan. Marian Hahn resides in Baltimore, where she is a member of the piano and chamber music faculty at the Peabody Conservatory of Music. She also serves on the faculty of the Kneisel Hall Summer Chamber Music School in Maine.