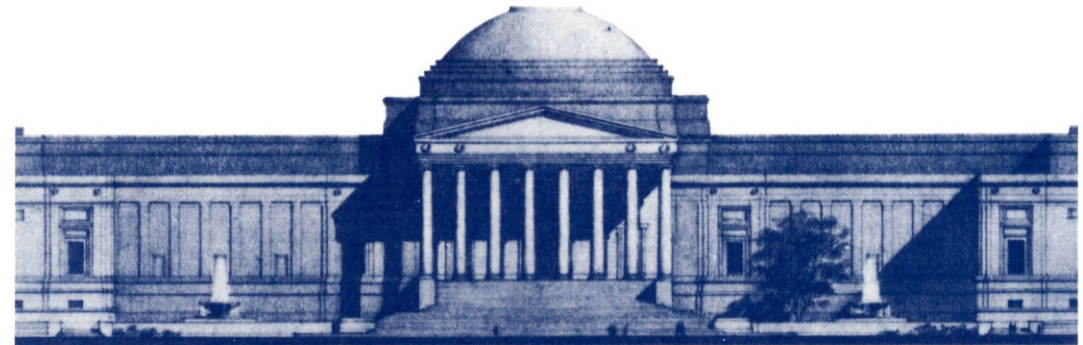


The Fifty-sixth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2276th Concert

NATIONAL GALLERY CHAMBER PLAYERS
STRING QUARTET

CLAUDIA CHUDACOFF, *violin* ERIC deWAARDT, *viola*
DEANNA LEE BIEN, *violin* DIANA FISH, *cello*

Sunday Evening, June 21, 1998
at Seven O'Clock
West Building, West Garden Court

Admission Free

One of fifteen string quartets by Shostakovich, the *String Quartet No. 7 in F-sharp Minor, Opus 108* was written in memory of his first wife, Nina Vasilyvna. Completed shortly after her death, it began what is now recognized as Shostakovich's long period of self-withdrawal. The austerity of the work is offset by the composer's remarkable use of color well as textural cultivation. Although Shostakovich makes free use of dissonant harmonies and intricate contrapuntal designs, he never completely abandons tonality.

Frank Bridge established his place as an outstanding English composer and conductor in his own lifetime, and his reputation was even further advanced after his death by the adulation of his pupil, Benjamin Britten (1913–1976). Bridge was introduced to the violin by his father and later matriculated at the Royal College of Music, where he studied composition with Sir Charles Stanford (1852–1924). He became a member of the Joachim String Quartet and the English String Quartet, performing on the viola. As a conductor, Bridge performed at Covent Garden and the Promenade Concerts. He received several prizes, among which was a stipend from Elizabeth Sprague Coolidge. Bridge toured the U.S. in 1923, conducting his own works with various orchestras.

Eschewing the classical sonata's traditional format of three movements in the fast-slow-fast relationship, Bridge's *String Quartet No. 2* presents his musical thoughts in a fast-fast-fast format. A slow tempo is finally introduced at the beginning of the last movement, *Molto adagio; allegro vivace*. This movement brings a symmetry to the quartet with its use of motivic elements borrowed from the opening movement's second and first subjects, in that order. Repeated notes and trills bring the movement to a joyous and triumphant conclusion.

-Program notes by Elmer Booze

The final concert of the National Gallery's 1997–1998 season takes place next Sunday, June 28, when the National Gallery Chamber Players Wind Quintet performs works by Anton Reicha, Paul Taffanel, and Percy Grainger. The 1998–1999 season will begin on October 4, 1998, with a performance by the National Gallery Orchestra, George Manos, conducting.

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

PROGRAM

Wolfgang Amadeus Mozart Quartet in C Major, K. 465
(1756–1791) (“Dissonant”) (1785)

Adagio-Allegro
Andante cantabile
Menuetto: Allegretto
Allegro molto

Dmitry Shostakovich Quartet No. 7 in F-sharp Minor
(1906–1975) Opus 108 (1960)

Allegretto
Lento
Allegro

INTERMISSION

Frank Bridge Quartet No. 2 in G Minor
(1879–1941) (1915)

Allegro ben moderato
Allegro vivo; andante con moto; tempo I
Molto adagio; allegro vivace

Consisting primarily of members of the National Gallery Orchestra, the **National Gallery Chamber Players String Quartet**, under the artistic direction of Gallery music director George Manos, has acquired a splendid ensemble reputation since its debut performance in 1995. In addition to the standard string quartet literature, the National Gallery Chamber Players make it a point to perform rarely heard masterpieces of chamber music.

Besides her several solo appearances with the National Gallery Orchestra under George Manos, **Claudia Chudacoff**, a graduate of the Eastman School of Music, has appeared with the Toledo Symphony, the Louisville Ballet, the Ann Arbor Symphony, and most recently in a performance of Prokofiev's *Second Violin Concerto* with the U.S. Marine Band White House Chamber Orchestra.

Violinist **Deanna Lee Bien** joined the National Symphony Orchestra in the fall of 1992, after completing four seasons with the St. Paul Chamber Orchestra. She made her solo concert debut at age nine with the Northwest Chamber Orchestra in her native Seattle, Washington. Since then, she has made numerous solo appearances with the Seattle Symphony, the Juilliard Orchestra, and ensembles in Aspen, Colorado and Los Angeles. Ms. Bien was a prizewinner in the 1988 Washington International Competition and the 1985 Los Angeles Young Musicians Foundation Debut Competition.

Violist **Eric deWaardt**, a native of Delft, Holland, studied the viola with Ramon Scavelli, William Lincer, and the Cleveland Quartet's Atar Arad. He has performed as principal violist with the Spoleto Festival Orchestra, the Heidelberg Festival Orchestra, and the Columbus, Ohio Symphony Orchestra. An active recitalist and chamber musician, Mr. deWaardt has presented recitals in Holland and in many Washington venues, including The Jewish Community Center of Rockville, Maryland, the Holocaust Memorial, and the Embassy of the Netherlands.

Cellist **Diana Fish** came to Washington in 1994 as a member of the Marine Band's White House Chamber Orchestra. She graduated from the Curtis Institute of Music as a student of Orlando Cole and later did graduate work at Indiana University, where her teacher was Janos Starker. A founding member of the Whitney Trio, Ms. Fish has performed throughout the country, including chamber music performances at the National Gallery and the Phillips Collection.

The *String Quartet in C Major, K. 465* was completed on the 14th of January 1785, one month after Mozart was initiated as a Freemason. The quartet is one of a pair that he counted as his first works as a “brother.” This quartet is also one of five that are collectively identified as the “*Haydn Quartets*” (K. 387, 421, 428, 458, 464, and 465), which were directly influenced by Haydn's *Six String Quartets, Opus 33*. In September 1785, after completing the quartets over a three-year period, Mozart sent Haydn a complete set of parts, with the dedication: “They are the fruit of long labor and sustained effort.... May you be able to receive them with favor, and show yourself a father, a guide, and a friend to them.”