

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

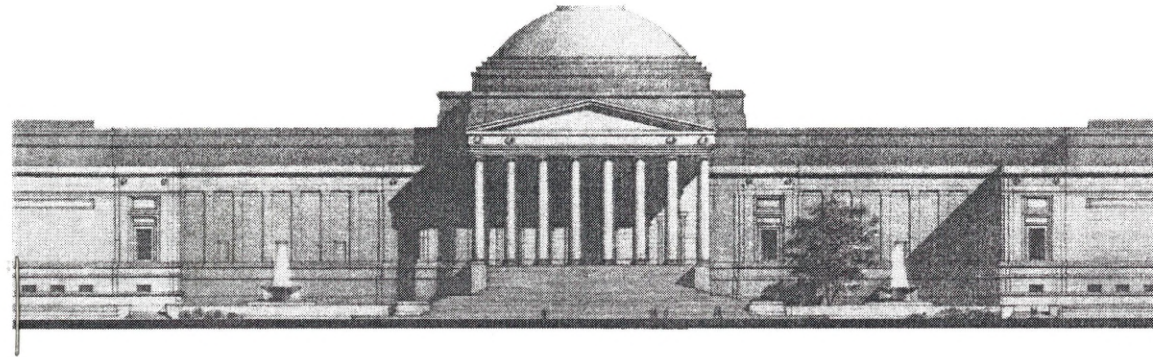
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that late entry or reentry after 6:30 pm
is not permitted.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

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Landover, MD 20785

www.nga.gov



The Sixty-third Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,540th Concert

National Gallery Chamber Players String Quartet

Teri Lazar and Claudia Chudacoff, *violin*

Osman Kivrak, *viola*

Diana Fish, *cello*

June 19, 2005
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Wolfgang Amadeus Mozart (1756–1791)

Quartet no. 1, K. 80 (1770)

Adagio
Allegro
Menuetto
Rondo

Osman Kivrak (b. 1954)

Koroglu for String Quartet (1996)

Introduction: Allegro
Vivace
Adagio
Allegro agitato

INTERMISSION

Antonin Dvořák (1841–1904)

Quartet no. 6 in F Major, op. 96 (“American”) (1893)

Allegro ma non troppo
Lento
Molto vivace
Finale

Featured Musicians

The National Gallery Chamber Players String Quartet appears as a regular feature of each season of concerts at the Gallery and has acquired a splendid ensemble reputation since its debut performance in 1995. In addition to presenting the standard quartet repertoire, the group performs rarely heard masterpieces of chamber music. The four musicians also perform under the name Sunrise Quartet, and in that capacity they have been recognized with a Chamber Music America residency at the Duke Ellington School of the Arts as well as residencies at both the Concerts at the Beach in Delaware and the Davies Concert Series in Camp Springs, Maryland. With perfectly matched skills, the first and second violinists of the quartet are able to change places, a practice that is rare among such ensembles.

Violinist Teri Lazar has performed as a soloist and chamber musician in the United States, Europe, and the Middle East. She is the concertmaster of the Virginia Chamber Orchestra and performs with the Richmond Chamber Players and with Currents, a chamber music series also based in Richmond, Virginia. She earned a doctor of music degree from the Catholic University of America and teaches violin at American University, where she is a musician in residence. Lazar has recorded chamber music for the Klavier, Albany, North/South Consonance, and Centaur labels and has been heard on National Public Radio's *Performance Today*.

Violinist Claudia Chudacoff is the concertmaster of the National Gallery Orchestra, concertmaster of the Alexandria Symphony, and assistant concertmaster of the White House Chamber Orchestra of the Marine Band. An active chamber musician, she is a member of the Washington Chamber Players and has performed frequently at the Holocaust Memorial Museum chamber music series. Her experience as orchestral soloist includes concerto performances with the Concert Artists of Baltimore as well as the Toledo, Ann Arbor, and National Gallery orchestras. A recipient of a master of music degree from the Eastman School of Music, Chudacoff has recorded chamber music for Albany Records.

Violist Osman Kivrak was a winner of the National Scholarship Competition in Turkey and the Baltimore Chamber Music Awards. He has performed at the Spoleto Festival in Charleston, South Carolina, and has toured Italy and other parts of Europe as a chamber musician. He performs with the Richmond Chamber Players and with Currents and teaches at American University, where he is a musician in residence. A graduate of the Catholic University of America, where he earned a doctor of music degree, Kivrak is a composer as well as a performer. His compositions were recently recognized by awards from the Maryland State Arts Council and the Maryland National Parks and Planning Commission.

Cellist Diana Fish came to the Washington, DC, area in 1994 to join the White House Chamber Orchestra of the Marine Band. She graduated from the Curtis Institute of Music in Philadelphia, where she studied with Orlando Cole. She continued her studies at the graduate level at Indiana University under Janos Starker. Before coming to Washington, she performed throughout the United States as a member of the Whitney Piano Trio. Diana Fish is the principal cellist of Concert Artists of Baltimore and the Alexandria Symphony.

Program Notes

Joseph Haydn (1732–1809) initiated the genre of the string quartet with his *String Quartet no. 1*, op. 1, which he composed in 1757. Mozart brought the genre to its classical maturity in his twenty-seven quartets. The six quartets he wrote between 1782 and 1784 and dedicated to Haydn are considered the high point of his production, but even his first effort, with which this program begins, is a remarkable work. Mozart wrote it in 1770 at the age of fourteen, and it can be said that the young composer had not yet mastered the practice of “democracy” among the four instruments (the interesting material is assigned mostly to the first violin), but he was already the master of perfectly balanced forms, lilting melodies, and harmonic variety. The quartet carries the nickname “Lodi” in honor of the Italian city where Mozart was staying when he wrote it.

Koroglu for String Quartet was written by violist/composer Osman Kivrak in 1996 and has been performed in the United States and Turkey. The title refers to a legendary character in medieval Anatolian history who fought for justice from tyrannical overlords and is the subject of many Turkish folk songs. The quartet uses as a theme one of the most famous songs about Koroglu. Although the theme is most prominent in the last movement, hints of it can be heard in the opening of the first movement. The quartet is bound together by the motif A-F-E, which first appears as the viola enters in the fifth bar of the first movement. The motif recurs throughout the quartet, either in its original form or in retrograde, inversion, diminution, or augmentation.

Antonin Dvořák came to the United States in 1893 at the invitation of Jeannette Thurber (1850–1946), who has been called America’s first patron of classical music. In 1891 she founded a conservatory of music in New York City (the National Conservatory of Music) and invited the world-famous composer Dvořák to direct it. While he was in New York, Dvořák made it a point to acquaint himself with American music. Among the first

Americans to demonstrate their art for him was the black singer and composer Harry T. Burleigh, who was one of the first students at the National Conservatory. Dvořák completed the string quartet on this program shortly thereafter, while visiting a Czech-American community in Iowa, and dubbed it the “*American*” *Quartet*, but it does not actually contain spiritual melodies or any other tunes of American origin. It does, however, carry the strong flavor of Bohemian folk idioms, which were always in Dvořák’s ear, even when he was far from home.

The first movement of Dvořák’s quartet (*Allegro ma non troppo*) has three themes: the first of them, presented by the viola, combines syncopation and a two-step march; the second is in a minor key; and the third is introduced in a pianissimo passage. The movement proceeds to a colorful scoring of all three themes. The second movement (*Lento*) features the most extended and expressive melody in the quartet, shared by the first violin and the cello. The third movement (*Molto vivace*) is a scherzo based on a motif that bounces from instrument to instrument. Before he finishes with this theme, Dvořák presents it in minor key, in augmentation, and with varied rhythmic accompaniment. The last movement is the only one in this work that could be said to reflect the influence of American music, as it has the flavor of a boisterous country dance. Such dances were not exclusive to the United States in the nineteenth century, however, and some music critics have identified this movement as a Bohemian *furiant* danced on American soil.

The Sixty-third Season of Concerts at the National Gallery of Art

Under the direction of Stephen Ackert

Sundays at 6:30 pm, West Building, West Garden Court

Admission free

JUNE

- 26 **National Gallery Vocal Arts Ensemble**
Music for chamber choir and
instruments by Brahms, John Gardner,
and other composers

There will be no Sunday concerts in July, August, and September. On Friday evenings from Memorial Day through Labor Day, visitors to the Sculpture Garden can enjoy live jazz performed by an eclectic mix of top Washington-area artists. Please check the Gallery’s bimonthly Calendar of Events for details.

Sunday concerts will resume on October 2, 2005, at 6:30 pm, with a concert by the National Gallery Orchestra, Christopher Kendall, guest conductor. The program will feature music by Elgar, Wagner, Stravinsky, and Schoenfield, with solo violinist Nicolas Kendall.

Programs subject to change

Detailed information at www.nga.gov or (202) 842-6941

Corrected Program
June 19, 2005

Wolfgang Amadeus Mozart (1756-1791)
Quartet No. 1, K. 80 (1770)
Adagio
Allegro
Menuetto
Rondo

Osman Kivrak (b.1954)
Koroglu for String Quartet (1996)
Introduction: Allegro
Vivace
Adagio
Allegro agitato

Ms. Lazar, Ms. Chudacoff, Mr. Kivrak, Ms. Fish

INTERMISSION

Antonin Dvorak (1841-1904)
Quartet No. 3 in E Flat Major, Opus 51
Allegro ma non troppo
Dumka, Elegy
Romanze
Finale

Ms. Chudacoff, Ms. Lazar, Mr. Kivrak, Ms. Fish