

style. The impact of this work was so strong in the Soviet Union that its performance was forbidden from 1948 until shortly after Stalin's death in 1953. Shostakovich, a lover of all humanity, could not remain indifferent to injustice. Like so many of his works, this trio is a personal protest.

Program notes on Shostakovich by Rostislav Dubinsky,  
and on Ben-Haim and Mendelssohn by The Jerusalem Trio,  
adapted and edited by Elmer Booze

*Concerts at the National Gallery of Art*  
March 2002

**March**

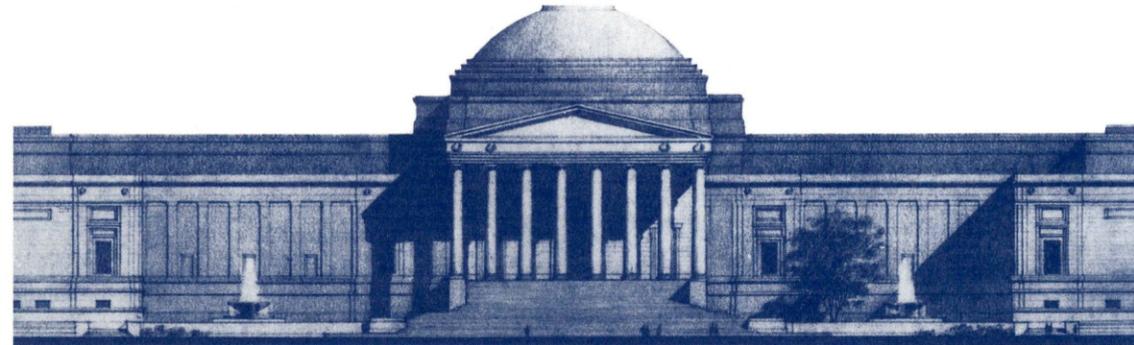
- |           |                                                                                                                           |                                                                                                                                                  |
|-----------|---------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>10</b> | <b>Earl Wild, <i>pianist</i></b>                                                                                          | Mozart: <i>Sonata in F, KV. 332</i><br>Beethoven: <i>Variations in C Minor</i><br>Mendelssohn: <i>Rondo capriccioso</i><br>Chopin: Various works |
| <b>17</b> | <b>Amsterdam Loeki<br/>Stardust Quartet</b>                                                                               | Music for recorders by Merula,<br>Locke, Sammartini, Pachelbel, and<br>other composers                                                           |
| <b>24</b> | <b>Alicia de Larrocha,<br/><i>pianist</i></b><br>Presented in honor of<br>the exhibition <i>Goya:<br/>Images of Women</i> | Granados: <i>Goyescas, Part II</i><br>Works by Soler, Albéniz and<br>Montsalvatge                                                                |
| <b>31</b> | <b>No concert</b>                                                                                                         |                                                                                                                                                  |

*The use of cameras or recording equipment during  
the performance is not allowed. Please be sure that cell  
phones, pagers, and other electronic devices are turned off.*

*The Sixtieth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

**National Gallery of Art**



*2412th Concert*

**THE JERUSALEM TRIO**

**YARON ROSENTHAL, *piano***  
**ROI SHILOAH, *violin***  
**ARIEL TUSHINSKY, *cello***

---

Sunday Evening, 3 March 2002  
Seven O'clock  
West Building, West Garden Court

*Admission free*

## PROGRAM

Paul Ben-Haim  
(1897–1984)

Variations on a Hebrew Melody  
(1939)

Introduction: Adagio misterioso  
Theme: Moderato e molto tranquillo  
Variation I: Piano solo  
Variation II: Allegretto grazioso  
Variation III: Alla marcia  
Variation IV: Moderato  
Variation V: Molto vivace e tempestoso  
Variation VI: Molto tranquillo

Felix Mendelssohn  
(1809–1847)

Piano Trio No. 1 in D Minor  
Op. 49 (1839)

Molto allegro ed agitato  
Andante con molto tranquillo  
Scherzo: Leggiero e vivace  
Finale: Allegro assai appassionata

## INTERMISSION

Dmitri Shostakovich  
(1906–1975)

Piano Trio No. 2  
Op. 67 (1944)

Andante; moderato  
Allegro non troppo  
Largo; allegretto

Founded in Israel in 1989, **The Jerusalem Trio** has established a reputation as Israel's leading piano trio. Its thoughtful and passionate musicianship has thrilled audiences in many countries, including the United States, Canada, Japan, Germany, Israel, Australia, New Zealand, and South America. The string magazine *The Strad* commented: "The myriad colours they have at their disposal [assure them of] having the hallmark of impending greatness." Winner of the grand prize at the 1999 Osaka International Chamber Music Competition, the trio was also a prizewinner of the 1995 Melbourne International Competition. As individual competitors, members of the trio have won America-Israel Cultural Foundation scholarship awards. The trio has recorded the Shostakovich and Ravel piano trios for JMC and has a highly acclaimed Brahms CD on the DOREMI label. The members of the trio teach at the Rubin Music Academy at the Jerusalem Hebrew University.

Pianist **Yaron Rosenthal**, a first-prize winner of the Young Artist Competition in Jerusalem, has received the Gina Bachauer Award, the Leonard Bernstein Fellowship at Tanglewood Music Center, and the Italian government's Award for the Arts. He has been a soloist with the Philharmonia Orchestra at Avery Fisher Hall at Lincoln Center, the Jerusalem Symphony Orchestra, the National Orchestra of RAI in Turin, Italy, the Ordea Symphony Orchestra in Romania, the Santiago de Chile Philharmonic, and the Camerate Virtuosi of New York. Rosenthal has given recitals and chamber music concerts in Israel, North and South America, Europe, South Africa, and Australia, and appeared at the Banff and Tanglewood Festivals. His coach since 1995 has been pianist Murray Perahia.

Violinist **Roi Shiloah** first appeared with the Israel Philharmonic Orchestra at the age of twelve. As a first-prize winner of the 1992 François Shapira Competition, he has appeared frequently with the Israel Philharmonic under the baton of Maestro Zubin Mehta. In addition, he has performed as soloist with the Young Israel Philharmonic in Europe, the Berlin Radio Orchestra, the London Symphony, the Frankfurt Radio Orchestra, the Sofia Philharmonic, the St. Paul Chamber Orchestra, and the Royal Symphony of Flanders. As a recitalist, Shiloah has performed in Avery Fisher Hall at Lincoln Center, the Gewandhaus in Leipzig, and

the Albert Hall in London, among others. A former student of Haim Taub, Shiloah plays a Guaragnini violin loaned by the America-Israel Cultural Foundation.

A winner of the Clairmint competition in Israel, cellist **Ariel Tushinsky** appeared as soloist with various orchestras, including the Israeli Philharmonic Orchestra under Maestro Mehta. He has also performed with the late violinist Isaac Stern and pianist Yefim Bronfmann in chamber music concerts. The list of major venues in which he has played includes Avery Fisher Hall, the Alte Oper in Frankfurt, the Philharmonie in Berlin, the Mann Auditorium in Tel-Aviv, and the Melbourne Symphony Hall in Australia. Tushinsky records for radio stations and gives recitals and chamber music concerts in Israel, Europe, South America, Australia, and the United States. A former student of Bernard Greenhouse and Aldo Parissot at Yale University, he plays a cello on loan from the Raitman Tubert Collection of Mendoza, Argentina.

Paul Ben-Haim, one of the best-known and most important Israeli composers, wrote *Variations on a Hebrew Melody* during his early compositional period. The 1939 work is based on a tune, probably of Bedouin origin, that was familiar to early settlers of the region that became the state of Israel in 1948. The trio begins with an introduction (*Adagio misterioso*) that prepares the mood for the theme, which is presented by the violin and the cello using the mute (*con sordino*). The theme concludes with the piano joining the strings in unison. Six variations present changes of mood and instrumentation, but the piece ends as it began, calmly and meditatively.

Mendelssohn's brilliant and lyrical *Piano Trio in D Minor, Op. 49*, is one of his most popular works. It was written between February and September 1839, when the composer was thirty years old, and published the following year. Mendelssohn gave the first performance in Leipzig on 1 February 1840 with cellist Carl Wittman and violinist Ferdinand David, for whom the composer later wrote his *E Minor Violin Concerto*. Robert Schumann highly praised the trio and hailed Mendelssohn as "the Mozart of the nineteenth century, the most illuminating of musicians, who sees more clearly than others through the contradictions of our era,

and is the first to reconcile them." Both of the two themes of the first movement (*Molto allegro ed agitato*) are introduced by the cello, the first broad and melancholy and the second equally expressive. A stormy development section and coda give ample scope for bravura display by all three players. The second movement (*Andante con moto tranquillo*) is reminiscent of a song without words. The main melody is in two parts, each of which is introduced on the piano before being repeated by the violin. A more agitated episode leads to a melodic reprise with a highly elaborated accompaniment. The third movement (*Scherzo: Leggiero e vivace*) manifests Mendelssohn's unique skill in rendering elfin lightness and sparkle. There is no trio in this movement, but variety and contrast are achieved by ingenious scoring. The *Finale (Allegro assai appassionata)* opens with a gypsylike theme on the piano alone. The tail of this melody becomes a motif shared and developed by all three instruments. The cello introduces a second more lyrical theme with a triplet figure accompaniment on the piano. Dynamic contrasts abound in this movement, which reaches a climax with a coda that increases in volume and animation up to the very end.

Shostakovich, who died in 1975, was one of the great Russian composers of the Soviet period. He left a major musical legacy: fifteen symphonies, nine operas and ballets, fifteen quartets, a number of instrumental concerti, several vocal cycles, and works for various chamber ensembles. His *Piano Trio, Op. 67*, written in 1944, the fourth year of Russia's involvement in World War II, is his personal protest against violence and anti-Semitism. Although there is no published program for the work, each movement has implicit meaning. The first movement (*Andante; moderato*), as in many of Shostakovich's chamber and symphonic works, describes a day before disaster, full of apprehension and fear. The second movement (*Allegro non troppo*) is a furious dance, calling to mind a dance of death, perhaps a dance of people condemned. The following slow movement (*Largo; allegro*) is a funereal *passacaglia* with sustained ringing chords, descriptive of the striking of iron bars that was used in Russian prison camps to call prisoners together. The climax of the work comes in the last movement (*Allegretto*), which is based on several melodies composed in the Jewish