

*The use of cameras or recording equipment during the performance is not allowed.*

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

*Selections from concerts at the Gallery can be heard on the second Sunday of each month at 9:00 p.m. on WGMS, 103.5 FM.*

*The final concert of the season takes place next Sunday, 24 June, at 7:00 p.m. in the West Garden Court.*

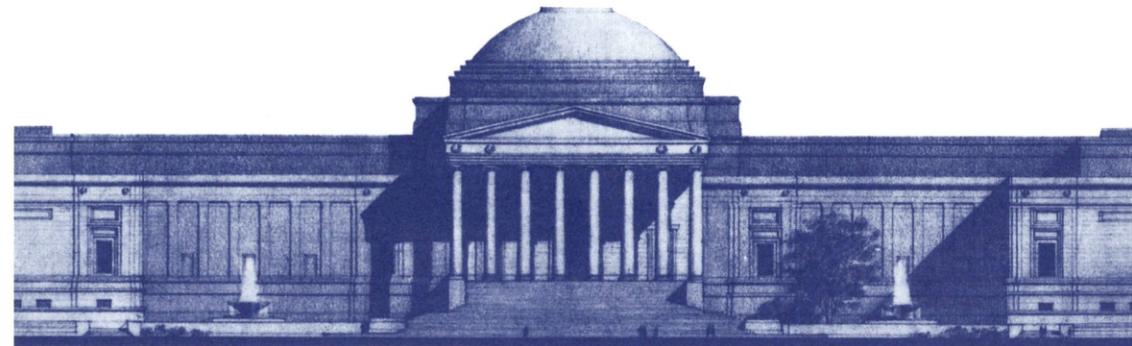
*Pianist Paul Badura-Skoda plays works by Mozart, Schubert, and Beethoven.*

*Concerts at the Gallery resume on 7 October 2001, with a performance by the National Gallery Orchestra, George Manos, conductor.*

*The Fifty-ninth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

**National Gallery of Art**



*2389th Concert*

**NATIONAL GALLERY CHAMBER PLAYERS  
STRING QUARTET**

**GEORGE MANOS, artistic director**

**CLAUDIA CHUDACOFF, violin ERIC deWAARDT, viola  
REGINO MADRID, violin, DIANA FISH, cello**

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Sunday Evening, 17 June 2001  
Seven O'clock  
West Building, West Garden Court  
*Admission free*

## PROGRAM

Presented in honor of the exhibition *Spirit of an Age:  
Nineteenth-Century Paintings from the Nationalgalerie, Berlin*

Felix Mendelssohn                      String Quartet No. 3 in E-flat Major  
(1809–1847)                                      Op. 44 (1838)

Allegro vivace  
Scherzo: Allegro di moto  
Adagio non troppo  
Molto allegro con fuoco

## INTERMISSION

Ludwig van Beethoven                      String Quartet No. 14 in C-sharp Minor  
(1770–1827)                                      Op. 131 (1826)

Adagio ma non troppo e molto espressivo  
Allegro molto vivace  
Allegro moderato e adagio  
Andante ma non troppo e molto cantabile  
Presto  
Adagio quasi un poco andante  
Allegro

The **National Gallery Chamber Players String Quartet** is composed of members of the National Gallery Orchestra and appears as a regular feature of each concert season of the Gallery. Under the guidance of Gallery music director George Manos, the quartet has acquired a splendid ensemble reputation since its debut performance in 1995. In addition to performing the standard quartet literature, the National Gallery Chamber Players String Quartet surveys and performs rarely heard masterpieces of chamber music.

A graduate of the Eastman School of Music, violinist **Claudia Chudacoff** has among her credits several solo appearances with the National Gallery Orchestra under George Manos, including a recent performance of Brahms' *Concerto for Violin, Cello, and Orchestra* with cellist Marcio Botelho. Other orchestral solo appearances have been with the Toledo Symphony, the Louisville Ballet, and the Ann Arbor Symphony. She has been first violinist of the National Gallery Chamber Players String Quartet since its inception.

**Regino Madrid**, a native of Los Angeles, received the bachelor of music degree from the Cleveland Institute of Music in 1998. He is currently a member of the "President's Own" United States Marine Band and plays regularly at the White House. He has played with the Cleveland Orchestra, the Erie Philharmonic, and the Canton Symphony in Ohio. He has participated in numerous music festivals, including Holland Music Sessions, the Santa Barbara Music Academy of the West, Musicorda, and the professional studies program at Soundfest with the Colorado Quartet in Cape Cod, Massachusetts.

Violist **Eric deWaardt**, a native of Delft, Holland, studied the viola with Ramon Scavelli, William Lincer, and the Cleveland Quartet's Atar Arad. He has performed as principal violist with the Spoleto Festival Orchestra, the Heidelberg Festival Orchestra, and the Columbus, Ohio, Symphony Orchestra. An active recitalist and chamber musician, he has presented recitals in Holland and in many Washington venues, including The Jewish Community Center of Rockville, Maryland, the United States Holocaust Memorial Museum, and the Embassy of The Netherlands.

Cellist **Diana Fish** came to Washington in 1994 as a member of the Marine Band's White House Chamber Orchestra. She graduated from the Curtis Institute of Music as a student of Orlando Cole and later did graduate work at Indiana University, where her teacher was Janos Starker. A founding member of the Whitney Trio, she has performed throughout the United States, including chamber music performances at the National Gallery and the Phillips Collection.

The city of Berlin was a capital of the musical world long before it became the political capital of Germany and the site of important art collections. Significant composers and schools of music were in evidence from the fifteenth century onward in Berlin, but the nineteenth century saw an unprecedented surge of creative musical activity. The Berliner Singakademie, a choir of well-trained amateur singers founded in 1791, was the vehicle with which composers of sacred music, from Mendelssohn to Schumann to Brahms, introduced new works to the public and revived forgotten masterpieces from the past. Numerous other choirs presented the works of Beethoven, Bach, and Liszt in performances of exceptional quality. Benjamin Bilse founded an orchestra in 1867 that was as famous in its time as the Montovani Orchestra was in the twentieth century. In the 1880s the Bilse Orchestra evolved into the Berlin Philharmonic, which was catapulted to international fame by its first two permanent conductors, Josef Joachim and Hans von Bülow. It was the orchestra of choice for world premiere performances conducted by composers Richard Strauss, Tchaikovsky, Grieg, and Brahms. Two opera houses, the Royal Opera House and the Schauspielhaus (designed by Karl Friedrich Schinkel), flourished throughout the century and saw world premieres of important operas by Mendelssohn, E. T. A. Hoffman, Jakob Meyerbeer, and Heinrich August Marschner.

Among the artists represented in the exhibition *Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin*, the one who experienced the most fruitful interaction between art and music was Adolph Menzel (1815–1905). An avid amateur pianist, he enjoyed the company of many of the outstanding musicians of his day, and many of

his works were the result of his interest in music. *The Flute Concert of Frederick the Great at Sanssouci* (1852) emphasizes the importance of music in the life of an enlightened monarch and recalls the golden age when Carl Philip Emanuel Bach was the music master of Berlin's royal court. Menzel's *Théâtre du Gymnase* (1856) reproduces faithfully the often overlooked details of the pit orchestra and invites comparison with similar works of another lover of opera and theater, Edgar Degas.

A subtle reference to the importance of music in the life of nineteenth-century Germans is the legible representation of sheet music for Schubert's song, *Am Meer*, in Anton von Werner's painting *A Billet outside Paris* (1894). In spite of muddy boots, the lancers are quite capable of singing and playing an art song, evidence that they bring education and an appreciation of high art with them to the battlefield, aside from disseminating German culture in "unenlightened" France. Concertgoers who have not already viewed the exhibition are warmly encouraged to do so. It remains at the Gallery until 3 September.

Felix Mendelssohn's family moved to Berlin in 1811, when he was two years old, and he remained there until 1829. His parents exposed him to every educational opportunity that the metropolis had to offer. In addition to studies with prominent musicians, poets, and philosophers, he received instruction in art from the Berlin landscape painter, Johann Gottlob Samuel Rösel.

All three quartets that comprise Mendelssohn's *Opus 44* are considered masterpieces in this genre. They appear to be the result of the happiness he experienced during the year 1838, the first year of his marriage to Cecile Jeanrenaud (1817–1853). In writing his quartets, Mendelssohn followed the classical format set down by Beethoven and Haydn. Under their influence, he was able to perfect the technique and textural balance of quartet writing and to establish himself as a composer of substance, compassion, and discernment. The first movement (*Allegro vivace*) of the *Quartet, Op. 44, No. 3*, has a robust and spirited opening theme. During an extensive development, that same emotional drive spills over into the secondary themes. The second movement (*Scherzo: Assai leggiero vivace*) is as delightful and irresistible as only a Mendelssohn

scherzo can be. The third movement (*Adagio non troppo*) is a paragon of profound, heartrending emotional expression. The finale (*Molto allegro con fuoco*), with its coruscating scales passages and impulsive drive, brings the quartet to a brilliant conclusion.

With no further commissions for works forthcoming after his *Quartet in B-flat Major, Op. 130*, Beethoven turned to his next quartet, according to biographer Alexander W. Thayer (1817–1897), “solely as the result of inner compulsion, the unconquerable need to create.” As such, his *Quartet No. 14 in C-sharp Minor, Op. 131*, is considered among the most dauntless and innovative string quartets ever written. It is set in seven movements, with only one slight pause between the fourth and fifth movements. The first movement (*Adagio ma non troppo e molto espressivo*) is a slow fugue, unique in Beethoven’s works, with a theme that separates into two parts. The first part sets a lugubrious mood. It is followed, however, by a second part that is filled with the radiance of a philosophical or metaphysical transformation. The fugue appears to end on a C-sharp chord. This is a deception, for it is actually leading to the key of D major, the key of the second movement (*Allegro molto vivace*). With a meter of 6/8 time, this movement brings a steady light of hope and encouragement with its dancelike melody. On the other hand, ambiguity is introduced by the frequent appearance of the term *poco ritardando* (holding back modestly), implying a lack of confidence. “One thinks of the new-made man and woman in Beethoven’s ballet, *The Creatures of Prometheus*, not quite human as yet, but striving to become so” (David Johnson). The third movement (*Allegro moderato*) interrupts the previous movement’s prosaic mood with an austere recitative that is only eleven measures long. A series of cadenzas passes as if by magic from the bow of the first violin to the viola, the cello, and the second violin, and finally returns again to the first violin.

The fourth movement (*Andante ma non troppo e molto cantabile*) is the epicenter of the sonata. In the key of A major, this extended slow movement is cast in the form of a theme with seven variations. Wagner, who was enamored with this quartet, called the theme “the blessed incarnation of innocence.” Cloaked in a binary form, it offers a

conversation between the first and second violins that “at once [suggests] a certain warmth in contrast with the pale, tenuous beauty of the second movement” (Desmond Shawe-Taylor). The seven variations that follow are the personification of happiness without evidence of a smidgen of gloom. The fifth movement (*Presto*), consisting of almost five hundred measures, begins with the cello on a whirlwind spin that evokes the spirit of a scherzo. It is energetic and vivacious, with a repetitive drive that is derived from some unknown source of potential animation. Beethoven’s instruction to the musicians to play on the bridge of their instruments (*sul ponticello*) at the end of the movement was an innovation and created a new instrumental sound for his time. The sixth movement (*Adagio quasi un poco andante*), though only twenty-eight measures long, is an aria in song form. Again quoting David Johnson: “Beethoven could not resist briefly writing not so much an *adagio* as the ghost of an *adagio*.” Although short, the *Adagio* provides a respite between the breathless fifth movement and the cyclonic and exhilarating passion of the seventh and final movement (*Allegro*). It is worked out in sonata-allegro form, with a simple yet powerful first theme, announced by the four instruments in unison. Through a form of modification known as free inversion, this theme is related to the fugal theme of the opening movement, giving unity and coherence to a work of heroic proportion. Laurel-crowned C-sharp minor chords announce the end of a work that honors the struggle of life and concludes with redemption.

Program notes on the music by Elmer Booze