



The Sixty-second Season of  
The William Nelson Cromwell and F. Lammot Belin  
**Concerts**

National Gallery of Art  
2,502d Concert

National Gallery Chamber Players Piano Trio

Claudia Chudacoff, *violin*

Diana Fish, *cello*

Kathryn Brake, *piano*

27 June 2004

Sunday Evening, 7:00 pm  
West Building, West Garden Court

*Admission free*

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](http://www.nga.gov)

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.

For the convenience of concertgoers the Garden Café remains open until 6:30 pm.

2,502d Concert  
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*Joaquín Turina (1882–1949)*

Círculo (Circle): Fantasia for Violin, Cello, and Piano  
Op. 91 (1942)

Amanecer (Dawn)

Mediodía (Noon)

Crepúsculo (Twilight)

*Leon Kirchner (b. 1919)*

Piano Trio (1954)

I. ♩ = circa 92

II. Largo

*Intermission*

*Johannes Brahms (1833–1897)*

Piano Trio in B Major

Op. 8 (1854, rewritten completely in 1891)

Allegro con brio

Scherzo: Allegro molto

Adagio

Allegro

## The Musicians

### THE NATIONAL GALLERY CHAMBER PLAYERS PIANO TRIO

Making its debut in this concert, the National Gallery Chamber Players Piano Trio is composed of members of the National Gallery Orchestra. In addition to performing the standard trio literature, the National Gallery Chamber Players Piano Trio looks forward to surveying and performing rarely heard masterpieces of chamber music.

### CLAUDIA CHUDACOFF

A graduate of the Eastman School of Music, violinist Claudia Chudacoff has among her credits several solo appearances with the National Gallery Orchestra under former Gallery music director George Manos, including a recent performance of Brahms' *Concerto for Violin, Cello, and Orchestra*. She has also been a soloist with the Toledo Symphony, the Louisville Ballet, and the Ann Arbor Symphony. She has been first violinist of the National Gallery Chamber Players String Quartet since its inception.

### DIANA FISH

Cellist Diana Fish came to Washington, D.C., in 1994 as a member of the Marine Band's White House Chamber Orchestra. A graduate of the Curtis Institute of Music, where she studied with Orlando Cole, she also studied at Indiana University under Janos Starker. She is a founding member of the Whitney Trio, with which she has performed throughout the United States.

### KATHRYN BRAKE

Washington, D.C., native Kathryn Brake studied piano at the Juilliard School of Music and the Peabody Conservatory of Music, from which she received a master of music degree. Her teachers included Julian Martin, Gyorgy Sebok, and Leon Fleisher. Characterized as a "compelling and imaginative performer" by the *Washington Post*, Brake has performed solo recitals throughout the United States and Canada as well as in Italy, France, Switzerland, and Spain. Equally at ease with a wide range of musical styles, Kathryn Brake has worked with numerous contemporary composers to help expose new music to a wider audience.

### Program Notes

Joaquín Turina's *Círculo (Circle): Fantasy for Violin, Cello, and Piano, Op. 91*, was written in 1936 but not published until 1942. It is one of Turina's most harmonically colorful chamber works. Its three movements represent three time periods of the day: *Amanecer* (dawn or early morn), *Mediodía* (midday or noon), and *Crepúsculo* (dusk or twilight). The first movement, *Amanecer*, begins with the reverberant bass sounds that emanate from the low, dark registers of the cello and the piano, followed by the entrance of the violin as dawn breaks and day begins. As the music becomes more animated and expansive, the volume increases, filling the air with vibrant expressionistic elements and giving evidence of the influence of Turina's years of study in Paris with Vincent d'Indy (1851–1931) and César Franck (1822–1890). Lasting a little less than two-and-a-half minutes, the second movement, with its strong rhythmic drive and guitarlike strumming sounds that imply a festive atmosphere complete with singers, castanets, and dancers, is more Spanish in character than the two outer movements. The activity of *Mediodía* continues with a momentary release of tension, after which the initial momentum resumes, leading directly to the third movement



(*Crepúsculo*). This movement enters without a break and begins forcefully with its own unique rhythmic drive. As twilight advances, however, peace and calm settle over the movement, and the music comes to a restful stop, ending the composition in a state of blissful serenity.

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 Schoenberg 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 of consciousness' 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 at 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 in 1961 at Harvard University, where he succeeded Walter Piston as Walter Bigelow Professor of Music.

Brahms had just turned twenty when he wrote the first version of his *Piano Trio in B Minor, Op. 8*. Almost forty years later, at age fifty-eight, he published a revision, which the National Gallery Piano Trio plays on this program. According to the distinguished English music scholar, pianist, and composer Sir Donald Francis Tovey (1874–1940), the latter version is essentially a new piece of music. The first movement (*Allegro con brio*) unfolds in the sonata-allegro form. The protracted and euphonious opening melody indulges in meter changes and contains turbulent triplet figures.

The contrasting second subject is shorter and more relaxed. Upon revisiting this theme, Brahms evidently found it to be more suitable for development than he had the first time around. In the later version of the trio, the development section incorporates the second subject and reconciles it and the first subject amicably. The recapitulation, which is also new in the revised version, is freer than the original and includes a radiant, ingenious, and focused coda.

The second movement (*Scherzo: Allegro molto*) remains almost identical to the original version. The third movement (*Adagio*), on the other hand, is completely rewritten. The entrance of an ardent melody for the cello follows a melancholy dialogue between the piano and the strings. The dialogue resumes in a sublime modulation with a charismatic piano part. The opening dialogue is repeated once more, with even greater effect, in the recapitulation. Brahms also saw fit to revise the final *Allegro* and did so more drastically than in any other movement. The original elongated opening subject is retained, but the second subject is new. Its violent octaves continue the tension that builds up during the performance of the musical bridge that connects the two subjects. Brahms foregoes a development section, preferring to elaborate on the first theme and the bridge passages. A radically new recapitulation and a powerful and brilliant coda close the work.

*Program notes by Elmer Booze*