

David Angel and Martin Outram, Michal Kaznowski is an Associate of the Royal Academy of Music.

Karol Szymanowski was one of the few early twentieth century Polish composers to have the privilege of spending his creative years in Poland during the period when it was an independent country (1919–1939). During the years 1905 to 1911, he traveled widely as a founding director of the Young Polish Composers' Publishing Company, with the result that he came into contact with Stravinsky, whose music affected him profoundly, as did his contact with the indigenous music of North Africa, Byzantine chant, and translations of ancient Greek poetry, especially that connected with the worship of Dionysius. After 1920, Szymanowski devoted his primary energies to developing a new Polish national style of music, drawing from folk material and stylized versions of early church music, but the tonalities and color effects remained those that he had developed in earlier years. He died in 1937, after an eight-year struggle with tuberculosis.

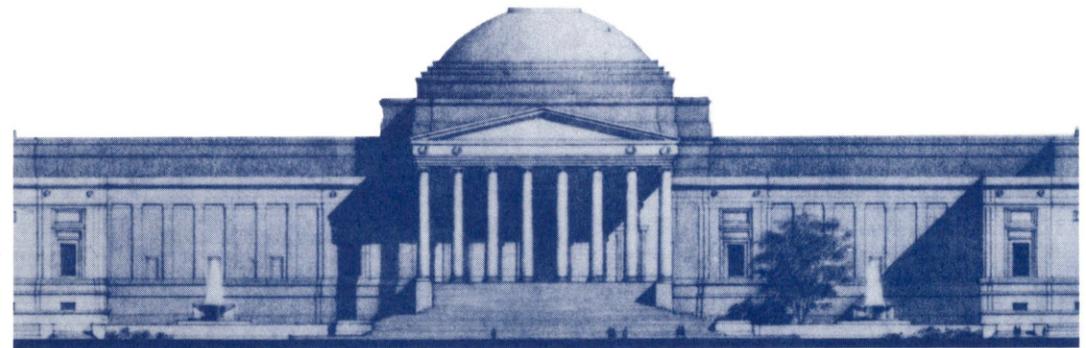
Eleanor Alberga left her native Jamaica for London in 1970 in order to study at the Royal Academy of Music on piano and vocal scholarships. She has won many awards, including the Academy's highest award for pianists, the McFarren Gold Medal. A finalist in the National Piano Competition of Great Britain, she has performed at the Royal Albert Hall, Queen Elizabeth Hall, Covent Garden, the Purcell Room, and numerous other important venues. An associate of the London Contemporary Dance Theatre since 1978, she has written many pieces for dance and has toured with the Theatre as conductor and music director. Ms. Alberga has received commissions from the BBC, the first "Women in Music" Festival in Somerset, England, the London Philharmonic Orchestra, and the London Mozart Players. Her *String Quartet (1993)* was performed by the Maggini Quartet for the first time earlier this fall at the Rye Festival in England.

Haydn returned to the Esterhazy court from his second visit to London in 1795 to find that a new prince, Nicholas II, had succeeded his old patron, Prince Nicholas I. The new Nicholas was nowhere near as enthusiastic about Haydn's music as his predecessor had been, and assigned only minimal duties to his court composer. As a result, Haydn spent much more time in Vienna, devoting himself to the composition of quartets and his two oratorios, *The Creation* and *The Seasons*. The *Quartets, Opus 77* were the last ones he completed, as his health deteriorated considerably after the year of their composition (1799). They are as sophisticated as any of his other chamber music; his grand concert style, originality, and inventiveness are abundantly present. Always looking for new variations in established forms, he created in the *G Major Quartet* a minuet in which the basic phrase pattern is twelve measures, subdivided into three groups of four, as opposed to the standard eight measures divided by four, which would match the minuet dance steps. Coupled with ten-measure phrases in the trio and a quicker tempo than was expected in a minuet, the movement exudes an almost wild excitement and foreshadows some of the minuets in Beethoven quartets.

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2100th Concert

MAGGINI STRING QUARTET

DAVID JURITZ, *first violin*
DAVID ANGEL, *second violin*
MARTIN OUTRAM, *viola*
MICHAL KAZNOWSKI, *cello*

Sunday Evening, November 14, 1993
at Seven O'clock
West Building, East Garden Court
Admission Free

