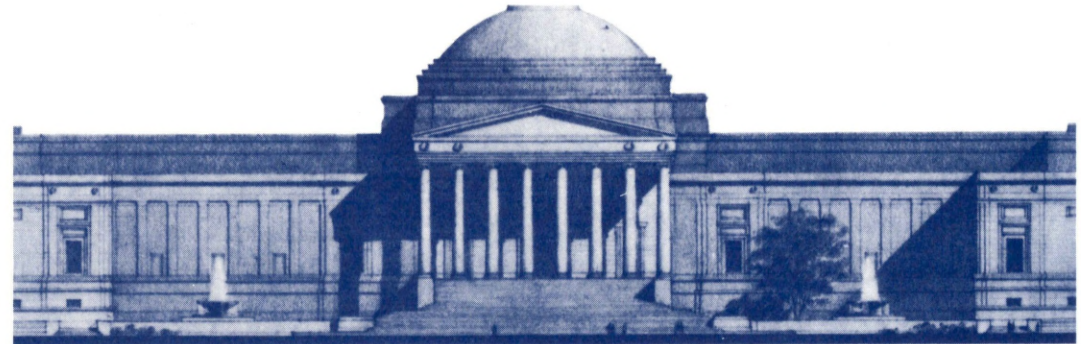


The Fifty-seventh Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



sion of love and passion, sampled first in the key of E-flat major. After a series of chromatically inspired segments in which mood swings provide elements of contrast, the E-flat major theme is heard again, but this time in C major and with less fanfare. Further segmented thematic elaborations lead to a dashing coda that brings the movement to a dramatic close.

Maurice Ravel was thirty-nine years old when he wrote what is now considered his supreme chamber music masterpiece, the *Trio for Piano, Violin, and Cello in A Minor*. The opening movement (*Modéré*) exploits an unusual rendition of common time (4/4). Ravel doubles the time signature to 8/8 and divides the measure into 3+3+2, which results in a pleasurable oscillation. The second movement (*Pantoum: Assez vif*) invokes the texture of the *pantun*, a Malayan verse form that is traditionally accompanied by strumming guitars. The third movement (*Passacaille: Très large*) contains one of Ravel's most inspired themes, as beautiful as it is fascinating. The piano dominates the last movement (*Finale: Animé*), carrying a message, according to music critic Edward Cole, "[that] the interpreter entrusted with this part must always play frankly, in the spirit of a solo performer [who brings] this pure and luminous work to a close. Strong without heaviness, expressive without affectation, [this] trio is truly one of the most beautiful productions of French art."

Schubert wrote only two piano trios during his short life, both in 1827, the year before his death. *Trio No. 2 in E-flat Major, Opus 100*, as described by Robert Schumann, "is active, masculine, and dramatic." Its opening movement, in which Schumann found "a deep indignation and passionate longing," has four themes, or three themes and a bridge passage, depending on the listener's point of view. The second movement, again quoting Schumann, "is a sigh, rising to spiritual anguish." It is a sublime Schubertian strain, supported by a marchlike rhythm, which has been spuriously identified as a Swedish folk song. The third movement, the *Scherzo*, makes use of a canon in the style of Haydn that is unusual for Schubert's mature period, contrasted by a trio in waltz time. The finale, cast in sonata-rondo form, reiterates the theme from the second movement, giving an early example of the nineteenth-century practice of cyclical form as a means of providing unity in a composition. The spirited coda brings the work to a jubilant close.

- Program notes by Elmer Booze

2302d Concert

TRIO PARNASSUS

CHIA CHOU, *pianist*

WOLFGANG SCHRÖDER, *violinist*

MICHAEL GROSS, *cellist*

Sunday Evening, March 14, 1999
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Dmitri Shostakovich
(1906–1975)

Piano Trio No. 1, Opus 8
(1923)

(In one movement)

Maurice Ravel
(1875–1937)

Trio in A Minor
(1914)

Modéré
Pantoum: Assez vif
Passacaille: Très large
Finale: Animé

INTERMISSION

Franz Schubert
(1797–1828)

Piano Trio No. 2 in E-flat Major
D. 929 (1827)

Allegro
Andante con moto
Scherzo: Allegro moderato
Allegro moderato

Formed in 1983, **Trio Parnassus** received an award at the International Chamber Music Competition in Colmar, France, only a few months after its formation. Concert tours have taken the trio beyond the boundaries of Europe to include numerous recitals in Canada and North America. With over seventy works in its repertoire, the trio plays works of composers ranging from Carl Philipp Emanuel Bach to Hans Werner Henze. With fifteen recordings to its credit, Trio Parnassus records for the German label Dabringhaus und Grimm.

Pianist **Chia Chou** was born in Taiwan in 1960 and grew up in Canada. His music studies began at the Royal Conservatory of Music in Toronto and continued at the University of Toronto Faculty of Music. Chou completed his formal training in 1978 at the State Academy of Music in Stuttgart, Germany. The youngest participant in the 1981 Sydney International Piano Competition, he took its first prize, and six years later was awarded the bronze medal in Belgium's Queen Elisabeth International Piano Competition. When not making music, Chou indulges in his favorite pastime, gourmet cooking.

Born into a South German family of musicians in 1967, violinist **Wolfgang Schröder** won the first prize of the prestigious *Jugend musiziert* competition at age seventeen. As a scholar of the International Menuhin Music Academy, he performed with Yehudi Menuhin throughout Europe and South America. He has also studied at the Mozarteum in Salzburg under Sandór Vegh, whom he names as a decisive influence in his career, and Aaron Rosand. Schröder was appointed artistic director of the European Community Chamber Orchestra in 1993, and is a member of the Ars Nova Ensemble of Nuremberg, which devotes itself exclusively to contemporary music.

Cellist **Michael Groß** also studied at the State Academy of Music in Stuttgart. Besides having been the recipient of scholarships from the German Music Council, he has won prizes at various national and international music competitions. Groß has been principal cellist of the Württemberg State Orchestra since 1979. His hobby is performing baroque music on original instruments.

Shostakovich was only sixteen years old when, in 1922, he was offered a position accompanying silent films at the Bright Reel Cinema in Petrograd, as Saint Petersburg was known from 1914 to 1924. He still found time for serious composition, finishing at age seventeen his *Trio No. 1, Opus 8*. The sonata's single-movement structure derives from the opening theme, which is chromatic and appears first in the strings and the bass of the piano. This chromatic episode is followed by a divergent theme that introduces an expres-