

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 of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov

COVER: Constantin Brancusi, *Woman's Head*, c. 1910,
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



The Sixty-eighth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,763rd Concert

Auryn String Quartet
Matthias Lingenfelder, *violin*
Jens Oppermann, *violin*
Stewart Eaton, *viola*
Andreas Arndt, *violoncello*

January 27, 2010
Wednesday, 12:10 pm
West Building Lecture Hall

Admission free

Program

Alban Berg (1885–1935)

String Quartet, op. 3 (1910)

Langsam

Maessiges Viertel

Béla Bartók (1881–1945)

String Quartet no. 1 in A Minor, op. 7 (1908)

Lento

Allegretto

Allegro vivace

The Musicians

AURYN QUARTET

In 2010 the four musicians of the Auryn Quartet celebrate twenty-nine years of working together as an ensemble. Audiences and critics in Europe and the United States are uniformly enthusiastic about the quartet's performances. The *Sunday Herald* of Edinburgh, Scotland, wrote, "This superb ensemble from Cologne simply came on stage and played, immediately radiating a palpable joy in music-making, and projecting a real sense of communication and contact with the audience," while *American Record Guide* noted "The Auryn plays with an enviable balance of abandon and discipline."

The quartet has marked several important milestones in recent years. In 2007 its recording on the Tacet label of the complete Beethoven string quartets was released to ecstatic reviews. That same year the quartet founded a new chamber music festival in Este, Italy. In 2009 the ensemble recorded all sixty-eight of Haydn's string quartets, and performed them in concert in Padua, Italy, and Cologne, Germany. This year its members will serve collectively as artistic advisors to Musiktage Mondsee, a prestigious music festival in Upper Austria that numbers among its previous music directors Andras Schiff, Christian Altenberger, and Heinrich Schiff.

First violinist Matthias Lingenfelder was born in Germany in 1959, and started playing the violin at the age of seven. He studied with Klaus Eichholz, Max Rostal, and Gerard Poulet. In 1981 he cofounded the Auryn Quartet. Prior to his full-time involvement with the quartet, he was the concertmaster of the European Community Youth Orchestra and a cofounder of the Chamber Orchestra of Europe. It was as concertmaster with that orchestra that he played as soloist under guest conductors Claudio Abbado and Sir Georg Solti.

Second violinist Jens Oppermann was born in 1960. He began his violin studies at age twelve, and within two years, he had won a prize in the German national competition Jugend Musiziert. The recipient of numerous scholarships and prizes, Oppermann played in the National Youth Orchestra of Germany, the Hamburg City Opera Orchestra, and the European Community Youth Orchestra. It was through his work with that ensemble and the Chamber Orchestra of Europe that Oppermann became acquainted with Mathias Lingenfelder and joined him in forming the Auryn Quartet.

Violist Stewart Eaton was born in Aylesbury, United Kingdom. He studied viola and piano at the Royal College of Music, receiving its prestigious entrance scholarship. His teachers were Frederick Riddle and Margaret Major, and he took part in master classes with Hugh Bean and Yfrah Neaman. From 1979–1981, at the invitation of Claudio Abbado, Eaton was the principal violist of the Orchestra Teatro alla Scala in Milan. He also served as principal violist of the Chamber Orchestra of Europe, which he left to become a founding member of the Auryn Quartet. He has performed as a viola soloist at EXPO 2000 in Hanover and at the Rheingau Festival in Wiesbaden, Germany. He teaches at the Musikhochschule in Detmold, Germany.

Cellist Andreas Arndt was born in Heidelberg, Germany, where he began to play the piano at the age of five. At age twelve he took up the cello, studying with Georg Ulrich von Buelow. He continued his studies with Wolfgang Boettcher in Berlin and Johannes Goritzki in Düsseldorf. Arndt was a prizewinner at many competitions, and received several scholarships. A member of the European Community Youth Orchestra, he also played in the Berlin Philharmonic Orchestra and the Guerzenich Orchestra in Cologne. From 1983-1986 he taught at the Freie Kunsthochschule in Bonn. Arndt is likewise a founding member of the Auryn Quartet. In addition to his chamber music activity, he is a teacher and juror at various master classes and competitions.

This concert is the fourth in a series of five National Gallery of Art concerts that present masterworks from the years 1610, 1710, 1810, 1910, and 2010. On Sunday, January 17, the National Gallery of Art Vocal Ensemble and the early music ensembles ARTEK and Piffaro performed Claudio Monteverdi's *Vespro della Beata Vergine*, commonly identified as his "Vespers of 1610." On January 20, organist and Gallery music department head Stephen Ackert joined mezzo-soprano Anne-Marieke Evers and members of the National Gallery of Art Chamber Players to perform music that would have been heard in 1710 in the ducal chapel in Weimar, Germany, where Johann Sebastian Bach was the organist and composer-in-residence. On January 24, three of the National Gallery's resident ensembles presented masterworks that Beethoven produced or published in 1810. On Sunday, January 31, the new music ensemble Great Noise will combine with the NGA Vocal Ensemble and the NGA Orchestra to complete the series with world premiere performances of two new works, written especially for the occasion by Carlos Carrillo, and Armando Bayolo, who will conduct the concert.

In this concert, the Auryn String Quartet plays Alban Berg's *String Quartet*, op. 3, one of the great chamber works written in 1910. It is the last work the composer produced under the tutelage of Arnold Schoenberg. First performed in 1911 and published nine years later, the two-movement quartet was not well received at its premiere and received no further performances for more than a decade. Schoenberg, however, admired the piece, and the work may rightly be regarded as an appropriate valedictory for Berg's transition from apprenticeship to musical maturity. According to Berg's wife, Helene, the inspiration for the quartet was born of the frustration both she and Berg experienced when Helene's father forbade the two lovers to see each other. In this work, Berg takes a great step beyond the compositional idiom of his *Piano Sonata*, op. 1 (1907–1908), and the *Four Songs*, op. 2 (1909–1910). The thematic craftsmanship bears a relationship to that of the earlier piano sonata, but the quartet is far more complex. Whereas tonality had restricted Berg's language in the earlier work, the free atonal idiom of the quartet allowed the composer to develop his material with unprecedented freedom and variety.

In the first movement, Berg establishes a web of motivic relationships within sonata form. The opening theme bears a striking resemblance to a theme from Schoenberg's *Verklärte Nacht* (1899) and is built on a slightly modified whole-tone scale that would reappear in the opera *Wozzeck* (1917–1922). A transformation of this theme becomes a fundamental figure in the second movement, which again contains material similar to that in the work of another composer: the love duet from Richard Wagner's *Tristan und Isolde* (1857–1859). Scholars disagree on the formal design of this movement but tend to describe it as a type of rondo or sonata-rondo.

Berg's idiomatic writing for the string quartet, his use of motives and passages derived from cycles of intervals, his attention to detail, and the relationship of every detail to the whole, all point to the work of a composer assured in technique and possessed of a distinctive musical personality.

Béla Bartók's *String Quartet no. 1 in A Minor* (opus 7) comes from what is now identified as his early period (approximately 1900 to 1910), when he was still emulating to some extent the chromatic lyricism of the late romantic composers. Particular references to Hungarian folk music—such as rhythmic emphasis on offbeats and ostinatos, which became prominent in many of his later works—appear very subtly in this quartet. The first movement is polyphonic in texture and moves without pause into a homophonic *Allegretto* that can be identified as a second movement. The *Allegro vivace* can also be understood as two movements that flow one into the next, the first a recitative and the second a sharply rhythmic dance. A plan of increasingly rapid tempi prevails, beginning with the opening *lento*, and passing through *allegretto*, *allegro*, and finally *allegro vivace*. A motif is introduced by the solo violin early in the first movement. This motif appears repeatedly as a brief flutter throughout the second movement, and matures to become the theme of a fugato in the last movement.

Program notes by Stephen Ackert and Danielle DeSwert Hahn

Upcoming Concerts at the National Gallery of Art

**National Gallery of Art Orchestra
with the National Gallery of Art Vocal Ensemble
and Great Noise Ensemble**

New Works by Armando Bayolo and Carlos Carrillo

January 31, 2010

Sunday Evening, 6:30 pm

West Building, West Garden Court



**New York Opera Society
Jonah Blum, music director**

Music by George Gershwin

Presented in honor of
*From Impressionism to Modernism:
The Chester Dale Collection*

February 3, 2010

Wednesday, 12:10 pm

West Building Lecture Hall