

Ulrich elaborates in his book, *Chamber Music*: "Here a new Schubert stands before us. The inner joy and vivacity that filled the earlier work is gone, and a restlessness and concern with more serious expression appear. A tortured, twisting chromatic theme is passed about from instrument to instrument over rapidly shifting harmonies. The second theme, more songful, offers but little relief from the dissatisfaction expressed by the first. [When] peace of mind and joy of spirit...reappear in later works, it is in company with darker moods."

**Nicholas Maw**, one of Britain's most admired composers, was born in Grantham, Lincolnshire. He studied at the Royal Academy of Music from 1955 to 1958 with Paul Steinitz and Lennox Berkeley, and in Paris with Nadia Boulanger and Schoenberg's pupil, Max Deutsch. His career as a teacher has included positions at Trinity College, Cambridge, Exeter University, and Yale University. He is currently professor of composition at Milton Avery Graduate School of the Arts, Bard College, New York.

About his *String Quartet No. 3*, Maw writes: "This work [is] a single structure built of five clearly differentiated movement sections. The first of these, marked *Moderato grazioso e semplice*, opens with a lyrical statement on the violin that forms the basis of the whole movement section. There follows a *Larghetto pesante* with something of the character of a folk dirge, enclosing cadenzas for violin, cello, and viola. At the center of the work are two fast movements. In the first of these, marked *Presto volante*, the four instruments are muted until near the end. The overall mood is ghostly and nocturnal, but there are several violent interruptions. The following *Allegro marcato* is a stamping dance in a constantly fluctuating meter. A short reprise of the *Larghetto pesante* acts as a transition into the final movement, a passacaglia marked *Lento molto*. The ground bass, repeated forty-one times, goes through all twelve transpositions. The work ends with a short coda, consisting of a reminiscence of the opening movement followed by a series of quiet triadic chords."

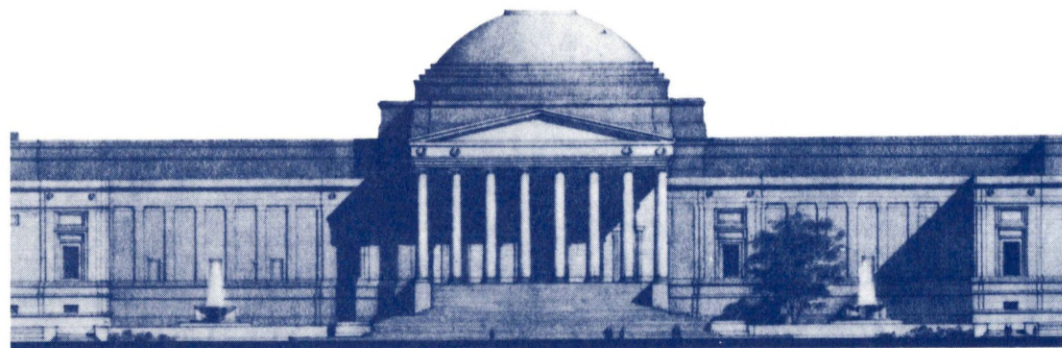
The *String Quartet No. 3 in C Major* is the third and last of Beethoven's "Razumovsky" quartets. Its nickname, "Heroic," refers to the ceremoniously heroic presentation of the opening movement's second theme. That theme is very close to Beethoven's fourth and fifth symphonies in spirit, and it culminates the overall experience of the three "Razumovsky" quartets, which in turn reflect the ideas and feelings of their time.

- Program notes by Elmer Booze

*The Fifty-seventh Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

National Gallery of Art



*2298th Concert*

THE COULL STRING QUARTET

ROGER COULL, *violin* PHILIP GALLAWAY, *violin*

DAVID CURTIS, *viola* JOHN TODD, *cello*

---

Sunday Evening, February 14, 1999  
Seven O'clock  
West Building, West Garden Court

*Admission free*



## PROGRAM

Franz Schubert  
(1797–1828)

Quartettsatz in C Minor  
D. 703 (1820)

Nicholas Maw  
(b. 1935)

Quartet No. 3  
(1994)

Moderato grazioso e semplice  
Larghetto pesante  
Presto volante  
Allegro marcato; larghetto pesante  
Lento molto

*First Washington performance*

*Commissioned by the Coull String Quartet  
for its twenty-first anniversary in 1995*

## INTERMISSION

Ludwig van Beethoven  
(1770–1827)

Quartet in C Major  
Opus 59, No. 3 (“Eroica”) (1805–1806)

Introduzione: Andante con moto;  
allegro vivace  
Andantino con moto quasi allegretto  
Menuetto: Grazioso  
Allegro molto

Founded in 1974 at the Royal Academy of Music in London, England, the **Coull String Quartet** has established itself as a favorite chamber ensemble with audiences in the United Kingdom and has been invited regularly to take part in the classical music cruises that are a popular feature of British cultural life. After a highly successful series of London concerts, the quartet was appointed quartet-in-residence at the University of Warwick, a post it currently holds. The Coull String Quartet is represented in North America by Del Rosenfield Associates, Incorporated, of Riverdale, New York, and in the United Kingdom by Stephannie Williams Artists of Stratford-on-Avon.

Born in Scotland, violinist **Roger Coull** studied at the Royal Academy of Music in London with Trevor Williams and later with Frederick Grinke. The founder of the Coull Quartet, Roger Coull is a versatile musician who enjoys performing as a duo recitalist and soloist, in addition to conducting and teaching. He was recently elected a fellow of London's Royal Academy of Music.

Violinist **Philip Gallaway**, whose birthplace is Great Yarmouth, Norfolk, also studied at the Royal College of Music. His teachers were Frederick Grinke, Clarence Myerscough, and Jean Harvey. Besides being a member of the quartet-in-residence at the University of Warwick, Gallaway gives duo recitals with pianists Alan Schiller and James Walker and harpsichordist Christine Whiffen.

Violist **David Curtis** has performed chamber music with such international artists as John Lill, Fou Ts'ong, Peter Donohue, and Michael Collins, and has worked closely with composers and conductors, including Sir Michael Tippett, Sir William Walton, and Nicolas Maw.

Glasgow-born cellist **John Todd** studied at the Guildhall School in London and the Konservatorium Luzern. He was co-principal cellist in the Scottish Chamber Orchestra, with guest appearances in the New Music Group of Scotland and the Scottish Virtuosi. Todd appears as a recitalist with the pianist Christopher Ross, in addition to his membership in a newly formed cello quartet, *Quattrocelli*.

The period between 1819 and 1824 was a time when Schubert produced almost no chamber music, due probably to the fact that he was for the first time away from his beloved Vienna. Hired as a tutor to members of the Eszterházy family living on the plains of Zelész in Hungary, he had no access to fellow musicians who would stimulate him to play and write chamber music. This hiatus was broken just once, in 1820, when he wrote the *Quartettsatz in C Minor, D. 703*, a one-movement work. (A second movement remains as a fragment.) It presents a spirit that is new to Schubert's chamber music. As Homer