

17 **Beverly Benso, *contralto***  
**George Manos, *pianist***  
Webern: *Eight Early Songs*  
Poulenc: *Eight Early Songs*  
Mark Fax: *Five Black Songs*  
Britten: *A Charm of Lullabies*  
Manos: *Kykleion Asma*

24 **New Zealand String  
Quartet**  
Borodin: *Quartet No. 2*  
Szekely: *Quartet (1937)*  
Beethoven: *Quartet, Op. 59/2*

**December 1, 8, and 15: The 60th American Music Festival**

1 **Philip Quint, *violinist***  
**David Riley, *pianist***  
Foss: *Three American Pieces*  
Gershwin/Heifetz: Excerpts from  
*Porgy and Bess*  
Corigliano: *Sonata (1963)*

8 **Washington Men's  
Camerata**  
**Frank Albinder, *music  
director***  
Songs for the Holiday season by  
Conrad Susa and other American  
composers

15 **The American Chamber  
Ensemble**  
Muczynski: *Fantasy Trio*  
Moore: *Quintet for Clarinet and  
Strings*  
Schickele: *Serenade for Three*

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

*The use of cameras or recording equipment during  
the performance is not allowed. Please be sure that cell  
phones, pagers, and other electronic devices are turned off.*

*The Sixty-first Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

**National Gallery of Art**



*2431st Concert*

**ORPHEUS STRING QUARTET**

**CHARLES-ANDRÉ LINALE, *violin*** **EMILE CANTOR, *viola***  
**EMILIAN PIEDICUTA, *violin*** **LAURENTIU SBARCEA, *cello***

Sunday Evening, 27 October 2002  
Seven O'clock  
West Building, West Garden Court

*Admission free*



The *Quartet No. 23 in F Major, K. 590*, is one of the three that are known as Mozart's *Prussian Quartets* (K. 575, 589, and 590). Written on a commission from King Friedrich Wilhelm of Prussia, an amateur cellist, the quartets were dedicated to him. K. 590, at first unappreciated by both players and audiences, came eventually to receive great admiration, as did many of Mozart's lesser-known works. The opening movement (*Allegro moderato*), which begins with all four instruments in unison, is laid out in ABA form with an added coda, rather than the expected sonata-allegro form. The first violin opens and closes the first subject, and the cello brings on the second subject immediately. Mozart does not conclude the movement in a dramatic manner. Instead, he allows the music to drift off serenely. The B section (the development) returns to the original key of F major with the first violin and cello in canonic mimicry. The second movement (*Allegretto*) begins with a chordal introduction that evolves into an ostinato figure, over which Mozart carries out a theme with variations. The third movement (*Minuet*), with its capricious chromatic harmonies, has been said to suggest the dancing of peasants, rather than that of the aristocrats traditionally associated with that dance form. The finale (*Allegro*) is a rondo, its sparkle and ebullience enhanced by piquant harmonies. Unlike most rondos, it ends by drifting off in a fashion similar to the opening movement.

First performed in Vienna in 1904, Hugo Wolf's *Italian Serenade in G Major* was composed in 1887 and arranged for chamber orchestra in 1903. It is the only movement of a suite for string quartet that Wolf began but never completed. Although he is best known for his songs that perpetuate the spirit of Franz Schubert, Wolf left for posterity two of his best efforts in instrumental writing, the *Italian Serenade* and the *String Quartet in D Minor*. Wolf, who suffered a great deal of mental anguish, succumbed to its tragic hold in 1898 and was placed in an asylum, where his difficult life ended at the early age of forty-three.

Beethoven learned the craft of string quartet writing from Haydn and expanded the medium throughout his career, culminating in works that defy comparison. The quartets of *Opus 59* belong to Beethoven's middle

period, which was ushered in by the great "*Waldstein*" *Sonata, Op. 53*. This was the period in which he expanded and transformed virtually every musical form he had inherited, earning him a reputation among his contemporaries as a restless iconoclast. Examples of this iconoclasm in the *Quartet, Opus 59, No. 2*, include the early occurrence of changes in tonality in its first movement (*Allegro*); the inclusion of explosive climaxes in the second movement (*Molto adagio*), which normally functions as a movement of quiet repose; the five-part structure of the *Allegretto*, which Beethoven's audience would have anticipated as a three-part *scherzo*; and the surprise created by beginning the final movement in the "wrong" key (C major), requiring some subtle modulation to get back to the "home" key (E minor).

Program notes by Elmer Booze

### Concerts at the National Gallery of Art

*Under the direction of George Manos*

#### November and December 2002

#### November

- |           |                                |  |
|-----------|--------------------------------|--|
| <b>3</b>  | <b>Carol Wincenc, flutist</b>  | Works for solo flute by Lukas Foss, J. S. Bach, Debussy, Enesco, and other composers                     |
| <b>10</b> | <b>Jeffrey Kahane, pianist</b> | Fauré: <i>Nocturne in D-flat Major</i><br>Albeniz: <i>Iberia, Book I</i><br>Hersch: <i>24 Variations</i> |