

CONCERTS AT THE NATIONAL GALLERY OF ART

February and March 1993

Dates and Performers

FEBRUARY 1993

14 The Grieg Trio
Solve Sigerland, *violin*
Ellen Margrete Flesjø, *cello*
Vebjørn Anvik, *piano*
Honoring the Edvard Grieg
Anniversary Year

21 Angela Hewitt, *pianist*

28 Young Uck Kim, *violinist*
Klaus Hellig, *pianist*

Programs (Subject to change)

Haydn: *Trio in G Major*
Dvorak: *Trio, Opus 65*
Lasse Thoresen: *Bird of the Heart*

Bach: *Partita No. 5, BWV 829*
Chopin: *The Four Impromptus*
Granados: *Spanish Dances,*
Volume 2

Brahms: *Sonata No. 1 in G Major*
Ravel: *Pièce en forme de habanera*
Franck: *Sonata for Violin and Piano*

MARCH 1993

7 National Gallery Orchestra
George Manos, *Conductor*

14 Eugenia Zukerman, *flutist*
Dennis Helmrich, *pianist*
Honoring the exhibition
William M. Harnett

21 National Gallery Vocal Arts
Ensemble
George Manos, *Artistic Director*
Rosa Lamoreaux, *soprano*
Beverly Benso, *contralto*
Samuel Gordon, *tenor*
Robert Kennedy, *baritone*
With members of the
National Gallery Orchestra,
George Manos, *Conductor*

28 The Bergen (Norway)
Wind Quintet
Gro Sandvik, *flute*
Steinar Hannevold, *oboe*
Lars Kristian Hom Brynildsen,
clarinet
Vidar Olsen, *French horn*
Per Hannevold, *bassoon*
Honoring the Edvard Grieg
Anniversary Year

Mozart: *Overture to*
"The Marriage of Figaro"
Sibelius: *Scènes historiques,*
Opus 66
Brahms: *Serenade No. 1 in D Major*

J. S. Bach: *Sonata in B Minor,*
BWV 1030
Copland: *Duo for Flute and Piano*
Messaien: *La merle noir*

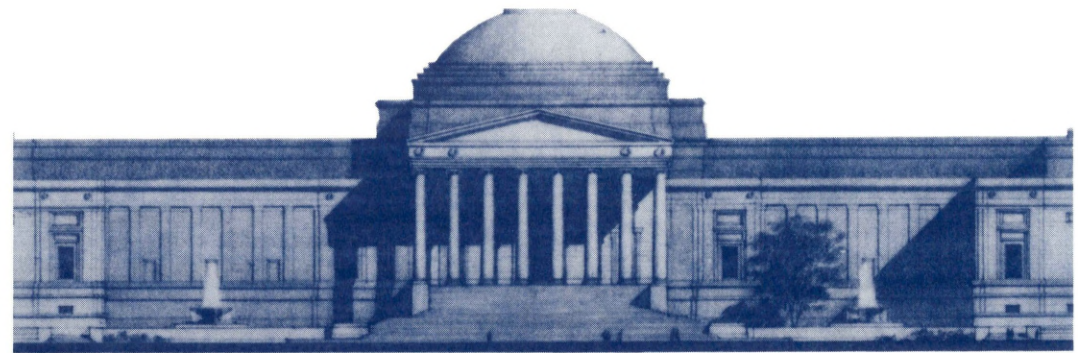
A concert of Bach arias

Anton Reicha: *Quintet,*
Opus 88, No. 2
Harald Saeverud: *Quintet, Opus 21a*
Grieg: *Dances and Songs, Opus 17*
Françaix: *Quartet*
Nielsen: *Quintet, Opus 43*

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2074th Concert

THE FRESK QUARTET

LARS FRESK, *violin*

HANS-ERIK WESTBERG, *violin*

LARS-GUNNAR BODIN, *viola*

PER-GORAN SKYTT, *cello*

Sunday Evening, February 7, 1993
at Seven O'clock
West Building, West Garden Court

*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m.
on Sundays on radio station WGTS, 91.9 FM, four weeks after the
live performance. The use of cameras or recording equipment is not allowed.*

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

PROGRAM

Franz Schubert
(1797–1828) Quartet Movement in C Minor (Allegro assai)
Opus posthumous (1820)

Dag Wirén
(1905–1986) Quartet No. 4
Opus 28 (1953)

Calmo; allegro: calmo
Intermezzo I: Moderato
Intermezzo II: Prestissimo
Lento
Allegro molto

Felix Mendelssohn
(1809–1847) Capriccio in E Minor
Opus 81, No. 3 (1843)

INTERMISSION

Johannes Brahms
(1833–1897) Quartet in B-flat Major
Opus 67, No. 3 (1875–76)

Vivace
Andante
Agitato; Allegretto non troppo
Poco allegretto con variazioni

The four musicians who make up the FRESK QUARTET have been playing together since their student days at the College of Music in Stockholm in the early 1960s. They have identified themselves as the Fresk Quartet since 1965, and as a result have the distinction of being Sweden's oldest continuing string quartet. Since its first American tour in 1977, this ensemble has returned several times to the United States, each time receiving honors and critical acclaim. In 1982 the quartet was among the groups chosen to participate in "Scandinavia Today," a series of tours showcasing the best performing artists from Scandinavia. Subsequent invitations have come from the State of Minnesota's celebration of the 350th anniversary of Swedish exploration there, from San Francisco's "Today's Artists" Series, and from the "Magic of Mozart" Series in Los Angeles. In its homeland, meanwhile, the quartet tours extensively and has received the *Litteris et Artibus* gold medal from the King of Sweden, the only ensemble to be so recognized. The Fresk Quartet records for the Caprice and Sonet labels, and appears at the National Gallery through the cooperation of Joanne Rile Artists Management, Inc., of Jenkintown, Pennsylvania.

Franz Schubert had a unique opportunity to learn the art of writing for string quartet by trial and error, since his youthful works were all dutifully sightread by a quartet consisting of himself, his father, and two of his older brothers. By the time he was twenty-three, his quartet writing had reached a peak of stylistic maturity and intensity, but the promise set forth by this one movement in C minor from 1820 was never fulfilled by subsequent movements. As frequently happened with Schubert, he became distracted from the task and never completed the quartet.

Dag Wirén's music is among the most sharply defined in all modern Swedish composition, being marked by rhythmic elasticity, trim melodic form and rich elaboration of musical motives. The *String Quartet No. 4*, a relatively late work, is more lyrical and romantic than many of his earlier compositions, with a pronounced tendency toward thematic concentration and economy of means. With the exception of only a few phrases, the whole composition may be traced back to the simple three-tone motive which is presented by the viola in the opening measures.

Brahms did most of his work on the *String Quartet, Opus 67* in the summer of 1875, at which time he was also struggling to bring forth his first symphony and anxious about how that would be compared to the symphonies of Beethoven. No such anxiety dogged him in relation to string quartets, however. In this quartet, the listener finds the composer in a jocular, relaxed mood, ready to play with misplaced accents and other musical surprises.