- 17 Beverly Benso, contralto George Manos, pianist
 Webern: Eight Early Songs Poulenc: Eight Early Songs Mark Fax: Five Black Songs Britten: A Charm of Lullabies Manos: Kykleion Asma
 24 New Zealand String
 Borodin: Quartet No. 2
- 24 New Zealand String Quartet Borodin: Quartet No. 2 Szekely: Quartet (1937) Beethoven: Quartet, Op. 59/2

December 1, 8, and 15: The 60th American Music Festival

1 Philip Quint, violinist David Riley, pianist

Foss: *Three American Pieces* Gershwin/Heifetz: Excerpts from *Porgy and Bess* Corigliano: *Sonata (1963)*

- 8 Washington Men's Camerata Frank Albinder, *music director*
- Songs for the Holiday season by Conrad Susa and other American composers

15 The American Chamber Ensemble

Muczynski: Fantasy Trio Moore: Quintet for Clarinet and Strings Schickele: Serenade for Three

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

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. The Sixty-first Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art



2431st Concert

ORPHEUS STRING QUARTET

CHARLES-ANDRÉ LINALE, violin EMILE CANTOR, viola EMILIAN PIEDICUTA, violin LAURENTIU SBARCEA, cello

Sunday Evening, 27 October 2002 Seven O'clock West Building, West Garden Court

Admission free

PROGRAM

Wolfgang Amadeus Mozart (1756–1791)

String Quartet in F Major, K. 590 (1790)

Allegro moderato Allegretto Minuet Allegro

Hugo Wolf (1860–1903)

Italian Serenade (1887)

INTERMISSION

Ludwig van Beethoven	String Quartet in E Minor, Op. 59, No. 2
(1770–1827)	(1824)

Allegro Molto adagio Allegretto Finale: Presto

A truly international quartet, with members from France, Romania, and the Netherlands, the **Orpheus String Quartet** celebrates its fifteenth anniversary in the 2002–2003 season. Winner of every competition it has entered, the quartet is recognized as one of Europe's most important chamber ensembles. It was awarded first prizes in the Valentino Bucchi International Chamber Music Contest in Rome (1988), the Karl Klinger

Competition in Munich (1990), and the International Chamber Music Competition in Osaka, Japan (1993). These triumphs have resulted in an outpouring of concert invitations that have taken the quartet to the major cities of Germany, France, Austria, Switzerland, England, Denmark, Italy, Spain, The Netherlands, and Japan. The quartet has given concerts in such renowned venues as the Concertgebouw in Amsterdam, Wigmore Hall in London, Salle Gaveau in Paris, and Suntory Hall in Tokyo, in addition to major radio and television broadcasts in both Europe and Japan. On its North American debut tour in March 1999, the quartet appeared in concert halls from Maine to California. That tour included a concert in the Sanibel Music Festival, which prompted this review in the Florida Islander: "There is no doubt that the marvelous instrument each musician plays has a great deal to do with the heavenly sound we hear...." (The quartet members perform on violins by Joseph Guarnerius Filius Andreas (c. 1706), and Pietro Paolo de Vitor (1748), a viola by Giovanni Tononi (c. 1700), and a cello by Giovanni Grancino (1685).) Continuing from the review, "There is little or no question that these magnificent instruments in less talented hands would not bring forth the same sounds, but when placed in the hands of magnificent musical masters, such as the four that make up the Orpheus Quartet, they produce music that helps [one] to soar out of the commonplace into the rare.... The playing was impeccable and the complete ensemble feeling almost defied definition. [One is] immediately aware that not only do the musicians enjoy playing for an audience, but they [also] enjoy playing for themselves and each other."

Over the past two seasons, the quartet has performed cycles of the complete string quartets of Brahms and Bartók and the Mozart string quartets that were dedicated to Haydn. Its recording, *The Three String Quartets and Clarinet Quintet of Brahms*, was released in 1999 to great acclaim. Other recording highlights include *The Complete Bartók String Quartets*, released in 1996, the Schubert *Cello Quintet* with Peter Wispelwey, which won a Diapason d'Or award, and the complete string quartets of Gian-Francesco Malipiero, which garnered the Grand Prix du Disque in 1992.

The Ouartet No. 23 in F Major, K. 590, is one of the three that are known as Mozart's Prussian Quartets (K. 575, 589, and 590). Written on a commission from King Friedrich Wilhelm of Prussia, an amateur cellist, the quartets were dedicated to him. K. 590, at first unappreciated by both players and audiences, came eventually to receive great admiration, as did many of Mozart's lesser-known works. The opening movement (Allegro moderato), which begins with all four instruments in unison, is laid out in ABA form with an added coda, rather than the expected sonata-allegro form. The first violin opens and closes the first subject, and the cello brings on the second subject immediately. Mozart does not conclude the movement in a dramatic manner. Instead, he allows the music to drift off serenely. The B section (the development) returns to the original key of F major with the first violin and cello in canonic mimicry. The second movement (Allegretto) begins with a chordal introduction that evolves into an ostinato figure, over which Mozart carries out a theme with variations. The third movement (Minuet), with its capricious chromatic harmonies, has been said to suggest the dancing of peasants, rather than that of the aristocrats traditionally associated with that dance form. The finale (Allegro) is a rondo, its sparkle and ebullience enhanced by piquant harmonies. Unlike most rondos, it ends by drifting off in a fashion similar to the opening movement.

First performed in Vienna in 1904, Hugo Wolf's *Italian Serenade in G Major* was composed in 1887 and arranged for chamber orchestra in 1903. It is the only movement of a suite for string quartet that Wolf began but never completed. Although he is best known for his songs that perpetuate the spirit of Franz Schubert, Wolf left for posterity two of his best efforts in instrumental writing, the *Italian Serenade* and the *String Quartet in D Minor*. Wolf, who suffered a great deal of mental anguish, succumbed to its tragic hold in 1898 and was placed in an asylum, where his difficult life ended at the early age of forty-three.

Beethoven learned the craft of string quartet writing from Haydn and expanded the medium throughout his career, culminating in works that defy comparison. The quartets of *Opus 59* belong to Beethoven's middle period, which was ushered in by the great "Waldstein" Sonata, Op. 53. This was the period in which he expanded and transformed virtually every musical form he had inherited, earning him a reputation among his contemporaries as a restless iconoclast. Examples of this iconoclasm in the Quartet, Opus 59, No. 2, include the early occurrence of changes in tonality in its first movement (Allegro); the inclusion of explosive climaxes in the second movement (Molto adagio), which normally functions as a movement of quiet repose; the five-part structure of the Allegretto, which Beethoven's audience would have anticipated as a three-part scherzo; and the surprise created by beginning the final movement in the "wrong" key (C major), requiring some subtle modulation to get back to the "home" key (E minor).

Program notes by Elmer Booze

Concerts at the National Gallery of Art

Under the direction of George Manos

November and December 2002

November

3	Carol Wincenc, flutist	Works for solo flute by Lukas Foss, J. S. Bach, Debussy, Enesco, and other composers
10	Jeffrey Kahane, <i>pianist</i>	Fauré: Nocturne in D-flat Major Albeniz: Iberia, Book I Hersch: 24 Variations