

Dutch composer **Maarten van Norden** studied the clarinet with Jan Koene, a member of the Concertgebouw Orchestra, and composition with Louis Andriessen at the Royal Conservatory in The Hague. Van Norden holds a master of music degree from the Yale School of Music, where he studied with Jacob Druckman, Martin Bresnick, and Allen Forte, supported by a Fulbright grant. He teaches theory at the Utrecht Conservatory and is currently working on a symphonic piece for the Dutch Radio Philharmonic Orchestra.

*Bring in da fonk* consists of three parts. *Tsumi* is the Japanese word for tidal wave, and the first part exhibits a level of energy appropriate to its title. The harmony is based on a twelve-tone row, but *Tsumi* does not sound like twelve-tone music, thanks to the composer's free use of the techniques associated with that style. There are references to the American composer Charles Ives and to minimalism (music that may have extended reiterations of a motif or a group of motifs). The second part (*Ode*) is an homage to Beethoven. There is a sense of nostalgia for the classical period, but a jazz-bass figure constantly interferes. The third part (*Da fonk*) is clearly influenced by Van Norden's background in jazz-rock and fusion. This part is the furthest removed from the standard classical or modern trio repertoire. There is a slow groove in the beginning, and a faster one based on a jazz-rock lick near the end. However, Van Norden's use of atonal harmonies is definitely not in accordance with the jazz-rock idiom.

Dvořák wrote four works in the piano trio genre. The most original and popular of his trios is *Op. 70, No. 1 ("Dumky")*. "Its musical importance possibly exceeds that of all Dvořák's other chamber works, and, significantly enough, it is the least traditional in construction" (Hanspeter Krellmann: *Piano Trios of Dvořák and Smetana*, a performance review translated from the German by John Coombs). Eschewing the traditional form that he applied to his previous piano trios, Dvořák instead opted for an avant-garde approach by eliminating the traditional three-movement format. In its place, he juxtaposed six variegated mood structures, creating a six-movement suite. Although each movement is assigned its

own key, disposition, rhythm, and texture, there is unity in the trio as a whole. "The instrumental scoring of the six pieces helps to establish the inner link between them, but it is not the decisive element" (Krellman). That element is uniqueness, firmly and beautifully established by a work that is bold, multicolored, and, above all, highly idiomatic.

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-FM, 103.5.*

**Concerts in March 2001**

**Sundays at 7:00 p.m. in the West Building, West Garden Court  
Under the Direction of George Manos**

18 **Mykola Suk, pianist**

Liszt: *Sonata in B Minor*  
Haydn: *Sonata in E-flat Major*  
Kolessa: *Two Preludes*  
Thalberg: *Fantasy on "Moses in Egypt"*

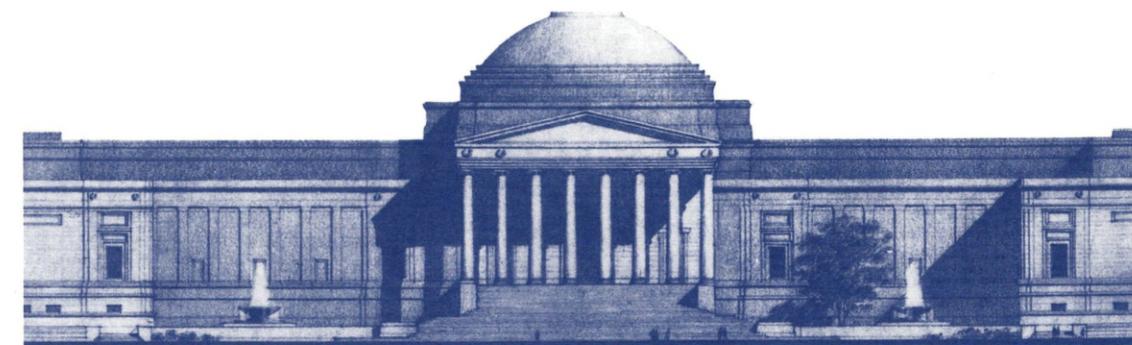
25 **The Westminster Choir**  
Joseph Flummerfelt, *conductor*  
Nancianne Parrella, *pianist*

Works by Victoria, Stravinsky, Bruckner, Brahms, Copland, Duruflé, Vaughan Williams, Menotti, and other composers

*The Fifty-ninth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

**National Gallery of Art**



*2376th Concert*

**OSIRIS PIANO TRIO**

**PETER BRUNT, violin**  
**LARISSA GROENEVELD, cello**  
**SEPP GROTENHUIS, piano**

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Sunday Evening, 11 March 2000  
Seven O'clock  
West Building, West Garden Court

*Admission free*

PROGRAM

Ludwig van Beethoven (1770–1827) Piano Trio in D Major (“Ghost”) Op. 70, No. 1 (1808)

Allegro vivace e con brio  
Largo assai ed espressivo  
Finale: Presto

Maarten van Norden (b. 1955) Bring in da fonk (1998)

Part 1: Tsumi  
Part 2: Ode  
Part 3: Da fonk

*Commissioned by Fonds voor de Scheppende Toonkunst  
Washington premiere performance*

INTERMISSION

Antonín Dvořák (1840–1893) Piano Trio in E Minor (“Dumky”) Op. 90 (1890–1891)

Lento maestoso  
Poco adagio  
Andante  
Andante moderato (quasi tempo di marcia)  
Allegro  
Lento maestoso

The **Osiris Trio** was formed in 1988 and was just four years old when it received the 1992 Phillip Morris Finest Selection prize. In April 1997 the trio made its United States debut with a highly successful performance in Carnegie Recital Hall. In June of that year the trio received the Annie Bosboom Prize, an incentive award encouraging international careers in music. The Osiris Trio has recordings on the Channel Classics label that include works by Beethoven, Dvořák, and Ives, and appears at the National Gallery by arrangement with Lisa Sapinkopf Artists of Berkeley, California.

The members of the **Osiris Trio** are three of The Netherlands’ foremost musicians. Violinist **Peter Brunt**, a cum laude graduate of the Conservatory of Amsterdam, studied there under Herman Krebbers and Davina van Wely. He also studied at the Juilliard School of Music under Dorothy Delay, and in Salzburg, Austria, under Sandor Vegh. In 1981 Peter Brunt won first prize in the Dutch National Violin Competition, and he was the finalist in the 1987 Tibor Varga International Violin Competition in Switzerland. He is currently professor of violin at the Royal Conservatory in The Hague.

Cellist **Larissa Groeneveld** studied with Dimitri Ferschtman at the Sweelinck Conservatory in Amsterdam, from which she graduated with the highest awards. Further studies took her to Germany, where she studied with Natalia Gutman and participated in master classes held by Mstislav Rostropovich and Yo-Yo Ma. The numerous awards she has won include the first prize at the Luis Coleman International Competition in Spain (1984), the *Grand prix* for cello in Bourg-Madame, France (1991), and the Press Prize at the Zilina Festival in Slovakia (1992).

Pianist **Sepp Grotenhuis** (substituting for pianist Ellen Corver) studied for five years at the Curtis Institute of Music in Philadelphia under the tutelage of two of the world’s most prominent artist-teachers, Gary Graffman and Leon Fleisher. In addition, Grotenhuis has studied all the piano works of Schoenberg with Leonard Stein of the Schoenberg Institute in Los Angeles. He is very active as both a chamber musician and a soloist.

Among the works Beethoven produced during the fruitful year 1808 were his *Fifth* and *Sixth Symphonies*, the *Choral Fantasia*, and the two piano trios of *Op. 70*. Beethoven returned to the piano trio format after a hiatus of several years, during which he had fully matured, both in personal terms and as a composer. The trios were dedicated to Countess Anna Marie Erdödy, whom he admired. The first performance, initiated by the countess and held in her salon in 1808, featured a “star ensemble” with Beethoven at the piano, Ignaz Schuppanzigh (1776–1830) on the violin, and Joseph Linke (1783–1837) on the cello. The opening movement (*Allegro vivace e con brio*) presents themes that are as dramatic as they are contrasting. The first theme, vigorous and bold, is played in octaves by the three instruments, after which the cello plays a second theme that is resplendent in its lyricism. The commodious use of both subjects in proximal imitation injects a feeling of hopelessness without salvation. A lengthy development section that explores diversity by means of sudden shifts in dynamics and texture is followed by the closing coda, which adopts octave scales from the opening theme.

A continuation of this solemn mood prevails in the second movement (*Largo assai ed espressivo*), which has the distinction of being perhaps the longest slow movement in all of Beethoven’s chamber music. The German writer and composer, E.T.A. Hoffmann (1776–1822), writing in the *Leipzig Allgemeine Musikalische Zeitung*, said: “The second movement...has a character of gentle sadness that is like balm to the mind.” The violin and cello open the movement by playing in octaves. A seven-note theme conjures a ghostly motif that is repeated without interruption throughout the entire section. In the trio of this movement, weightless tremolo chords from the piano accentuate the eeriness, prompting an editor to add the subtitle, *Geister-Trio* (“*Ghost Trio*”), to the published score. The third movement (*Finale: Presto*), wrapped in the sonata-allegro form, distances itself in spirit and emotion from its preceding companions with a sunlit exterior that quickly expunges the aftermath of a lugubrious night and brings the trio to a convivial and extroverted conclusion.