

As the shortest of the six movements in this quartet, the second (*Presto*) lasts a mere two minutes. In the key of B-flat minor, its ethereal eeriness provides a contrasting intervening period of illusory proportion.

The third movement (*Andante con moto, ma non troppo*), has a melody that partakes of the breadth of melodies of Schubert or even Mahler. Again quoting Johnson: “[The *Andante*] is an enchanting movement. [It is] filled with ideas and melodies that crowd in upon one another lavishly...and remind us that Beethoven was only fifty-five when he wrote this ‘late’ quartet, not an old man by any standard.... And yet, in the midst of this full-throated singing, there lurks an undefinable sense of mocking contempt that unites this movement with the two that precede it.”

The fourth movement (*Alla danza tedesca: Allegro assai*) is, as the title indicates, a German dance. It was intended originally as part of *Quartet No. 15 in A Minor, Op. 132* (“*Heiliger Dankgesang*”). Beethoven found it more suitable to this quartet and, after withdrawing it from *Op. 132*, changed the key signature from A major to G major, allowing it to interface smoothly with the third and fifth movements of *Op. 130*.

The fifth movement (*Cavatina: Adagio molto espressivo*), the crowning jewel of the quartet, is remarkable for its profoundly emotional utterance and intimacy. Beloved by Mendelssohn, who purportedly once owned the manuscript, the *Cavatina* is considered a perfect coalescence of classical and romantic music. The melody is presented by the first violin and confines itself to the instrument’s middle range. The *Cavatina* has the ABA song form, with a contrasting B section that calls for an acerbic interjection, following the composer’s indication of *beklemmt* (anguished). The A section returns, assuaging the mood and ending the movement on a sanguine note.

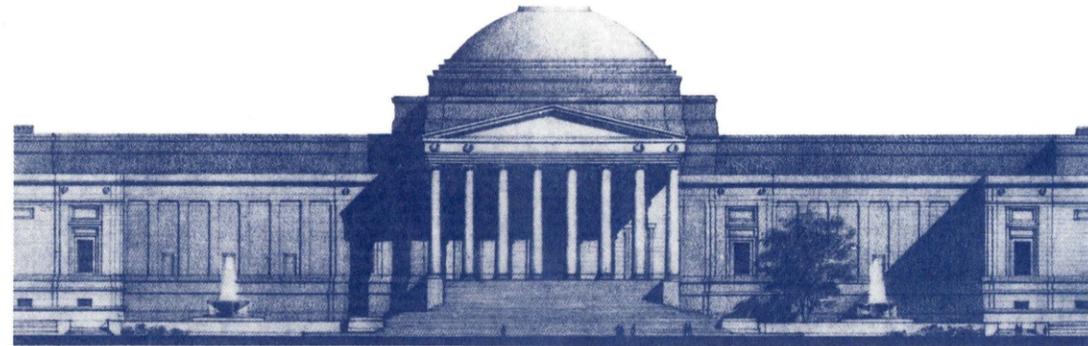
The sixth movement (*Finale: Allegro*) is a sonata-rondo that replaced the *Grosse Fuge*. Unlike the fugue it replaced, it is neither lengthy nor profound but a bucolic dance filled with rhythmic vitality and gaiety. It gained almost immediate acceptance as a gratifying conclusion for a quartet that has, in the previous movements, challenged the listener in many ways.

Programs notes by Elmer Booze

The Sixty-first Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2463d Concert

**NATIONAL GALLERY CHAMBER PLAYERS
STRING QUARTET**

GEORGE MANOS, *artistic director*

CLAUDIA CHUDACOFF, *violin*

REGINO MADRID, *violin*

ERIC deWAARDT, *viola*

DIANA FISH, *cello*

Sunday Evening, 15 June 2003

Seven O'clock

West Building, West Garden Court

Admission free

Program

Charles T. Griffes
(1884–1920) Two Sketches on Indian Themes
for String Quartet (1919)

Lento e mesto
Allegro giocoso

Leos Janáček
(1854–1928) String Quartet No. 1
(After Tolstoy: *The Kreutzer Sonata*)
(1923)

Adagio con moto
Vivace
Andante; con moto
Adagio

Intermission

Ludwig van Beethoven
(1770–1827) String Quartet No. 13 in B-flat Major
Op. 130 (1825–1826)

Adagio ma non troppo; allegro
Presto
Andante con moto, ma non troppo
Alla danza tedesca: Allegro assai
Cavatina: Adagio molto espressivo
Finale: Allegro

*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.*

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

The Musicians

The **National Gallery Chamber Players String Quartet** is composed of members of the National Gallery Orchestra and appears as a regular feature of each season of concerts at 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*. Other guest orchestral 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 Chamber Orchestra of the “President’s Own” United States Marine Band. She graduated from the Curtis Institute of Music, where she studied with Orlando Cole, and continued her studies at the graduate level at Indiana University, where her teacher was Janos Starker. Diana Fish is the principal cellist of Concert Artists of Baltimore and the Alexandria (Virginia) Symphony Orchestra. A founding member of the Whitney Trio, she has performed with that ensemble throughout the United States.

Program Notes

After spending four years studying and composing music in Germany (1903–1907), Charles Tomlinson Griffes returned to America, where he taught privately and studied music on his own. It was at that time that he became enamored with the music of the French impressionist composers and the Russian school and began experimenting with the harmonic possibilities of oriental scales. Combining a unique degree of inventiveness with inherent tenacity, Griffes earned for himself a place in the pantheon of American composers. Although his compositional output is comparatively small, his identity is undeniable. He wrote primarily for piano, voice, and orchestra. His original chamber music consists of just two works: *Three Tone Pictures* for double quintet and piano and *Two Sketches on Indian Themes for String Quartet*. The latter work was published posthumously and edited by Adolfo Betti of the Dlozaley Quartet. The printed score identifies the Native American source as “a farewell song of the Chippewa Indians.” The theme of the first sketch is funereal and lugubrious. The mood of the movement is enhanced by Griffes’ indication in the score that the cellist should imitate the sound of Indian drums, using the technique known as *pizzicato*.

Leo Tolstoy’s *The Kreutzer Sonata*, a novella that deals passionately with the subjects of infidelity and betrayal, was the inspiration for Janáček’s *First String Quartet*. The novella was in turn inspired by Beethoven’s eponymic *Violin Sonata No. 9 in A Major, Op. 47* (“*Kreutzer*”), which was written for and dedicated to the violinist

Rodolphe Kreutzer (1766–1831). The plot of the novella centers on a failing marriage that ends in the brutal death of a wife who has been accused by her husband of infidelity with her partner in a violin-piano duo. In the narrative, it is the passionate performance of Beethoven’s *Kreutzer Sonata* by the two musicians that causes the husband to become suspicious of their alleged romantic relationship. In depicting this saga in his *String Quartet No. 1*, Janáček presents a unique sonority by combining harmonic freedom, complex rhythms, and astounding expressive intensity with elements drawn from Moravian folklore: unexpected exorbitant disparity, lively speech inflections, and striking reiterations.

When Beethoven’s *String Quartet No. 13 in B-flat Major, Op. 130*, was given its premiere on 21 March 1826 by the Schuppanzigh Quartet, it had as its finale an extended fugue that eventually became known as *The Great Fugue*. According to Norbert Stich (*Ludwig van Beethoven, Bicentennial Edition, 1770–1970*): “*The Great Fugue* caused the performers and listeners such difficulties that [the publisher] Matthias Artaria suggested to Beethoven...that he should compose a new *Finale* and publish the fugue as an independent work.” Beethoven acquiesced to his publisher, extracted *The Great Fugue*, or *Grosse Fuge*, as it is known in German, and had it published separately as *Opus 133*. The *Finale* that is heard in tonight’s performance was composed and added to the quartet in 1826.

Almost ten minutes in length, the opening movement (*Adagio ma non troppo; allegro*) is the longest of any in Beethoven’s sixteen string quartets (the seventeenth is the separately published fugue). The *Adagio* segment, which appears to be an introduction, is actually an episode that returns after the exposition and again at the end of the recapitulation. It is an integral part of the movement, as opposed to the model established by Haydn, where the *adagio* is used as a preparatory statement before the opening *allegro* in the sonata-allegro format. Noting the cyclic use of the *adagio* in this movement, writer David Johnson viewed it as “a struggle for supremacy [that] takes place between the philosophical calm [projected by the] *Adagio* and the nervous, busy *Allegro*, with its double motif of running sixteenths and jabbing quarters and eighths.”