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The Fifty-eighth Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art



FIFTY-SEVENTH AMERICAN MUSIC FESTIVAL

Under the Direction of George Manos

Presented in honor of the exhibition Twentieth-Century American Art: The Ebsworth Collection

> 2, 9, 16, and 30 April 2000 Sunday Evenings at Seven O'clock West Building, West Garden Court

> > Admission Free

The Fifty-seventh American Music Festival is made possible in part by a generous gift from the Ann and Gordon Getty Foundation.

> 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.

The American Music Festival and the Ebsworth Collection

This spring, visitors to the National Gallery of Art are invited not only to listen to one or more of the American Music Festival concerts, but also to view an exhibition that offers a parallel encounter with twentieth-century American creativity: *Twentieth-Century American Art: The Ebsworth Collection.* The Ebsworth Collection, one of the premier private holdings of American modernist art, was assembled by Mr. and Mrs. Barney A. Ebsworth of Saint Louis, Missouri. The collectors did not limit themselves to established categories of American art; they added works to the collection because they found pleasure in them. As a result, the collection encompasses three generations of American modernists, juxtaposing works by prominent artists with those of their lesser-known contemporaries. This allows the viewer to examine a fuller and richer history of American art and its relationship to American culture.

The same claim can be made for the 57th American Music Festival. The performers have chosen the programs that make up the festival with the intent of presenting works by American composers that will please and inspire their audiences. The festival does not present a version of the accepted linear history of American music, nor is it intended to do so; instead, it contains works of various styles composed between 1907 and 1990. Composers who today can be identified by their last names only, such as Barber, Piston, and Rorem, are represented along with composers who are probably unknown to almost everyone in the audience.

Among the composers featured in the festival, there are two whose interest in the visual arts has resulted in major works for orchestra with art-related themes. Like many other musicians of the midtwentieth century, David Diamond was fascinated by the art of Paul Klee, who was a musician as well as an artist. In 1957 he paid homage to Klee with an orchestral tone poem: *The World of Paul Klee*. Benjamin Lees, whose *Sonata for Two Pianos* receives its Washington premiere performance on April 9, was inspired by the mobiles of Alexander Calder when he wrote *Mobiles* in 1980 in response to a commission from the Fort Worth, Texas, Symphony. Lees returned to the theme of great art again in 1987, composing a suite for orchestra entitled *Portrait of Rodin*. Each of the seven movements of the suite carries the name of a Rodin sculpture: *Meditation, Pierre de Wiessant, Large Torso of a Man, Cybele, Genius of Eternal Rest, The Prayer*, and *Jean de Fiennes*. Among the works exhibited from the Ebsworth collection, several reflect the artists' affinity for music. Georgia O'Keeffe was fascinated with music throughout her life and played the violin. Between 1918 and 1921 she completed five works in which there is an attempt to make music visible. The primary impetus for this undertaking came from two artists with whom she had studied, Arthur Wesley Dow and Alon Bement. Both were enthusiastic disciples of Vassily Kandinsky and his theories on the close link between music and the visual arts. Although O'Keeffe did not embrace those theories with the fervor of her teachers, she did refer to them in some of her letters. *Music-Pink and Blue No. 1* features gently undulating curved forms that overlap each other, calling to mind Kandinsky's claim that words and music have psychical as well as physical vibrations that can be transformed by the artist into visible vibrations.

Suzy Frelinghausen enjoyed a dual career as a painter and a soprano for the New York City Opera, where she was known as Suzy Morris. Her *Composition*, 1943, is one of a number of paintings and collages inspired by Georges Braque, Pablo Picasso, and other European cubists. Frelinghausen found a model for the patterns and curves in her art in the outlines and details of musical instruments, especially the guitar and the piano. Another stringed instrument, the harp, served as a useful symbol for O. Luis Guglielmi in his *Mental Geography*, 1938, depicting a surrealistic image of the Brooklyn Bridge after an air raid. The son of a musician, Guglielmi associated the suspension bridge with the harp and incorporated a harp player into his scenario. A further clue to Guglielmi's affinity for the music world is that he used the title "Program Notes" for his commentary on the first exhibition of *Mental Geography*.

Twentieth-Century American Art: The Ebsworth Collection remains on view at the Gallery until 11 June 2000. Visitors who wish to enjoy both the exhibition and a concert on the same day should bear in mind that the exhibition closes at 6:00 p.m. on Sundays. 2343d Concert

2 April 2000

THE BUTCH THOMPSON TRIO

Butch Thompson, piano

Hal Smith, drums Marty Eggers, bass

(The performers will announce their selections from the stage.)

For the first program of this year's American Music Festival, the Butch Thompson Trio has chosen to explore the vitality and variety of the early jazz tradition. From the graceful ragtime of Scott Joplin to Jelly Roll Morton's New Orleans jazz, funky Southside Chicago blues, and the roaring virtuosity of the Harlem stride tradition of Fats Waller and others, jazz was the lifeblood of the entertainment business, the very basis of popular music in America. The trio plays a cross section of this rich heritage, laced with Butch's lively commentary. The Butch Thompson Trio appears at the National Gallery by arrangement with Zajonc/ Valenti Management of Ann Arbor, Michigan.

Pianist Butch Thompson, described by the London Observer as "a musicologist of vast erudition," is one of the most prominent musicians in traditional jazz. He played Christmas carols on his mother's upright piano at the age of three and started formal lessons at age six. Thompson picked up the clarinet in high school and led his first jazz group as a senior. He began his professional career at age sixteen in Minnesota and two years later was visiting New Orleans frequently to learn from veteran musicians, among them clarinetist George Lewis, Thompson began his recording career in 1964 and joined the staff of Minnesota Public Radio's A Prairie Home Companion in 1974, remaining with the show full-time until 1986. He continues as a frequent guest on that program. Today Thompson spends much of his time on tour in the United States and abroad, sometimes as a soloist and at other times with cellist Laura Sewell or with his ensembles, the Butch Thompson Trio and the New Orleans Jazz Originals. He performs with symphony orchestras, including recent engagements with the Hartford Symphony, the Saint Louis Symphony, the Minnesota Orchestra, and the Cairo (Egypt) Symphony. Thompson writes about jazz for various magazines, including Downbeat and The Mississippi Rag, and produces a weekly jazz radio program in Minneapolis. As a recording artist, Thompson's most recent CD, Thompson Plays Joplin, is the ninth in his acclaimed solo series on the Daring label (distributed by Rounder Records). Set for release this year is a CD of duets with Laura Sewell.

A resident of San Diego, California, jazz drummer Hal Smith is a product of Southern California's long-lived and fertile traditional jazz scene. He became serious about jazz after hearing and sitting in with a number of bands. Since 1978 Smith has played with virtually every major musician in the field and is today in constant demand in the United States and abroad. He has appeared often with the Butch Thompson Trio on *A Prairie Home Companion* and has been a permanent member since 1987.

Bassist Marty Eggers is well known on the West Coast as a top-notch bass player and ragtime pianist. His musical career began in Sacramento, where, as a teenager, he helped found the Sacramento Ragtime Society. Eggers, who is a skilled composer and arranger, currently lives in the San Francisco Bay Area, where he plays in several groups and leads his own eight-piece band, the Front Street Wanderers, in performing original arrangements of ragtime and traditional jazz styles. 2344th Concert

9 April 2000

SHAWN DALY AND JOE GALYON, duo-pianists

PROGRAM

Benjamin Lees (b. 1924) Sonata for Two Pianos (1951)

Allegro giocoso Adagio semplice Allegro

Washington premiere performance

Theodore Chanler	Fugue from The Second Joyful	Mystery
(1902–1961)		(1942)

David Diamond (b. 1915) Concerto for Two Solo Pianos (1942)

INTERMISSION

Abram Chasins (1903–1987)

Period Suite (1948)

Prelude Bourée Pavane Rigaudon Sarabande Fugue

Wallingford Riegger (1885–1961)

A Suite of Three Dances

Evocation	(1933)
The City	(1935)
New Dance	(1935)

Pianists **Shawn Daly** and **Joe Galyon** have combined their talents to explore a wide variety of four-hand repertoire for one or two pianos. Since winning the 1995 Graves Duo Piano Competition in Columbus, Ohio, Daly and Galyon have been concertizing regionally in Indiana, Kentucky, Ohio, Pennsylvania, and Tennessee. They have performed at universities, for music teachers' organizations, in public recital, and at the executive headquarters of the Baldwin Piano Company. In addition to concerts, the artists also present lectures on American music related to piano ensemble repertoire.

Shawn Daly holds a bachelor of music degree from Susquehanna University in Selinsgrove, Pennsylvania, and master's degrees in piano performance and accompanying from Syracuse University. He is currently a candidate for the doctorate of musical arts at the College-Conservatory of Music in Cincinnati. A recipient of several awards for excellence in music, Daly counts among his distinguished teachers and coaches Frank Weinstock, Robert Weirich, George Papastavrou, Glen Deibler, Arlene Shrut, Steven Heyman, and Eileen Brown. In addition to his work as a performer and teacher, Daly has served as administrative assistant for the Harrisburg, Pennsylvania, Symphony Orchestra and the Cincinnati Chamber Orchestra. He also serves as organist/choirmaster at Holy Trinity Episcopal Church in Cincinnati.

Joe Galyon holds a master of music degree in piano from the University of Missouri-Kansas City and a bachelor of music degree in piano from Samford University in Birmingham, Alabama. Galyon is also a candidate for the doctor of musical arts degree at the University of Cincinnati College-Conservatory of Music. As a recitalist, he has appeared in concert in Alabama, Kentucky, Missouri, Ohio, and Tennessee. A teacher of award-winning students, Galyon maintains a private studio at the Church of the Saviour United Methodist in Cincinnati, Ohio, where he is also director of music. In addition, he is an active member of the Music Teachers National Association and the National Guild of Piano Teachers. As an arranger, Galyon has published sacred service music for both piano and organ with the Genovox Music Group and Word, Inc.

Born in Harbin, China, to parents of Russian lineage, **Benjamin** Lees moved with his family to the United States at an early age. He studied composition with Halsey Stevens, Ernst Kanitz, Ingolf Dahl, and George Antheil. Lees also studied extensively in Europe on a Guggenheim Fellowship. Lees' compositions include symphonies, operas, oratorios, chamber music, concerti, and solo literature. The *Sonata for Two Pianos* represents the genesis of his compositional style. Thematic connections make the work cyclical

2345th Concert

and enhance the tight construction of the entire sonata.

Theodore Ward Chanler was a master of small forms, writing more than a hundred songs for voice and piano, several small choral works, and many chamber works. *The Second Joyful Mystery*, one of his largest compositions, was originally cast as a prelude and fugue. As he reconsidered the work, he rewrote the prelude and added a setting of the *Magnificat* for two pianos and women's chorus, but the only part of the work to be published was the fugue, which has since found its place in the standard repertoire for two pianos. The title refers to the Virgin Mary's visit to her cousin Elizabeth after she learned that she (Mary) would give birth to Jesus Christ.

David Diamond's composition studies included work with Bernard Rogers, Roger Sessions, and Nadia Boulanger. While studying with Boulanger in Paris in the late 1930s, he fell under the spell of Stravinsky and Ravel. He returned to the United States and joined the faculty of the Manhattan School of Music and subsequently the Juilliard School of Music. The *Concerto for Two Pianos* opens with an emotional movement set in double exposition form. The slow second movement provides a moment of repose, before the third movement launches into a driving rhythmic dialogue between the two pianos.

Abram Chasins achieved wide acclaim as a composer, pianist, author, educator, and broadcaster. His compositions for piano include several smaller works, two concerti, a monumental set of *Twenty-four Preludes*, and music for two pianos. The *Period Suite* presents many of the formal and stylistic aspects of the eighteenthcentury suite, using harmonies and sonorities that were contemporary in the mid-twentieth century.

Composer **Wallingford Riegger** was born too late to fit comfortably into the post-romantic mold. A member of a generation of composers who centered their attention on Aaron Copland, Riegger became seriously interested in writing for the emerging field of modern dance during the 1930s. Riegger explained that the three dances in his *Suite of Three Dances* "stem from the period in which [I was] writing for the modern dance and [they] were composed, respectively, for Martha Graham, Hanya Holm, and Doris Humphrey. They may be said to express, in order, the spirit of tragedy, of romanticism, and of joyous affirmation."

> Program notes by Joe Galyon Adapted and edited by Elizabeth Haeberle

16 April 2000

NATIONAL GALLERY CHAMBER PLAYERS WIND QUINTET

Sara Nichols, *flute* James Bryla, *clarinet* Danny K. Ph

IuteRonald Sipes, oboelarinetPhilip C. Munds, French hornDanny K. Phipps, bassoon

PROGRAM

Vincent Persich (1915–1987)	etti Pastoral for Woodwind Quintet Op. 21 (1943)				
Walter Piston (1894–1976)	Three Pieces for Flute, Clarinet, and Bassoon (1926)				
	No. 1: Allegro No. 2: Adagio No. 3: Vivace				
Samuel Barber (1910–1981)	Summer Music for Woodwind Quintet Op. 31 (1956)				
INTERMISSION					
Robert Washbu (b. 1928)	rn Suite for Woodwind Quintet (1960)				
	Allegro Andante				

Rondo: Vivace

Eric Ewazen Roaring Fork–Quintet for Wind Instruments (b. 1954) (1993)

Whitewater Rapids (Maroon Creek): Allegro moderato Columbines (Snowmass Lake): Andante At the Summit (Buckskin Pass) Allegro moderato Allegro molto

Washington premiere performance

Winning exuberant praise from a receptive audience at its debut performance during the 1995–1996 season, the National Gallery Chamber Players Wind Quintet has become a regular feature of the Gallery's popular Sunday evening concerts. Under the guidance of Gallery music director George Manos, the ensemble explores and presents masterpieces of chamber music that are not often heard, as well as the standard classics for wind quintet.

Sara Nichols is the principal flutist of the Baltimore Opera Orchestra and performs regularly with the Baltimore Symphony Orchestra, where she was acting assistant principal flutist for two seasons. In addition to performing on traverso flute as a member of Pro Musica Rara, she is a member of the Towson Fine Arts Wind Quintet. She and other members of the Towson ensemble have given master classes and recitals at Russia's famed Saint Petersburg Conservatory. Nichols is currently on the faculties of Towson University and the Baltimore School for the Arts.

Oboist **Řonald Sipes**, who studied with Marc Lifschey, received his bachelor and master of music degrees from the San Francisco Conservatory of Music. He has played principal oboe in the Orquesta sinfonica de Castille y Leon (Valladolid, Spain), the New World Symphony, and the Orquesta del Estado de Mexico. Since moving to the Northern Virginia area in 1994, he has played with numerous orchestras and chamber ensembles, including the National Gallery Orchestra, the Washington Opera, and the Theater Chamber Players.

Clarinetist **James Bryla** made his solo debut with the National Symphony Orchestra at age twenty-one as winner of the 1987 Young Soloist Competition. He has won numerous other awards, including the Milton W. King Memorial Certificate, the Presser Scholar Award, the 1986 and 1987 International Clarinetist Competitions, and the 1987 National Young Performers' Competition. He has performed throughout the United States as a soloist, orchestral, and chamber musician with such ensembles as the National Symphony Orchestra, the Los Angeles Symphony, the United States Air Force Band, Washington Concert Opera, the Eastwind Consort, and the National Gallery Orchestra. Bryla received the bachelor and master of music degrees from The Catholic University of America, where he has served on the faculty.

French hornist **Philip C. Munds** is the assistant principal French hornist of the Baltimore Symphony. A native of Napa, California, and a graduate of the San Francisco Conservatory of Music, Munds performed with the San Francisco Symphony and as principal hornist of the Santa Cruz, Modesto, and Berkeley, California, Symphony Orchestras. From 1989 to 1997 he was associate principal French hornist of the United States Air Force Band. Munds has also played with the National Gallery Orchestra, the Richmond Symphony, and the Alexandria Symphony.

Bassoonist Danny K. Phipps, a graduate of the Curtis Institute of Music in Philadelphia, received his master's and doctor of musical arts degrees from The Catholic University of America. In addition to being the principal bassoonist with the United States Air Force Band at Bolling Air Force Base, Phipps is an adjunct professor of bassoon at Shenandoah University in Virginia.

The first two compositions on tonight's program are a part of a recorded series entitled *An American Woodwind Symposium*, for which each composer provided an explanatory note regarding his particular work. **Vincent Persichetti**, for his *Pastoral for Winds, Op. 21*, wrote: "[It was] written in 1943 and contains several sections, each a variant of the opening *dolce* theme. Although the music travels far from its starting point, the interrelationship of materials outlines a clear formal path. Toward the end, the principal melody returns in a condensed version to complete the arc created by the piece." Born in Philadelphia, Persichetti studied and taught music there until 1947, when he joined the faculty of the Juilliard School of Music in New York. Dedicated throughout his life to the improvement of music education, he composed many works for beginners and high school bands.

For his *Three Pieces for Flute, Clarinet, and Bassoon*, Walter Piston provided the following commentary: "[They were] written in Paris in 1926 and were first performed there that year at a concert of the Société Indépendente de Musique. They are intended simply as pleasant and mildly diverting pieces to play and listen to, the first playful, the second nostalgic, and the third more dancelike. To the composer they seem like concise pencil drawings." Piston was highly regarded during his lifetime as a composer of carefully crafted, rational, and tasteful works. He taught at Harvard University from 1926 to 1960, and numbered among his students Elliott Carter, Leonard Bernstein, and Daniel Pinkham. His influence as a teacher was widespread, thanks in part to several widely adopted textbooks of which he was the author.

Samuel Barber's Summer Music for Woodwind Quintet was commissioned by the Chamber Music Society of Detroit, Written in one movement (an abbreviated tripartite format), the quintet has thematic character changes that occur within its sections, along with undulating tempos. The throbbing rhythms of the French horn and bassoon in the opening measures of the first section (A) give way to virtuoso embellishments for flute and clarinet. The oboe enters with a lengthened sentimental theme over the palpitating cadence of the accompanying French horn and bassoon. A new section (B) encases a melody (hinted at in section A) that is played rapidly, with staccato articulation. As the section progresses, reshaped motifs in sixteenth notes are spun off. After repeating the first and second sections (AB), the music increases in speed to an exhilarating climax. The episodic section (A) briefly recalls themes from both the first and second sections and brings the composition to a breathtaking close.

Robert Washburn studied with Darius Milhaud, Nadia Boulanger, and Alan Hovhaness. In addition to composing a wide variety of orchestral and chamber music, he has authored an important music textbook, *Comprehensive Foundations of Musicianship*. He teaches at State University College in Potsdam, New York.

Eric Ewazen's *Roaring Fork* was commissioned by and is dedicated to the Borealis Wind Quintet. The composer's program note reads: "The valley of the Roaring Fork River in Colorado is home to some of the most spectacular scenery in the Rocky Mountains. The first movement, *Whitewater Rapids (Maroon Creek)*, depicts the lush, rich sounds of the creek's flowing rapids with its bright, high melodic lines, ever-changing colors, and rhythmic energy. The second movement, *Columbines (Snowmass Lake)*, evokes the serenity of...a glacial lake ringed by 13,000-foot peaks and surrounded by delicate and fragile white columbines. It is a scene at once awesome and intimate, [reflected by] music [that is] alternately gentle and expansive. The final movement, *At the Summit (Buckskin Pass)*, portrays the sense of exhilaration, excitement, and quiet amazement one experiences at the top of Buckskin Pass, with its arduous ascent and 360-degree view of mountain ranges, lakes, streams, and dark green valleys."

Eric Ewazen was born in 1954 in Cleveland, Ohio. He studied composition with Samuel Adler, Milton Babitt, Warren Benson, Gunther Schuller, and Joseph Schwantner at the Eastman School of Music. Among his recorded works are *Symphony in Brass* and *Colchester Fantasy* on Summit Records, and *Ballad for Clarinet, Harp, and String Orchestra* on CRS Records. Ewazen is currently a faculty member at the Juilliard School of Music in New York City. 2346th Concert

30 April 2000

THE UNIVERSITY OF MARYLAND PIANO TRIO

David Salness, violin Evelyn Elsing, cello Robert McCoy, piano

PROGRAM

Arthur Foote (1853–1937)

Trio in B-flat Major, Op. 65 No. 2 (1907–1908)

Allegro giocoso Tranquillo Allegro molto

Paul Schoenfield (b. 1947)

Café Music (1985)

IN	TE	ERM	IISS	ION

Leon Kirchner (b. 1919)

Trio (1954)

I. J = circa 92II. Largo

Ned Rorem (b. 1923)

Spring Music (1989–1990)

Aubade Toccata Fantasia Bagatelle Presto

Violinist David Salness, a highly respected teacher and performer on the violin and viola, has studied under some of music's most illustrious teachers and performers, including David Cerone, Jascha Brodsky, Ivan Galamian, Josef Gingold, Zoltán Székely, Felix Galimir, and Karen Tuttle. Salness comes from a musical family and began his study of the violin as a child with his father. He is an alumnus of the Cleveland Chamber Music Seminar, the Center for Advanced Ouartet Studies in Aspen, Colorado, the Interlochen Arts Academy, the Cleveland Institute, and the Curtis Institute of Music. In 1977 he joined the University of Marvland faculty as head of chamber music studies and associate professor of violin. A frequent chamber music collaborator, Salness has performed with members of the Guarneri, Cleveland, and Juilliard Quartets. His recordings are on the RCA, Telarc, and Centaur labels. Salness developed the chamber music program at the Chautauqua Festival and teaches chamber music and violin at the Meadowmount School in Westport, New York.

Cellist Evelyn Elsing has been a prizewinner in the Munich International Cello Competition and the Washington International String Competition, and a finalist in the Tchaikovsky Competition. She has concertized across the United States, Europe, the former Soviet Union, and Japan. A chamber music enthusiast, Elsing is resident cellist with the Theater Chamber Players, a group devoted to presenting contemporary music as well as masterpieces of the repertoire. Washington area solo engagements have included performances at the Phillips Collection, the National Gallery of Art, the Library of Congress, the Corcoran Gallery, and the Kennedy Center Terrace Theater. Elsing was the recipient of a 1997 citation for exceptional leadership and merit from the American String Teachers Association. She is currently professor of cello and chamber music at the University of Maryland in College Park.

A two-time recipient of the Maryland Creative and Performing Arts Award, pianist **Robert McCoy** enjoys a versatile career as a concert pianist, vocal coach, and conductor. He studied in Paris on a Fulbright grant, which enabled him to work with Yvonne Loriod-Messiaen and Dalton Baldwin. McCoy has appeared as guest lecturer at the 1994 William Kapell International Piano Festival and has given numerous master classes at conservatories and universities throughout the world. He has collaborated with many leading artists, including Gérard Souzay, Sherrill Milnes, Benita Valente, and John Shirley-Quirk. He has been a member of the music staff of the Maurice Ravel Academy, the Washington Opera, the Paris Opera (Bastille), and the Vienna Kammeroper, where he conducted the first Austrian production of Carlisle Floyd's *Susannah*. Currently serving as artistic director of the Alaska Summer Arts Festival Opera Theater, McCoy is also professor of music at the University of Maryland in College Park.

Arthur Foote was the most prominent among a group of late nineteenth- and early twentieth-century composers known as the "second New England school." Trained at the New England Conservatory of Music in Boston, he was the first American composer to complete all of his training in his home country. His Piano Trio in B-flat, Op. 65, No. 2, is a product of his mature period. Members of the Kneisel Ouartet gave the premiere performance in Boston on 3 December 1908. With the prevailing influence of the German romantic tradition at the turn of the century, the trio exhibits its indebtedness to both Brahms and Wagner, with certain harmonic changes that were inherent in Foote's style. By his own assessment, his trio was "less than conventional," but close examination reveals its traditional status. The first movement (Allegro giocoso) utilizes an abbreviated sonata-allegro form. The second (Tranquillo), in the key of D major, has an ABA format with a Brahmsian tritonal relationship between the two sections (B-flat major to D-flat major). The B section, with its eloquent *cantabile*, employs doubling of the violin line by the piano two octaves above. In the final movement (Allegro molto), Foote chooses to reemploy the sonata-allegro form, and does so cleverly through the use of the parallel minor of B-flat major, B-flat minor. He returns to the original key when entering the recapitulation and ends the trio jubilantly on the resounding B-flat major chord.

Commissioned by the Saint Paul Chamber Orchestra, *Café Music* by **Paul Schoenfield** received its premiere in January 1987. About the work, Schoenfield says: "The idea to compose *Café Music* first came to me after sitting in one night for the pianist at Murray's Restaurant in Minneapolis. Murray employs a house trio that plays entertaining dinner music in a wide variety of styles. My intention was to write a [special] kind of high-class dinner music – music that could be played at a restaurant, but might also find (just barely) its way into a concert hall. The work draws on many of the types of music played by the trio at Murray's. Represented, for example, are early twentieth-century American music, Viennese music, light classical music, gypsy music, and Broadway melodies." The work contains two movements, one of which is performed in this concert.

Leon Kirchner's Trio for Violin, Cello, and Piano was commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress to commemorate the fiftieth anniversary of the Coleman Chamber Music Associates of Pasadena, California. Its premiere was given in the fall of 1954. An apt description of the work's unusual construction can be found among the writings of Klaus George Roy, who was at the initial recording session of this trio: "One cannot speak of sonata form, of a set of distinct themes, [or] of an easily classifiable structure. The idiom of the Trio has its roots in the music of Schonberg (sic) and Sessions, and is accordingly complex....The design appears to be one of perpetual variation on certain motivic and harmonic fragments, in a sort of 'stream-ofconsciousness' unfolding. Yet it must be stressed [that] the composer...always shapes his momentary inspirations with great care for balance and logic of development. If the sense of improvisation is strong, one can be sure that it is willed, and that its result stands approved by its highly critical creator." Born in Brooklyn, Leon Kirchner was raised in California, where he received his musical training. His teaching career began in 1950 at the University of Southern California and continued at Harvard University, where he succeeded Walter Piston as Walter Bigelow Professor of Music in 1961.

Complete in five movements, Spring Music by Ned Rorem was commissioned by the Carnegie Hall Corporation for the Beaux Arts Trio in honor of Carnegie Hall's centennial season. It was first performed on 8 February 1991 in Carnegie Hall. Speaking about the work, Rorem states: "Having already written The End of Summer and Winter Pages, I am beginning to round off a seasonal cycle, which is one reason for the title, Spring Music. Another reason is the need for a tag. I've composed many works for three instruments (the first even called Trio), and have found that names help the auditor - not to mention the composer - to tell them apart. Finally, the work wishes to reflect (insofar as non-vocal music reflects anything) the season of optimism." A recipient of the Guggenheim and Pulitzer Prizes, as well as most of the other prizes and honors available to American composers, Rorem has come to be ranked with such prominent living composers as Gunther Schuller, John Corigliano, and Dominick Argento.

Program notes by Elmer Booze, unless otherwise indicated