

For the convenience of concertgoers
the Café Provençal remains open until 6:00 pm.

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.

Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov

COVER: Autograph score of Mozart's *Concerto for Violin and Orchestra*
in A Major, K. 219, in the Gertrude Clarke Whittall Foundation Collection,
Music Division, Library of Congress. Used by permission.



The Sixty-fourth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,560th Concert

The Kuijken String Quartet

Sigiswald Kuijken, *violin*
François Fernandez, *violin*
Marleen Thiers, *viola*
Wieland Kuijken, *violoncello*

February 19, 2006
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Music by Wolfgang Amadeus Mozart (1756–1791)

String Quartet in B-flat Major, K. 458 (“The Hunt”) (1783)

Allegro vivace assai

Menuetto: Moderato

Adagio

Allegro assai

String Quartet in D Minor, K. 421 (1783)

Allegro

Andante

Menuetto: Allegretto

Allegretto ma non troppo

INTERMISSION

String Quartet in G Major, K. 387 (1782)

Allegro vivace assai

Menuetto: Allegro

Andante cantabile

Molto allegro

The Musicians

Founded in 1986, the Kuijken String Quartet has gained recognition for its historical approach to music, performing on period instruments and emphasizing the quartets of Mozart and Haydn. Its members also play in La Petite Bande, one of Europe’s premiere early-instrument orchestras, which was founded by Sigiswald Kuijken. The string quartet’s recordings for the Denon label include the six quartets Mozart wrote in 1782 and 1783 and dedicated to his friend and mentor Joseph Haydn (1732–1809). The Kuijken Quartet plays three of the “Haydn” quartets this evening and will complete its Washington, DC, performance of the set on Tuesday, February 21, at 8:00 pm, at the Library of Congress. The ensemble appears at the National Gallery by arrangement with Latitude 45 Arts Promotion, Inc., of Montreal.

A prize-winning graduate of the Brussels Royal Conservatory, violinist Sigiswald Kuijken reestablished the early technique of violin playing without the use of a chin or shoulder rest and without holding the instrument with the chin. He taught this technique at the Royal Conservatory of The Hague from 1971 to 1996; since then many other players have adopted it. He also appears as guest conductor with many baroque ensembles, including the Orchestra of the Age of Enlightenment, which he conducted in its inaugural concert in June 1986, at London’s Queen Elizabeth Hall.

Born in Rouen, France, François Fernandez began playing the baroque violin at age twelve. He studied with Sigiswald Kuijken and subsequently assisted with La Petite Bande. A member of the Orchestra of the Eighteenth Century, the Ricercar Consort, and other notable early-music ensembles, Fernandez also plays the baroque viola, viola d’amore, and viola da gamba.

Marleen Thiers studied violin and viola with Arthur Grumiaux and Maurice Raskin at the Brussels Royal Conservatory. As a student she showed a special affinity for historical instruments and performing practices, which she chose as her area of expertise. Marleen is the principal violist of La Petite Bande and is married to Sigiswald Kuijken.

Cellist Wieland Kuijken also studied at the Brussels Royal Conservatory and has established an international career through numerous concerts and recordings with his brothers, Sigiswald and Barthold Kuijken, as well as with Frans Brüggen, Alfred Deller, and Gustav Leonhardt. Since 1971 Wieland has taught at the conservatories of The Hague and Brussels and has frequently served on the juries of many international competitions.

Program Notes

Music lovers throughout the world are celebrating the 250th anniversary of the birth of Wolfgang Amadeus Mozart (January 27, 1756 – December 5, 1791). This concert is one of eleven programs in the “Mozart on the Mall” festival, which was organized by the six institutions that regularly present concerts on the National Mall (the Freer Gallery of Art, the Hirshhorn Museum, the Library of Congress, the National Academy of Sciences, the National Gallery of Art, and the National Museum of American History). The festival will also include a Mozart symposium on March 25, 2006, sponsored by The Smithsonian Associates. The large audiences that have attended the festival concerts to date testify to the fact that Mozart’s music is indeed alive and well in the twenty-first century.

The six quartets known as the “Haydn” set are arguably Mozart’s greatest achievement in the genre. It seems he found the string quartet to be a particularly difficult medium, evidenced by the disproportionate number of corrections to such manuscripts, including rejected tempos and dynamics. Written between 1782 and 1785, without a specific commission, these masterpieces were inspired by Haydn’s quartets opus 33 (1781). Upon completing the set, Mozart wrote a touching letter of dedication to Haydn, in which he referred to the quartets as his “children,” and to the older composer as “their father, their guide, and their friend.” Haydn’s appreciation may be judged by a remark he made to Mozart’s father, Leopold, in February 1785: “Before God, and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name.”

The Kuijken Quartet begins this concert with the *Quartet in B-flat Major*, K. 458, which is the third in the set of six. Over time it has earned the nickname “The Hunt,” thanks to its opening motif, which calls to mind the sound of a hunting horn. In the effusive first movement, *Allegro vivace assai*, Mozart presents a number of countermelodies against the main themes. The movement features an extended coda that lasts almost as long

as the development section. Departing from the model established by Haydn, Mozart makes the *Menuetto* the second movement and imbues it with a seriousness that is his special gift to the form. The playful trio provides an almost startling contrast to the *Menuetto*. Mozart marked the next brooding, slow movement *adagio*, another alteration to the standard quartet form: Mozart and Haydn generally marked the slow movements *andante*, an easygoing pace. The use of the slower tempo (*adagio*) and the intensity of the texture make this movement one of the emotional high points within the entire set of six quartets. The last movement, *Allegro assai*, is spirited and affectionate. Like the first movement, it is generous in its use of counterpoint between principal and secondary melodies, and it makes several good-humored turns that are another form of homage to “Papa” Haydn.

The *Quartet in D Minor*, K. 421, is the only one of the set in a minor key. Mozart does not remain in the minor mode for long, however, as he moves to the relative major key (F major) in the second theme of the first movement. The second movement, *Andante*, has the flavor of an Austrian folk song, beginning in the major key, but Mozart transforms the mood as he returns to the minor key over the course of the movement. In the *Menuetto* Mozart contrasts the minuet and trio sections again, this time by juxtaposing the minuet’s unbroken musical line against the trio’s more angular phrasing. The final movement, marked *Allegretto ma non troppo*, is a theme with four variations, none of which depart with any conviction from the minor mode—uncharacteristic of Mozart’s handling of the theme-and-variations form. The rhythmic tapping of triplets gives the movement an ominous undertone.

The Kuijken Quartet brings this salute to Mozart to a close with the quartet he completed first in this cycle, K. 387, in G major, perhaps the most outwardly brilliant of the six works. The opening measures are notable for their texture—the four instruments function as equals, with no special role assigned to the first violin. The second movement presents

chromatic harmonies and decisive dynamic alterations of a type not heard again until Beethoven’s time. The finale, *Molto allegro*, combines elements of sonata form with a fugue of more than one subject. Mozart first composed such fugues after being exposed to the works of Johann Sebastian Bach. In this movement, listeners familiar with Mozart’s symphonies will notice a four-note motive similar to the one the composer employed six years later in the finale of the “*Jupiter*” *Symphony* (no. 41 in C Major, K. 551). As a salute to Haydn’s musical sense of humor, Mozart gives the movement a grand forte closing, then confounds the listener with a quiet coda.