

cadenza, it is an ensemble cadenza in which there is close imitation among the instruments and a heightened display of piano virtuosity. A bewitchingly ethereal coda concludes the work.

Beethoven's *Piano Quintet in E-flat Major, Op. 16*, was apparently modeled after Mozart's work on this program. It also has a three-movement format with a first movement preamble. The Beethoven quintet is a youthful work, from the period during which, according to Beethoven biographer Wilhelm von Lenz (1809–1883), "The lion [had] not yet shaken the bars of his cage." At the first performance, held on 6 April 1797 at the home of a friend who was caterer to the imperial court in Vienna, Beethoven played the piano part. He probably knew from the outset that he would do so, as the part is lavishly conceived and tailor-made for his unique abilities and temperament.

The *concertante* style is amply demonstrated in this quintet, as it is in the Mozart model. Contrast is achieved in the first movement (*Allegro ma non troppo*) as the piano entrance is followed by the winds on new musical ground, creating an intermittent conflict of musical styles. The second movement (*Andante cantabile*) exhibits an elongated melody and delightful counterpoint. Understood as a musical canvas, it becomes an extraordinary work of art. The finale (*Rondo: Allegro ma non troppo*) maintains a high energy level with its flavored hint of a Mozartian hunting motive, but sheds this naiveté with colorful dynamics that are a harbinger of Beethoven's later works. Music critic James Lyons had this work and others of Beethoven in mind when he stated: "The supremely confident young composer, who earned the sarcastic title of 'great mogul,' emits a leonine roar for recognition in the pantheon of immortals."

Program notes by Elmer Booze

*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.*

### Concerts in April and May 2001

Sundays at 7:00 p.m. in the West Building, West Garden Court

#### April

- |  |  |
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| <b>8 The Parisii String Quartet</b>                            | Milhaud: <i>String Quartet No. 6</i> ,<br><i>String Quartet No. 4</i><br>Durey: <i>String Quartet</i><br>Tailleferre: <i>String Quartet</i><br>Honegger: <i>String Quartet No. 6</i> |
| <b>15</b> No concert   |  |
| <b>22 Barbara Moser, pianist</b>                               | Mozart: <i>Fantasy in C Minor</i><br>Beethoven: "Eroica" <i>Variations</i><br>Liszt arrangements of works by<br>Schubert and Bellini   |
| <b>29 Karen Johnson, flutist</b><br><b>Brian Ganz, pianist</b> | Vaughan Williams: <i>Ballet Suite</i><br>Gieseking: <i>Variations on a Theme by Grieg</i><br>Works by Poulenc, Anne Boyd,<br>and Sotireos Vlahopoulos                                |

#### May/Fifty-eighth American Music Festival

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| <b>6 Diane Schuur</b>   | Jazz concert   |
| <b>13 National Men's Chorus</b><br><b>Thomas Beveridge, conductor</b> | Music by Thomas Beveridge<br>and other American composers  |
| <b>20 Jeffrey Chappell, pianist</b>                                   | Music by Charles Griffes, James<br>Grant, Jeffrey Chappell, Sotireos<br>Vlahopoulos, and other composers |
| <b>27 Marilyn Taylor, soprano</b><br><b>Robert Brewer, pianist</b>    | Music by Charles Vardell, Robert<br>Ward, and Ken Frazelle   |

*The Fifty-ninth Season of*

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GEORGE MANOS, *artistic director*

RONALD L. SIPES, *oboe* JAMES BRYLA, *clarinet*  
PHILIP C. MUNDS, *French horn* DANNY K. PHIPPS, *bassoon*  
With JOSEPH HOLT, *piano*

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Sunday Evening, 1 April 2001  
Seven O'clock  
West Building, West Garden Court  
*Admission free*

