handling of the chordal writing for the strings, in addition to the inclusion of the rhythmic and melodic structures found in Norwegian folkmusic.

The opening movement, *Un poco andante; allegro molto ed agitato* begins, after a somber introduction, with a theme that recurs several times in this quartet. The theme is not conventionally used; there is no thematic development as found in the sonata-allegro form. Instead, it is developed by means of extreme musical projections, such as sforzato and marcato.

Walter W. Cobbett (1847—1937), English patron of music and editor of *Cobbett's Cyclopedic Survey of Chamber Music*, describes the opening movement of the Grieg *Quartet* as "an elaborate mosaic, but fresh and effective." The second movement, *Romanze: Andantino; allegro agitato*, is highly romantic and energetic, with a vacillating tendency between the two. The third movement, *Intermezzo: Allegro molto marcato*, finds Grieg at his best in creating a nationalistic style. There are strong rhythmic melodies stemming from Norwegian folk dances, which he loved. The movement is brilliant and lusty. The finale, *Lento; presto al saltarello*, with its beginning slow introduction, is focused on the *saltarello*, a sixteenth-century Italian dance that shifts from slow, fluid steps to lively jumping.

- Program notes by Elmer Booze

Concerts at the National Gallery of Art

Under the Direction of George Manos

November 1998

1	National Gallery Orchestra George Manos, <i>conductor</i> Kathryn Hearden, <i>soprano</i>	Beethoven:	Coriolanus Overture Scene: "Ah, perfido!" Symphony No. 7
8	Mark Rush, violinist Tannis Gibson, pianist	Beethoven: Nicholas Maw: Prokofiev:	Sonata in G, Op. 30/3 Sonata for Solo Violin Sonata, Op. 94a

15	Kirill Gliadkovsky, pianist	Clementi: Beethoven: Prokofiev: Schumann:	Sonata, Op.24/2 "Moonlight" Sonata Sonata No. 3 "Bunte Blätter" Symphonic Etudes	
22	National Gallery Orchestra George Manos, conductor Claudia Chudacoff, violinist Marcio Botelho, cellist	Mozart: Brahms:	Don Giovanni Overture Symphony No. 35 Concerto for Violin, Cello, and Orchestra	
29	Joáo Carlos Martins, pianist	J. S. Bach: Mozart:	Ten Preludes and Fugues from "The Well-tempered Clavier" Sonata, K. 309 Sonata, K. 330	
December				
6	Nai-Yuan Hu, violinist Nelson Padgett, pianist	Mozart: R. Strauss: Korngold:	Sonata, K. 377 Sonata, Op. 18 Much Ado About Nothing, Op. 11	
		sohn:	Sonata in F Major	
13	Mia Chung, pianist	Beethoven:	Seven Bagatelles Sonata, Op. 110	
		Lee Hyla:	Riff and Trans-	

The use of cameras or recording equipment during the performance is not allowed.

Chopin:

figuration F Minor Fantasy

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

The Fifty-seventh Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art



2282nd Concert

ALCAN QUARTET

BRETT MOLZAN, violin NATHALIE CAMUS, violin LUC BEAUCHEMIN, viola DAVID ELLIS, cello

Sunday Evening, October 25, 1998 at Seven O'Clock West Building, West Garden Court

Admission Free

PROGRAM

Claude Debussy (1862–1918)

Quartet in G Minor, Opus 10 (1893)

Animé et très decidé Assez vif et bien rythmé Andantino doucement expressif Très modéré; très animé

Kelly-Marie Murphy (b. 1964)

This is My Voice (1994)

Washington premiere performance

INTERMISSION

Edvard Grieg (1843–1907)

String Quartet in G Minor, Opus 27 (1877–1878)

Andante; allegro Andantino; allegro agitato Allegro molto marcato Lento; presto al saltarello

First National Gallery performance

The Alcan Quartet's appearance at the National Gallery has been assisted by a grant from the Embassy of Canada.

Founded in 1989, the **Alcan Quartet** is one of the outstanding ensembles of its kind in Canada today. Holding a residency in Chicoutimi, Québec, the quartet represents a unique cooperation between industry and the arts, as its major support comes from the multinational aluminum company whose name it carries. The members of the quartet occupy the principal chairs of their respective sections in the *Orchestre symphonique du Saguenay-Lac-St-Jean*, under whose auspices the quartet was formed.

The primary purpose of the quartet is the enrichment of the cultural and musical life of the Saguenay-Lac-St-Jean region. With a repertoire of more than 100 works, numerous radio broadcasts, five compact discs in worldwide distribution, and an average of fifty concerts per season throughout Canada, the United States, and Europe, the success of the quartet has far exceeded all preliminary expectations. The quartet has collaborated with such renowned artists as pianists Jean-Phillipe Collard and Marc-André Hamelin, clarinetist James Campbell, and cellist Phillipe Muller.

First violinist **Brett Molzan** is from Edmonton, Alberta, and studied at McGill University in Montréal. **Nathalie Camus**, second violinist, of Montréal, studied at the St. Louis Conservatory in St. Louis, Missouri. Violist **Luc Beauchemin** is from Québec City and studied at Laval University. Cellist **David Ellis** graduated from the Curtis Institute of Music in Philadelphia and is a native of Burlington, Vermont.

Although much of Debussy's music is for piano, he devoted a good deal of his energy to music for other instruments, whether solo or in combination, and looked to the string quartet as a measure of his skill as a composer. The theme of the *String Quartet in G Minor, Opus 10* is derived from the interval of the tritone, with the result that the tonality is ambiguous, but never relinquished. Each movement has its own key signature, but Debussy's tonal center for the quartet as a whole remains G minor. The use of the whole-tone scale (inspired by Indonesian gamelan music), with its inherent tritones, appears in this work parenthetically. The theme is subject to so many transformations that at times it becomes almost undiscernible. There is an Andalusian dance in the second movement, which later gives rise to an elongated, morose *Andante* that is awash in kaleidoscopic harmony.

Kelly-Marie Murphy was born in 1964 in Sardegna, Italy, and grew up on Armed Forces bases in various parts of Canada. She began studying composition at the University of Calgary and

completed her doctorate at the University of Leeds in England. She received first prizes in the New Works Calgary Composers Competition (1992) and the Bradford Young Composers Competition (1993). Her orchestral piece, From the Drum Comes a Thundering Beat earned a place in the top ten recommended works at the International Rostrum of Composers in Paris in 1996. She was awarded first and second prizes in the 1998 Maryland Composer's Competition at Loyola College in Baltimore. Kelly-Marie Murphy has enjoyed the support of commissions by the CBC and the Canada Council for works to be performed by some of Canada's leading ensembles, including the Winnipeg Symphony Orchestra, Nexus, and the Millennium Ensemble.

About This is My Voice, which won first prize and the People's Choice Award at the Canadian Broadcasting Company's Young Composers Competition in 1994, Murphy writes: "[It] was initially inspired by a Leonard Cohen poem by the same name. The essence of the piece, and I believe of the poem as well, is that even when we speak in whispers we can say important and provocative things, and that soft voices should not be dismissed or shouted down. Musically, I explored this thesis throughout the four movements of the piece. Each movement begins with a solo recitative for each of the four instruments in turn, and all are related to each other in character and content. In the first three movements, this soft lyrical quality of the solo is usurped by frantic activity of varying levels of intensity. The fast music is always a fairly static exploration of one repetitive and limited idea. Each instrument is saying roughly the same thing, but they rarely agree on it, or communicate directly with one another. Finally, in the fourth movement, the quiet reflective quality of the solo is embraced by all four instruments, and, like a good conversation, there are moments of static as well as dynamic communication.

Ending with such an exhalation of energy is somewhat of a risk musically, especially when it is preceded by intentionally aggravated music. It was, however, important for me to follow this thesis to its logical conclusion, and, if anything, I think it proves the point: the whisper can conquer the scream."

Written in his lovely cottage on the shores of the fjord at Lofthus during his thirty-fourth and thirty-fifth years, Grieg's *String Quartet in G Minor*, *Op. 27* stands today as one of the finest examples of chamber music writing. This assessment is based on his unique