

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

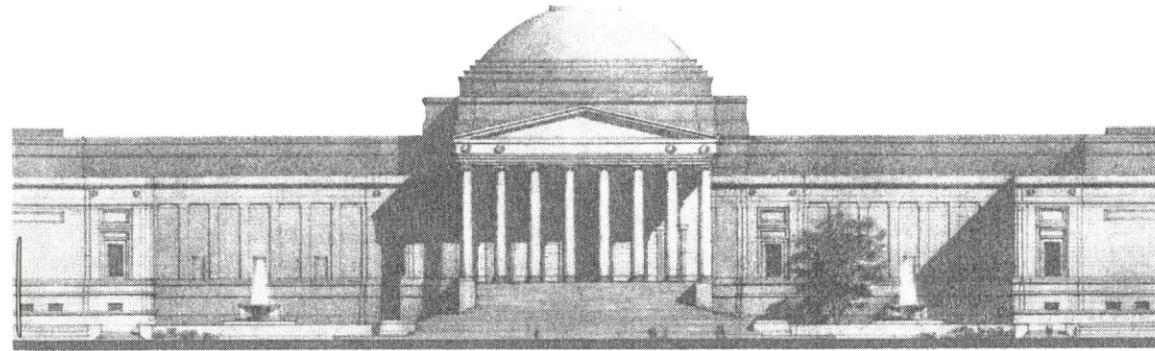
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov



The Sixty-fifth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

“Sixty-five, but not retiring”

National Gallery of Art
2,590th Concert

Opus 3 Trio
Charles Wetherbee, *violin*
David Hardy, *cello*
Lisa Emenheiser, *piano*

October 29, 2006
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Franz Josef Haydn (1732–1809)

Piano Trio in G Major, Hob xv:25 (1795)

Andante

Poco adagio

Finale: Rondo

Dmitri Shostakovich (1906–1975)

Piano Trio no. 2 in E Minor, op. 67 (1944)

Andante

Allegro con brio

Largo

Allegretto

INTERMISSION

Jonathan Leshnoff (b. 1971)

Cosmic Variations on a Haunted Theme (2002)

Johannes Brahms (1833–1897)

Piano Trio in C Minor, op. 101 (1886)

Allegro energico

Andante grazioso

Allegro molto

The Musicians

Opus 3 Trio was founded in 1990 by violinist Charles Wetherbee, cellist David Hardy, and pianist Lisa Emenheiser after their collaboration at the Hidden Valley Music Festival in Carmel Valley, California. They present a varied program, with special emphasis on modern and newly commissioned works. To that end, they have commissioned additions to the piano trio repertoire from such composers as William Averitt, Maiko Chiba, David Froom, Jonathan Leshnoff, Lawrence Moss, Jeffrey Mumford, and others. The ensemble's recordings include one of the works presented in this concert: Leshnoff's *Cosmic Variations on a Haunted Theme*.

Based in Washington, DC, Opus 3 has produced chamber music series at Meridian International House and Hearst Hall at the National Cathedral School. They have made multiple guest appearances at the National Gallery and performed in many of Washington's other established concert venues, including the embassies of France and Germany, the Kennedy Center, The Phillips Collection, and Strathmore. Outside Washington, the ensemble has appeared in Baltimore, Maryland; Buffalo, New York; Carmel Valley, California; Columbus, Ohio; and Keystone, Colorado.

Violinist Charles Wetherbee, a native of Buffalo, New York, is a graduate of The Curtis Institute of Music, where he studied with Aaron Rosand. He gave his first performances at age six and made his debut with the Buffalo Philharmonic Orchestra under Symon Bychkov. Since then he has performed with the National Symphony Orchestra under Mstislav Rostropovich as well as the Alexandria Symphony Orchestra, the Baltimore Chamber Orchestra, the Concerto Soloists of Philadelphia, the Curtis Symphony Orchestra, the Minnesota Symphonia, the National Orchestra of Mexico, and the National Repertory Orchestra. He has also appeared in concert in Canada, Europe, Japan, Korea, and the Middle East, as well as at the Aspen Music Festival and the Olympic Music Festival. Wetherbee has been the concertmaster of the Columbus Symphony Orchestra since 1994 and was recently appointed professor of violin at Capital University. A devoted chamber musician, he

is the artistic director of The Marble Cliff Chamber Players and the Snake River Music Festival. He plays a violin by Kurt Widenhouse.

David Hardy, principal cellist of the National Symphony Orchestra, achieved international recognition in 1982 as the top American prizewinner at the Seventh International Tchaikovsky Cello Competition in Moscow. The *Washington Post* has praised his "virtuoso technique" and "deep musical sensitivity." A native of Baltimore, Hardy began his cello studies there at age eight. He was sixteen when he made his debut as soloist with the Baltimore Symphony Orchestra and played his solo debut with the National Symphony Orchestra under Mstislav Rostropovich. In addition to his previous appearances at the National Gallery (with Opus 3 in 1994 and in recital with Lisa Emenheiser in 1995), he has performed at the British Embassy, the Dumbarton Avenue Concert Series, the Library of Congress (with pianist Lambert Orkis), The Phillips Collection, and the Wolf Trap Center for the Performing Arts. Hardy is the cellist of the 21st Century Consort, with which he has premiered works by Stephen Albert, Nicholas Maw, and Joseph Schwantner.

Lisa Emenheiser is widely recognized as a leading keyboard artist and is one of the Washington area's most active chamber musicians. A graduate of The Juilliard School, where she earned both bachelor and master of music degrees, she is a winner of the Young Artists in Recital and National Arts Club competitions. She was a grantee of the Helena Rubinstein Foundation and the Lilly Folles Fund, and received the William Petschek Award. Emenheiser has performed in recitals at Alice Tully Hall, Avery Fisher Hall, and Weill Recital Hall, and this is her fourth appearance at the National Gallery. She has appeared on numerous occasions at the Kennedy Center, The Phillips Collection, and the Smithsonian Institution, as well as at the embassies of France, Austria, Germany, Britain, and Spain. She has also performed internationally in chamber ensembles with Julius Baker, Jean-Pierre Rampal, Nadja Salerno-Sonnenberg, Ransom Wilson, and Eugenia Zukerman, as well as with principal members of The Cleveland Orchestra, the National Symphony Orchestra, and the New York Philharmonic. In addition to her work with Opus 3, she is an adjunct pianist for the National Symphony Orchestra and the 21st Century Consort.

Program Notes

Haydn's piano trios, composed during his late period, reflect the prevailing practice of the late eighteenth century, in which the piano takes the main role in the ensemble. In these works, which he published as *Sonates pour le pianoforte avec l'accompagnement du violon et violoncelle*, the ideas, themes, and harmonies are rich and forward-looking, despite the limitations of the conservative form. The *Trio in G Major* exhibits Haydn's fondness for folk music, and specifically for Hungarian themes. The first movement is a set of variations, and the slow middle movement gives the violin a chance to shine after the opening theme is played by the piano. The last movement, commonly known as the "Gypsy Rondo," has become a familiar favorite among chamber music lovers.

Written during World War II, Shostakovich's *Piano Trio no. 2 in E Minor* displays the range of his moods, from the sardonic and hysterical drum rhythms in the scherzo, to the lean, monochromatic third movement. The first movement begins with strikingly high notes from the muted cello—harmonics that cause it to sound considerably higher than the violin. The combination of the cello playing in its uppermost range and the violin and piano playing in the bottom of their ranges creates a compelling and haunting effect. The work is a powerful interpretation of Shostakovich's intense feelings about the Nazi death camps and the devastation of his beloved Russia.

Hailed by the *Baltimore Sun* as one of the "artists to watch for in 2006," composer Jonathan Leshnoff continues to make headlines. Ensembles that have recently performed his works or have plans to do so include the 21st Century Consort, the Baltimore Chamber Orchestra, the Kansas City Symphony, the National Orchestra of Mexico, the National Repertory Orchestra, the Oakland Symphony, and "The President's Own" United States Marine Band. Leshnoff is an associate professor at Towson University in Towson, Maryland.

Leshnoff's *Cosmic Variations on a Haunted Theme* opens with nineteen measures of a sustained major second in the violin and violoncello. This passage frames the opening and presages the subsequent nine variations, presenting the primary thematic material and juxtaposing the two contrasting

moods of the composition—timeless/heavenly and fast/furious. The variations unfold in groups of three with variations three, six, and nine subtitled "Music of the Heavens." The theme is presented by the piano in the first variation, given over to the violin in the second, and fragmented among all three instruments in the third. Variation two is significant because it contains a secondary theme in the piano, introduced over a D-sharp pedal point. Of hypnotic beauty, this melody is reminiscent of themes in works by composers as diverse as Bach, George Crumb, and Paganini. Accumulated momentum culminates predominantly in the fourth variation (in marked $\frac{6}{8}$ meter). Variation five concerns the primary thematic motif in dialogue between the strings and the piano, and this idea is revisited in the eighth variation, in which the motif is accompanied by vigorous chords reminiscent of those in the fifth. *Cosmic Variations* ends as it began, with a sense of timelessness in which the opening motif is but a distant memory as the secondary theme fades into the eternity "of the heavens."

The summer of 1886 was the first of three that Brahms spent at Hofstetten on Lake Thun in Switzerland, a setting that inspired him to write much beautiful chamber music, including the *Piano Trio in C Minor*, opus 101. The first movement, *Allegro energico*, begins powerfully and vigorously with a stormy opening theme contrasted with a similarly rhythmic, but more restrained second theme. Brahms placed the fleeting and exciting scherzo in the second position, before the slow *Andante grazioso* movement. The last movement, *Allegro molto*, closes just as stormily as the opening movement, though a shift into the major key turns the distress into gusto.

Notes on Haydn, Shostakovich, and Brahms by Danielle DeSwert

Notes on Leshnoff's Cosmic Variations on a Haunted Theme

© Carl B. Schmidt, used by permission