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

   Programs (Subject to change)
   Haydn: Trio in G Major
   Dvorak: Trio, Opus 65
   Lasse Thoresen: Bird of the Heart

21 Angela Hewitt, pianist
   Bach: Partita No. 5, BWV 829
   Chopin: The Four Impromptus
   Granados: Spanish Dances, Volume 2

28 Young Uck Kim, violinist
   Klaus Hellig, pianist
   Brahms: Sonata No. 1 in G Major
   Ravel: Pièce en forme de habanera
   Franck: Sonata for Violin and Piano

MARCH 2013
7 National Gallery Orchestra
   George Manos, Conductor
   Mozart: Overture to "The Marriage of Figaro"
   Sibelius: Scènes historiques, Opus 66
   Brahms: Serenade No. 1 in D Major

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

21 National Gallery Vocal Arts Ensemble
   George Manos, Artistic Director
   With members of the National Gallery Orchestra,
   George Manos, Conductor
   A concert of Bach arias

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

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

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 Cafe 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.