

CONCERTS AT THE NATIONAL GALLERY OF ART

FEBRUARY-MARCH 1992

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- 9 Bradford Gowen, *pianist*      Bach/Busoni/Hess: *Chorale Transcriptions*  
Leon Kirchner: *Sonata (1948)*  
Mendelssohn: *Three Pieces*  
Irving Fine: *Music for Piano*  
Fauré: *(Four Pieces)*
- 16 The Lafayette String Quartet      Mozart: *Quartet, K. 421*  
*Resident String Quartet of the*      Barber: *Quartet, Opus 11*  
*University of Victoria,*      Tchaikovsky: *Quartet No. 1, Opus 11*  
*British Columbia*
- 23 David Buechner, *pianist*      Henry Martin: *Preludes and Fugues*  
Manuel de Falla: *Dances from*  
*The Three-Cornered Hat*  
Joaquin Turina: *Bailete, Opus 79*  
Gershwin: *Rhapsody No. 2*

MARCH 1992

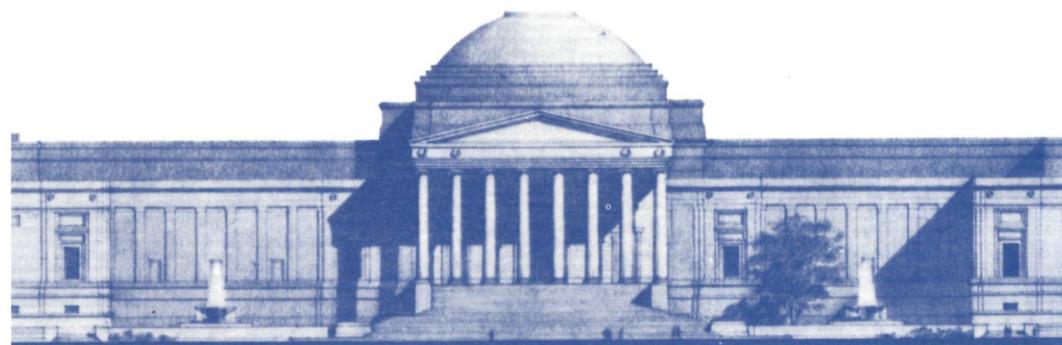
- 1 National Gallery Orchestra      De Falla: *El amor brujo*  
George Manos, *Conductor*      Dvorak: *Symphony No. 9, "From the*  
(Honoring the exhibition:      *New World* CHABRIER  
John Singer Sargent's "El Jaleo")      ~~DE FALLA~~
- 8 University of Wisconsin      J.S. Bach: *Jesu, meine Freude*  
Concert Choir      Britten: *Hymn to St. Cecilia*  
Robert Fountain, *Director*      Messiaen: *O sacrum convivium*  
Argento: *In Praise of Apollo*
- 15 Paul Galbraith, *guitarist*      Laurencini: *Fantasia*  
(Honoring the exhibitions:      Di Milano: *Ricercari*  
*Guercino Drawings from*      Frescobaldi: *Variations*  
*Windsor Castle and Guercino:*      Britten: *Nocturnal on*  
*Master of the Baroque*)      John Dowland
- 22 The Vienna Trio      Bach/Mozart: *Adagio and Fugue*  
Von Einem: *Trio, Opus 74*  
Beethoven: *Serenade, Opus 8*
- 29 Peter Vinograd, *pianist*      Music of J.S. Bach: *Fifteen*  
*Two-part Inventions, BWV 772-786*  
*Goldberg Variations, BWV 988*

Concerts at the National Gallery are broadcast live on Radio Station  
WGMS, 103.5 FM. The use of cameras or recording devices  
during the performance is not allowed.

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



1991-1992 Season

Celebrating Fifty Years of Free Concerts  
in the Nation's Capital

George Manos  
Director of Music

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Sunday Evenings at Seven O'clock  
West Building, West Garden Court

2035th Concert

February 16, 1992

THE LAFAYETTE STRING QUARTET

Ann Elliott-Goldschmid, *violin*

Sharon Stanis, *violin*

Joanna Hood, *viola*

Pamela Highbaugh, *cello*

PROGRAM

Wolfgang Amadeus Mozart ..... Quartet in D Minor, K. 421  
(1756-1791) (1783)

Allegro vivace assai  
Andante  
Allegretto  
Allegretto ma non troppo

Samuel Barber ..... Quartet, Opus 11  
(1910-1981) (1936)

Molto allegro e appassionato  
Molto adagio  
Molto allegro come primi

INTERMISSION  
(*Twelve minutes*)

Pyotr Il'yich Tchaikovsky ..... Quartet No. 1 in D Major  
(1840-1893) Opus 11 (1871)

Moderato e semplice  
Andante cantabile  
Allegro non tanto  
Allegro giusto

*This concert is presented in cooperation with the  
Embassy of Canada*

The members of the Lafayette String Quartet met in 1984, when they were members of a Detroit-based chamber orchestra, and have since achieved renown as one of the Western hemisphere's leading string quartets. They have been greeted with critical acclaim on both sides of the Atlantic, with performances throughout Canada, the United States, Germany, Italy, Switzerland, England, and the Netherlands. In 1988 the Lafayette Quartet won the Grand Prize at the Fischhoff National Chamber Music Competition, as well as the Portsmouth (England) International String Quartet Competition and the 1989 Chicago Discovery Competition. After winning the Cleveland Quartet Competition at the Eastman School of Music, the Lafayette Quartet has worked closely with the former ensemble. The Lafayette Quartet has been named Quartet-in-residence at the University of Victoria in British Columbia, and appears at the Gallery through the cooperation of Mariedi Anders Artists Management, Inc, of San Francisco.

Mozart usually composed in response to a commission, or to demonstrate his credentials for a particular position. The six string quartets that he wrote between 1783 and 1786 are a notable departure from that norm, in that they were composed purely in response to the example of Haydn's *Six Quartets*, Opus 33. Mozart heard these while Haydn was visiting Vienna in 1781, and, although they served as Mozart's models, it was Haydn who later remarked that he "learned from Mozart how to write quartets."

Although Samuel Barber is clearly one of America's own composers, he has a style which is rooted in romantic European traditionalism, rather than in any specifically American idiom. The *String Quartet*, Opus 11, was written when the composer was twenty-six years old. The second movement, *Molto adagio*, has eclipsed the existence of the original quartet, as well as that of virtually all of Barber's other works, in that it has become universally known in the form of the arrangement for string orchestra which Barber created in 1938 for Arturo Toscanini and the NBC Symphony. Among its more celebrated uses have been its broadcast on the radio after the announcement of Franklin Roosevelt's death, its repeated performance after the assassination of John F. Kennedy, and its use in the sound track of the Vietnam War movie, *Platoon*.

Tchaikovsky's biographers consistently point out his exceptional sensitivity and penchant for pathos, which frequently reveal themselves in the music he composed. A profusion of deeply expressive melody is the hallmark of his style, and his quartets are no exception. Coincidentally, Tchaikovsky's *Opus 11*, like the quartet of Barber with the same opus number, contains a movement which is much more famous than the quartet as a whole. The *Andante cantabile* has been a popular favorite ever since it was first transcribed for other instruments, including a version for the harmonica! Tchaikovsky claimed to have learned its main theme from a carpenter in the Kanenka province. Whether this is memory of a true incident or just a romantic anecdote, the theme has that combination of tenderness and intensity that is intrinsic to Russian folk tunes.