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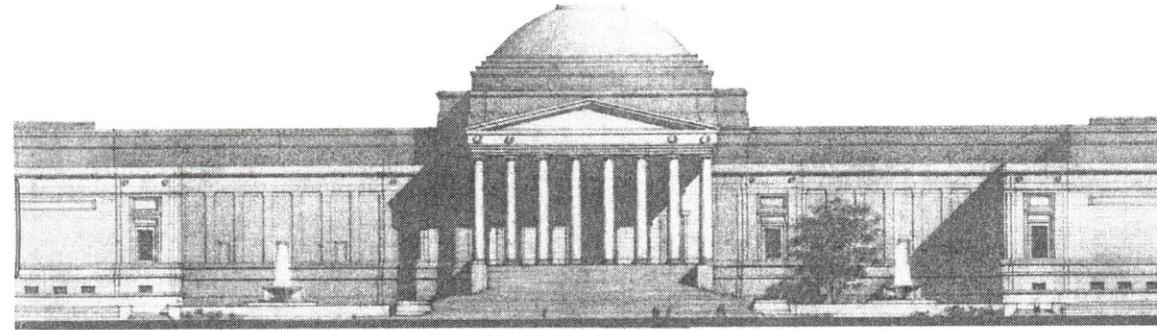
The use of cameras or recording equipment during the
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pagers, and other electronic devices are turned off.

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

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

National Gallery of Art
2,567th Concert

Eusia String Quartet

Kazuhiro Takagi, *violin*

Janne Tateno, *violin*

Yukiko Ogura, *viola*

Adrien Zitoun, *cello*

with James Dick, *pianist*

Presented in Honor of *Cézanne in Provence*

April 9, 2006

Sunday Evening, 6:30 pm

West Building, West Garden Court

Admission free

Program

Guillaume Lekeu (1870–1894)

Molto adagio (1891)

Claude Debussy (1862–1918)

String Quartet in G Minor, op. 10 (1893)

Animé et très décidé

Assez vif et bien rythmé

Andantino: Doucement expressif

Très modéré, en animant

INTERMISSION

Gabriel Fauré (1845–1924)

Piano Quintet no. 1 in D Minor, op. 89 (1881–1905)

Molto moderato

Adagio

Allegretto moderato

The Musicians

The Eusia String Quartet was formed in September 2000 at the behest of Yuko Mori, a violin professor at the Chicago College of Performing Arts, who saw in four of her students, Kazuhiro Takagi, Janne Tateno, Yukiko Ogura, and Adrien Zitoun, the potential for a first-class ensemble. The name “Eusia” is a hybrid word formed from Europe and Asia, the two continents where the members of the quartet were born and raised. The acronym for their new home, USA, is also found in “Eusia.” Winner of the gold medal at the 2001 Fischhoff Chamber Music Competition, the Eusia Quartet performs regularly in Japan and Finland and at the Round Top Festival in Round Top, Texas.

Violinist Kazuhiro Takagi is a native of Osaka, Japan, where he studied with Pierre Dukan. He continued his studies in France and the United States with Jean Estournet, Yuko Mori, Eduard Schmieder, and Eduard Wulfson. A laureate of the Queen Elisabeth International Music Competition in Brussels and the Geneva International Music Competition, Takagi has served as concertmaster of the Civic Orchestra of Chicago and the Württemberg Philharmonic Orchestra in Reutlingen, Germany, and as guest concertmaster and soloist with several orchestras in Japan.

Violinist Janne Tateno studied at the conservatory of his home city, Helsinki, Finland, where his teachers were Sirkka Kuula-Niskanen and Olga Parhomenko. In 1999 he came to the United States to study under Yuko Mori at the Chicago College of Performing Arts. He is frequently invited to perform in Finland at the Oulunsalo Soi Festival and with the Ostrobothnian Chamber Orchestra, the sextet Tangueros Polares, and the chamber orchestra La Tempesta, of which he is the concertmaster.

Violist Yukiko Ogura was born in Nara, Japan, and began instruction on the violin at age three. She received a bachelor of music degree from the Kyoto City University of Arts in 1995, and in 1996 she joined the Kobe City Chamber Orchestra. Between 1999 and 2001 she played in the Civic

Orchestra of Chicago as principal violist and in the Saito Kinen Orchestra under Seiji Ozawa. In 2001 she was appointed to the viola section of the Chicago Symphony Orchestra and continued her viola studies at the Chicago College of Performing Arts under Li-Kuo Chang.

Cellist Adrien Zitoun, born and raised in Paris, France, studied musicology at the University of the Sorbonne and cello at the National Superior Conservatory of Music in Lyon, where his teacher was Yvan Chiffolleau. In 1996 he received a scholarship to attend the University of Indiana, where he studied with Janos Starker and Tsuyoshi Tsutsumi. A member of the Milwaukee Symphony Orchestra since 2001, Zitoun is also a professor of music at Wisconsin Lutheran College in Milwaukee.

This concert marks pianist James Dick's fourth appearance at the National Gallery, having played here in 1996, 1999, and 2002. He is recognized worldwide for performances that radiate intellectual insight and emotional authenticity. His early triumphs as top prizewinner in the Tchaikovsky, Busoni, and Leventritt International Competitions were the prelude to acclaimed recitals and concerto performances in the world's premier concert halls, including New York's Alice Tully Hall, Carnegie Hall, 92nd Street Y, and Town Hall; London's Purcell Room, Queen Elizabeth Hall, and Wigmore Hall; and Paris's Théâtre du Châtelet and Salle Gaveau. In addition to his National Gallery appearances, Dick has performed at the Academy of Music in Philadelphia, the Kennedy Center, and Orchestra Hall in Chicago. Many major orchestras have presented him as soloist, including the Chicago Symphony Orchestra, the National Symphony Orchestra, and The Philadelphia Orchestra. The long list of prominent conductors with whom Dick has worked includes Sir John Barbirolli, Sergiu Commissiona, JoAnn Faletta, Christopher Hogwood, James Levine, Lorin Maazel, and Eugene Ormandy. In addition to collaborating with the Eusia Quartet, Dick has been guest soloist with the Cassatt, Cleveland, Parisii, and Tokyo String Quartets and the Dorian and Moragues Wind Quintets.

Extremely active in England, where he studied extensively with Sir Clifford Curzon, Dick was elected an honorary associate of London's Royal Academy of Music. In 1994 he received the signal honor of being named a Chevalier des Arts et des Lettres by the French Minister of Culture. He was also named Texas State Musician for 2003 and is an international sterling patron of the Mu Phi Epsilon Music Fraternity.

Dick's love of new music has prompted his commission of works for piano and other instruments by Claude Baker, Malcolm Hawkins, Benjamin Lees, Chinary Ung, and Dan Welcher. His October 1999 concert at the National Gallery included the world premiere of *The Birth of Shiva*, Welcher's fantasy for piano solo based on his concerto *Shiva's Drum*. In 1971 Dick established the International Festival-Institute at Round Top, Texas. This educational project, one of the most distinguished in the United States, welcomes young artists looking to develop their skills in solo performance, chamber music, and orchestral repertoire.

Program Notes

This presentation of music composed in France between 1880 and 1905 is intended to complement the visual impact of the exhibition *Cézanne in Provence*, on view in the West Building until May 7. Concertgoers who visit or revisit the exhibition while this music is still fresh in their memory (and perhaps read some poetry of Paul Verlaine or Stéphane Mallarmé in the meantime) will avail themselves of a special opportunity to experience the full esthetic of the post-impressionist period. Composer Paul Dukas (1865–1935) expressed the sentiment of most French musicians of the 1890s when he said: "Impressionism, symbolism, and poetic realism merge together... Words, sounds, colors, and lines must all express new

shades of meaning, new feelings.” The term “symbolism” is most appropriate to a discussion of what artists and musicians had in common (“post-impressionism” was not coined until 1910), which was a fascination with symbolist poets such as Verlaine (1844–1896) and Mallarmé (1842–1898), as well as Charles-Pierre Baudelaire (1821–1867), Edgar Allen Poe (1809–1849), and Arthur Rimbaud (1854–1891).

Belgian composer Guillaume Lekeu died in 1894, at age twenty-four, too soon to be influenced by Debussy, whose music was the first to reflect the impressionist movement, in the early 1890s. (Debussy’s lyric poem for soprano and orchestra, *La damoiselle élue*, and his *String Quartet in G Minor* had their premiere performances in 1893.) Lekeu’s movement for string quartet, *Molto adagio*, is marked *sempre cantante e doloroso* (continuously songlike and sorrowful) and was inspired by Jesus’s words in the Garden of Gethsamene: “My soul is exceedingly sorrowful even unto death.” Lekeu was influenced by the French romantic school, in particular César Franck (1822–1890), and shared its reverence for both Ludwig van Beethoven and Richard Wagner. The profoundly lyrical quality of the *Molto adagio* demands a steady tempo and evenness of timbre from the four instruments of the quartet.

Claude Debussy often wrote about his own work in terms of the visual arts. In 1916, in response to a published comment by music and art critic Emile Vuillermoz, Debussy wrote: “You do me a great honor by calling me a pupil of Claude Monet.” The *String Quartet in G Minor*, op. 10, his only completed work for string quartet, is one of the most original works in French chamber music. It was his second work to be performed in public, on December 29, 1893, at the Salle Pleyel in Paris, by the Ysaÿe Quartet. Critics were baffled by what they heard, unable to analyze the music, but fascinated by its beauty. One wrote, “[Debussy] is rotten with talent.” In his book on impressionism, James H. Rubin writes that “impressionism had its most successful afterlife” in Debussy’s music.

The first movement, *Animé et très décidé*, reveals Debussy’s individual, complex rhythmic sense. The second movement has a more predictable rhythmic pulse and reflects the composer’s love of the sparkling and vivacious music of Spain. In the third movement, *Andantino: Doucement expressif*, the first violin presents a languid melody. The finale, *Très modéré, en animant*, proceeds as its title indicates: it begins very moderately, not sounding at all like a final movement, but then gradually builds to an animated burst of energy.

Gabriel Fauré’s lifespan (1845–1924) corresponded to a period of remarkable changes in musical styles. In Fauré’s earliest years, Berlioz, Chopin, and Schumann dominated music; in his prime of life, Brahms, Debussy, Liszt, and Wagner were the rage; and in his waning years, the scene was radically changed once again by Bartók, Schoenberg, and Stravinsky. Although never ranked among the pivotal composers of his time, Fauré enjoyed great respect among his peers. Aaron Copland, who first encountered his music in Paris in the 1920s, wrote that Fauré was the French Brahms. Like Beethoven, Fauré continued to compose after he became deaf, although this happened much later in life for him than for Beethoven, and both composers’ late chamber music is markedly different from anything either wrote as a young man.

Fauré’s *Piano Quintet no. 1 in D Minor* was written over a period of twenty-five years. He began to write it in 1881, resumed work in 1894, and finally finished it in 1905. The work is dedicated to the Belgian violinist Eugene Ysaÿe, whose quartet played its premiere in Brussels in 1906 with Fauré at the piano. This was the same string quartet that had introduced Debussy to French chamber music audiences in 1893.

Program notes by Sorab Modi.