

*Concerts at the National Gallery of Art
February and March 2002*

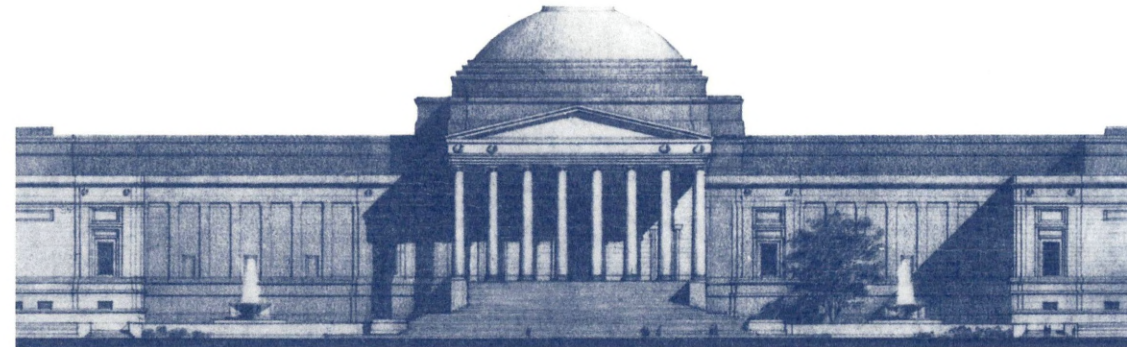
February

- 10 The New England Spiritual Ensemble** Traditional American Negro Spirituals
- 17 The Ciompi String Quartet with William Ransom, pianist** Ravel: *String Quartet*
Mark Kuss: *Elegy (2001)*
Saint-Saëns: *Piano Quintet in A Minor*
- 24 Babette Hierholzer, pianist** Music of Robert and Clara Schumann
- March**
- 3 The Jerusalem Trio** Ben-Haim: *Variations on a Hebrew Melody*
Mendelssohn: *Piano Trio, Op. 49*
Shostakovich: *Trio, Op. 67, No. 2*
- 10 Earl Wild, pianist** Mozart: *Sonata in F, KV. 332*
Beethoven: *Variations in C Minor*
Mendelssohn: *Rondo capriccioso*
Chopin: Various works
- 17 Amsterdam Loecki Stardust Quartet** Music for recorders by Merula, Locke, Sammartini, Pachelbel, and other composers
- 24 Alicia de Laroccha, pianist** Chopin: *Nocturne, Op. 32, No. 1, Barcarolle, Op. 60, Berceuse, Op. 57*
Presented in honor of the exhibition: *Goya, Images of Women*
Turina: *Danzas fantasticas, Op. 22*
Albeniz: Selections from *Iberia*

The Sixtieth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2408th Concert

THE DEBUSSY STRING QUARTET

CHRISTOPHE COLLETTE, violin ANNE MENIER, violin
VINCENT DEPRECQ, viola YANNICK CALLIER, cello
with
JAMES DICK, pianist

Sunday Evening, 3 February 2002
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Joseph Haydn
(1732–1809)

String Quintet in C Major (“The Birds”)
Op. 33, No. 3 (1781)

Allegro moderato
Scherzando: Allegretto
Adagio
Rondo: Presto

Dmitri Shostakovich
(1906–1975)

String Quartet No. 5 in B-flat Major
Op. 92 (1952)

Allegro non troppo
Andante
Moderato; allegro; andante

INTERMISSION

César Franck
(1822–1890)

Piano Quintet in F Minor
(1878–1879)

Molto moderato quasi lento
Lento con molto sentimento
Allegro non troppo ma con fuoco

The use of cameras or recording equipment during the performance is not allowed. Please be sure that all electronic devices are turned off during the performance.

Founded and based in Lyons, France, since 1989, **The Debussy String Quartet** has garnered international acclaim through its many recordings and live performances. From the Salle Moliere in Lyons to the Kaufman Concert Hall at the 92nd Street Y in New York City, the quartet has enlivened the chamber music world with performances of distinction and great excitement. The members of the quartet have been coached by such distinguished teachers as Hatto Beyerle and Walter Levine, who encouraged them to tour as well as compete. Sponsored by the Proquartet Association and the Société Générale, the quartet entered the 1993 Evian Competition (the jury included the members of the Emerson Quartet) and won the grand prize. The ensemble subsequently toured throughout Europe, giving concerts and live radio broadcasts. It has formed a special connection to the audiences at the Round Top Festival in Round Top, Texas, in collaboration with pianist James Dick, the founder of the festival. The Debussy Quartet has contracted with the distinguished Arion label to record the complete Shostakovich Quartets, some of which are now available. The quartet’s repertoire includes not only the standard works of such composers as Beethoven, Schumann, Debussy, and Ravel, but also the quartets of Georges Onslow (1784–1853), Pierre Rode (1774–1830), and the late romantic composer Ermend Bonnal (1880–1944).

Recognized as one of the truly important pianists of his generation, **James Dick** brings keyboard sonorities of captivating opulence and brilliance to performances that radiate intellectual insight and emotional authenticity. His early triumphs as top prizewinner in the Tchaikovsky, Busoni, and Leventritt International Competitions were a mere prelude to an eminent career highlighted by acclaimed recitals and concerto performances in the world’s premier concert halls. These include not only the National Gallery and the Kennedy Center, but also Carnegie Hall, Alice Tully Hall, and Town Hall in New York, Queen Elizabeth and Wigmore Halls in London, and Le Théâtre du Châtelet and Salle Gaveau in Paris. A fervent supporter of new music, Dick has commissioned several works from contemporary composers. He played the world premiere of the piano solo version of one of those works, *The Birth of Shiva*, by Dan Welcher, in a January 2000 recital at

the Gallery. James Dick and the Debussy String Quartet appear at the Gallery by arrangement with Jonathan Wentworth Associates, Limited, of Mount Vernon, New York.

Haydn's third quartet from the group of six quartets in *Opus 33* has come to be known throughout the music world as "*The Birds*." The nickname may have been inspired by the chirping, birdlike opening theme, the birdsong duet of the *Scherzando* movement, or the radiant, cheerful quality of the work as a whole. Haydn's listeners and editors were evidently determined to hear extra-musical ideas in his works, even though he indicated nothing more than the traditional movement markings.

The first violinist is the dominant player in virtually all of Haydn's early quartets, and that quality is still apparent in this work of 1781. The second violin and viola set a C major tonality in the ear as the first violin plays four ornamented high Gs and moves quickly into a descending cascade of fast tones that ends on the lowest note in its range. The main material of the first movement establishes the birdlike pattering that characterizes the whole quartet. Haydn's famous sense of humor comes into play as the second movement, marked *Scherzando (Jokingly)*, opens quietly with a choralelike texture in four-part harmony, marked *sotto voce* (under the voice). The contrasting *Trio* section justifies the tempo marking as it presents a playful birdsong duet for violins that features trills and running staccato tones in a delicious counterpoint.

The tripartite third movement (*Adagio*) is a lyrical, extended love song for the first violin. The central section of the movement is decorated in the popular Italianate style of the period, as the first violinist plays what appear to be improvised ornaments. In the last movement, Haydn's skill for the quick finale (*Rondo: Presto*) comes to the fore. This movement bubbles with humor, a kind of comic relief after the serious beauty of the *Adagio*. It is assumed that Haydn drew inspiration for the finale from a Slavonic folk tune. The form presupposes contrasting sections, in this case two relatively sedate interludes between the bouncing statements of the folklike material.

Shostakovich's *String Quartet No. 5* was composed between 1951 and 1952 and was dedicated to the Beethoven String Quartet, which celebrated its thirtieth anniversary of chamber music activities in 1952. That quartet performed the premiere on 13 November 1953 in the Little Hall of the Moscow Conservatory of Music. It is a large-scale work in which the three movements are played without pause. The quartet depicts a world of tragic conflict, displaying violent emotion, depth of thought, intensely dramatic character, and richness of image. The content of this quartet gains significance when compared to Shostakovich's *Tenth Symphony*, which created a stir throughout the world when it was introduced in 1953.

César Franck's *F Minor Piano Quintet* was given its first performance in 1880, with the great Camille Saint-Saëns as the pianist. It has three movements, the first an expansive *Molto moderato quasi lento* that reflects a certain severity typical of much of Franck's output. The *Lento con molto sentimento* owes something to Schumann, with its songlike quality that is a perfect foil to the opening movement. The concluding movement (*Allegro non troppo ma con fuoco*) opens with a protracted introduction that is followed by a principal theme based on material from the introduction and a subordinate theme reclaimed from the second movement. While there is a sense of gravity in the movement as a whole, it is passionate music with an energetic ending.

Program notes by Kenneth Wentworth (Haydn),
Yoritoyo Inouye (Shostakovich),
and The Debussy Quartet (Franck),
adapted and edited by Elmer Booze

*During the months of January and February,
recent performances by the National Gallery Orchestra
can be heard Wednesday evenings at 9:00 p.m. on WETA, 90.9 FM.*