

Tchaikovsky's famous piano trio, which was written in memory of his beloved teacher Nikolai Rubinstein (1835–1881). The Ensemble da Camera of Washington played the Washington premiere of *Leaves from an Autumn Album* in 1996 as part of its annual series of concerts at the historic Lyceum in Old Town Alexandria, Virginia.

Commissioned by the famous American clarinetist and bandleader Benny Goodman (1909–1986) and Hungarian violinist Joseph Szigeti (1892–1973), Bartók's *Contrasts for Violin, Clarinet, and Piano* was completed in Budapest in 1938. It is a suite in three movements. In the notes for a recorded version of this work, Robert Mann, the former first violinist of the Juilliard String Quartet, provided the following general description of *Contrasts* to music historian Edward Jablonski: "Each movement has a tonal center...forming a strong chromatic bond. The violin and clarinet carry the main voices; the piano supplies rhythmic, harmonic and coloristic emphasis....The Hungarian language stress [on] the first syllable and the frequent use of dotted rhythms are outstanding rhythmic features. Melodies usually consist of a germinal motif repeated and developed. The most distinguishing harmonic feature is the use of the diminished fifth, or augmented fourth, with the major triad."

Program notes by Elmer Booze

Program notes on Ryabov provided by Ricardo Cyncynates and edited and adapted by Elmer Booze

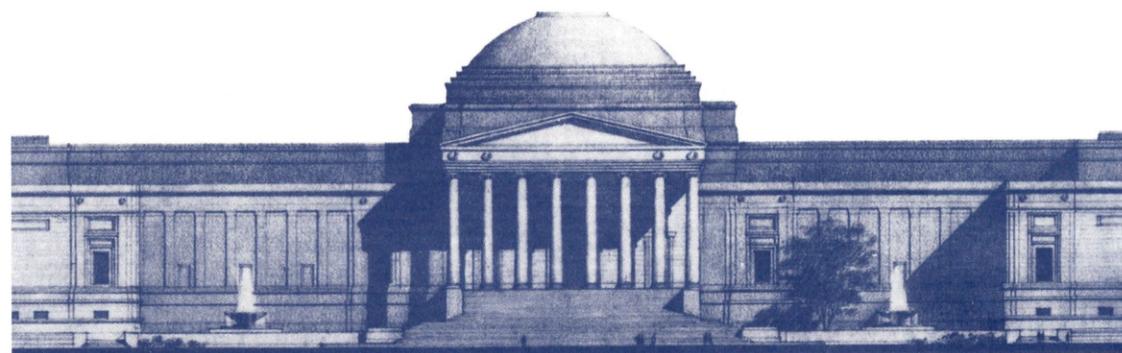
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the Garden Café remains open until 6:30 p.m.*

*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 Sixty-second Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2475th Concert

THE ENSEMBLE DA CAMERA OF WASHINGTON

CLAIRE EICHHORN, *clarinet*
RICARDO CYNCYNATES, *violin & viola*
ANNA BALAKERSKAIA, *piano*

Sunday Evening, 7 December 2003
Seven O'clock
West Building, West Garden Court

Admission free

tenure with the Detroit Symphony Orchestra, Cyncynates was appointed assistant concertmaster of the National Symphony Orchestra under the baton of Mstislav Rostropovich, with whom he also appeared as a soloist. He completed his studies at the Santa Cecilia Conservatory in Rome, the Accademia Chigiana in Siena, and Indiana University. Cyncynates has given master classes throughout the United States, Asia, and South America. His violin is the 1873 "David," made by Jean-Baptiste Vuillaume.

Pianist **Anna Balakerskaia** received her master of music and doctor of musical arts degrees from the State Conservatory in Saint Petersburg and was later appointed a faculty member at both the Moscow and Saint Petersburg State Conservatories. She studied piano with the renowned pianist and master teacher Nadeszda Golubovskaia and chamber music with Professor Tamara Fidler. Balakerskaia has been awarded many prizes, among them the Best Accompaniment Diploma, which she won three times from the International Tchaikovsky Competition in Moscow. Her many recordings are on the Vernissage Records label. Anna Balakerskaia teaches at George Mason University and the Levine School of Music.

Program Notes

Beethoven's *Trio in B-flat Major*, op. 11, was originally written for clarinet (with an optional violin part), cello, and piano. As noted by author Friedhelm Klugmann in his article, "Piano Trios and Piano Quartets" (*Ludwig van Beethoven, Bicentennial Edition, 1770–1970*): "[With this work,] Beethoven again entered the realm of social entertainment music." Noted more for its enchantment than for its profundity, op. 11 was Beethoven's capitulation to the taste of the populace. Enamored with the tone and virtuosity of the Bohemian clarinetist Joseph Beer (1744–1812), Beethoven assigned the primary melody of the work to the clarinet.

Dedicated to Countess Maria Wilhelmina von Thun (1744–1800), the trio has three movements. The vivacious first movement is marked *Allegro con brio*. The second movement (*Adagio*) contains one of

Beethoven's most tender and expressive melodies. The third movement (*Tema con variazioni: Allegretto*) unfolds a set of variations based on a popular melody extracted from the third act of the opera, *The Corsair*, by Joseph Weigl (1766–1846).

Although it was written in 1932, the *Trio for Clarinet, Violin, and Piano* by the Armenian composer Aram Khachaturian did not receive its American premiere until 1949, seventeen years later. The trio incorporates Armenian folk melodies as well as folk melodies and rhythms of other republics bordering Armenia. Khachaturian, who began the serious study of music during his mid-twenties, was twenty-nine years old when he composed this work. It gives evidence of the innate musical gift that culminated in his later works, such as the ballet *Gayane* (1940–1942), from which the ever popular "Sabre Dance" emerged; the *Violin Concerto* (1940), which Jean-Pierre Rampal transcribed for flute in 1968; and the ballet *Spartacus* (1950–1956). Named the People's Artist of the USSR in 1954, Khachaturian wrote music that is neither iconoclastic nor innovative. Nevertheless, it is considered highly original and personal and has earned a place in the history of music in the former Soviet Union. Writer Boris Schwarz (*The New Grove Dictionary of Music and Musicians*) states: "His music is straightforward and elemental in its appeal to human emotions....He represented socialist realism at its best."

Vladimir Ryabov, the composer of *Leaves from an Autumn Album*, was born in Chelyabinsk and has been described as one of the most original of the younger generation of Russian composers. The winner of the 1991 Prokofiev International Composers Competition, Ryabov's style represents a new romanticism that is characterized by emotional richness, philosophical profundity, ethical rigor, a wide range of musical imagery, and freedom of form. *Leaves from an Autumn Album* was composed in memory of Smabatovich Alumyan, a pianist and professor at the Moscow Conservatory, after his untimely death in 1986. Eloquence and a feeling of nostalgia are heartfelt in this trio. The work is composed in six short descriptive movements that are tinged with impressionistic language and explore with great emotion a life that was left incomplete. Ryabov's trio is in many ways analogous to