

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

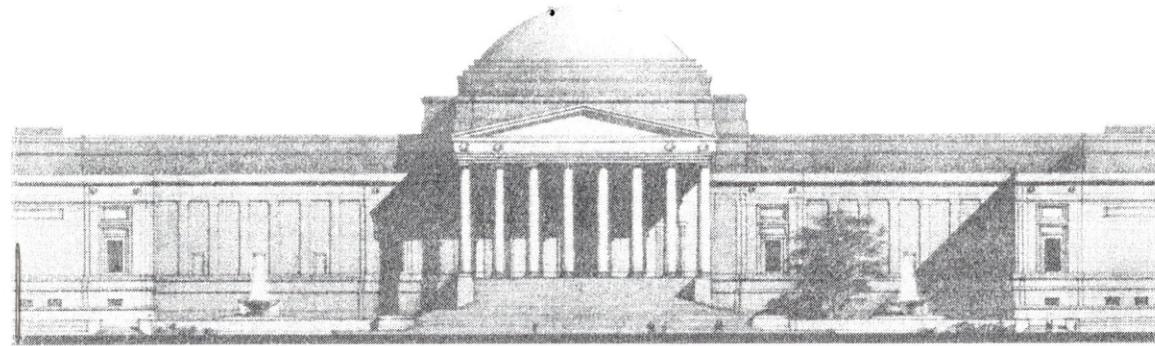
The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

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

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Landover, MD 20785

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

National Gallery of Art  
2,682nd Concert

**National Gallery Chamber Players String Quartet**  
Claudia Chudacoff and Teri Lazar, *violin*  
Osman Kivrak, *viola*  
Diana Fish, *cello*

June 29, 2008  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Franz Joseph Haydn (1732–1809)

*String Quartet in B-flat Major*, op. 64 no. 3 (1790)

Vivace assai

Adagio

Menuetto: Allegretto

Finale: Allegro con spirito

Chia Patiño (b. 1967)

*Wild Swans*

## INTERMISSION

Franz Schubert (1797–1828)

*String Quartet in A Minor*, op. 29, no. 1, D. 804

Allegro, ma non troppo

Andante

Menuetto: Allegretto

Allegro moderato

## The Musicians

### NATIONAL GALLERY CHAMBER PLAYERS STRING QUARTET

The National Gallery Chamber Players String Quartet has performed regularly at the Gallery since its debut in 1995. In addition to standard quartet repertoire, the group presents rarely heard masterpieces of chamber music. The musicians also perform under the name Sunrise Quartet, and in that capacity they have been recognized with a Chamber Music America residency at the Duke Ellington School of the Arts as well as with residencies at the Concerts at the Beach in Delaware and the Davies Concert Series in Camp Springs, Maryland. With perfectly matched skills, the first and second violinists are able to change places, a practice that is rare among string quartets.

Violinist Claudia Chudacoff appears frequently as soloist and chamber musician in the Washington/Baltimore area. In addition to her position as the newly-appointed concertmaster of the U.S. Marine Band's White House Chamber Orchestra, Chudacoff is the concertmaster of the Alexandria Symphony and the National Gallery Orchestra. A member of both the Sunrise Quartet and the National Gallery Quartet, she has performed regularly in numerous venues and concert series in Washington, DC, including the Contemporary Music Forum, the Embassy Series, the Fessenden Ensemble, the Holocaust Memorial Museum, and National Musical Arts. She is featured on an Albany Records CD of chamber music by Erich Korngold, and was recently seen in a broadcast for West Virginia public television with the Sunrise Quartet. She has also been heard a number of times on National Public Radio's *Performance Today*.

Violinist Teri Lazar has performed as a soloist and chamber musician in the United States, Europe, and the Middle East. She is the concertmaster of the Virginia Chamber Orchestra and performs with the Richmond Chamber Players and in Currents, a chamber music series also based in Richmond. She earned a doctor of music degree from The Catholic University of America and teaches violin at American University, where she is a musician in residence. Lazar has recorded chamber music for the Albany, Centaur, Klavier, and North/South Consonance labels and has been heard on NPR's *Performance Today*.

Violist Osman Kivrak is a winner of the National Scholarship Competition in Turkey and the Baltimore Chamber Music Awards. He has performed at the Spoleto Festival in Charleston, South Carolina, and has toured Italy and other parts of Europe as a chamber musician. He performs with the Richmond Chamber Players and in Currents, and teaches at American University as a musician in residence. A graduate of The Catholic University of America, where he earned a doctor of music degree, Kivrak is a composer as well as a performer. His compositions were recently recognized with awards from the Maryland State Arts Council and the Maryland-National Capital Parks and Planning Commission.

Cellist Diana Fish came to Washington, DC, in 1994 to become a member of the Marine Chamber Orchestra of "The President's Own" United States Marine Band, in which she currently serves as assistant principal cellist. She graduated from the Curtis Institute of Music, where she studied with Orlando Cole, and continued her work at the graduate level at Indiana University, where she studied with Janos Starker. Fish has been the principal cellist of Concert Artists of Baltimore, with whom she performed as soloist in Beethoven's *Triple Concerto* for piano, violin, and cello. She has also appeared as soloist with the Marine Chamber Orchestra in Victor Herbert's *Cello Concerto in E Minor*. A charter member of the Sunrise Quartet and the National Gallery Chamber Players String Quartet, Fish has been performing with both ensembles for the past thirteen years.

## The Program

Franz Joseph Haydn can be called the father of the modern string quartet, having developed it from its obscure and tentative beginnings to a definite form with a specific compositional technique. Only two composers after him, Ludwig van Beethoven (1770–1827) and Béla Bartók (1881–1945), came close to his mastery and prolific output of the genre. Written in 1790, the six quartets of opus 64 came just as Haydn's thirty-year service as staff composer and conductor for the Esterházy family was ending. The dedication of these quartets as well as those of opp. 54 and 55 to Johann Tost, a Viennese merchant and amateur violinist, provides evidence that Haydn was making the transition from court musician to freelance composer.

Each quartet in opus 64 is a masterpiece in its own right, and in op. 64, no. 3, Haydn reaches a pinnacle of natural refinement in his writing. With the design of a perfectly executed sonata form, the first movement has two completely contrasting themes. The first is broad in scope, with concentration on dynamic contrast, and the second is a tour de force of insistent sixteenths. The second movement (*Adagio*) is set in a symmetrical A-B-A song form, and the minuet and trio, with their folk-like dance qualities, prepare the way for the rollicking finale.

Born in Quito, Ecuador in 1967, composer Chia Patiño is also a freelance opera stage director whose work is seen throughout the world. She attended the University of Louisville, where she studied piano with Doris Keyes and composition with Claude Baker. Her string quartet, *Wild Swans*, was inspired by the eponymous poem by Edna St. Vincent Millay, from her collection *Second April* (1921).

### Wild Swans

I looked in my heart while the wild swans went over.

And what did I see I had not seen before?

One question less or a question more;  
nothing to match the flight of wild birds flying.

Tiresome heart, forever living and dying,  
 house without air, I leave you and lock your door.  
 Wild swans, come over the town, come over  
 the town again, trailing your legs and crying.

Franz Schubert was repeatedly frustrated in his attempts to get his string quartets published, but he found a publisher almost immediately for his *String Quartet in A Minor*, D. 804, thanks to the involvement of the renowned violinist and quartet leader Ignaz Schuppanzigh (1776–1830). In 1824 the composer met the violinist, who had just returned from a seven-year sojourn in Russia. Schuppanzigh convinced Schubert that he should return to the medium of the string quartet, which he had avoided for several years. Schubert composed a lyrical and introspective work, which he dedicated to Schuppanzigh. It bears the nickname “Rosamunde” because the second movement contains a theme from Schubert’s incidental music to a play of the same name.

The work opens with a mournful theme in the violin, accompanied by the viola, which quivers on its lowest notes. Although the movement modulates to major keys and becomes livelier at some points, it returns to the pensive and downcast mood with which it began. The *Rosamunde* theme begins the second movement (*Andante*), but it is more mournful that it was in the incidental music. Schubert quotes himself again in the third movement (*Menuetto: Allegro*), as he recalls the melody to which he had earlier set the Schiller text: “Beauteous world, where art thou? Come again, O lovely age of Nature’s blossoming” (*Die Götter Griechenlands*, D. 677). The movement is inordinately somber, despite being marked *Allegro*. Only in the finale (*Allegro Moderato*) does Schubert change the mood, playing the major mode against the minor and arriving at a positive conclusion. The work passes through three movements of doubt and despair to finally emerge in a finale of peaceful resignation, effectively symbolizing Schubert’s frame of mind as he suffered through his final years, in which his illness (syphilis) and loneliness became increasingly more acute. He died at age thirty-one.

## The Sixty-seventh Season of Concerts at the National Gallery of Art

October–December 2008

All concerts in the West Building, West Garden Court \*

### OCTOBER

- 3 **Frederic Yonnet, harmonica player**  
 Music for jazz harmonica and small ensemble  
 • Friday at 5:30 pm and 7:15 pm  
 Sculpture Garden
- 5 **musica(aperta)**  
 Spanish music and art from 1500 to the present. Presented in honor of Hispanic Heritage Month
- 12 **Gilles Vonsattel, pianist**  
 Music by J. S. Bach, Liszt, Muhly, Rorem, and Schubert. Presented in connection with the Swiss cultural festival
- 15 **Michele Campanella, pianist**  
 Music by Domenico Scarlatti  
 Presented in honor of *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*  
 • Wednesday, 12:10 pm  
 West Building Lecture Hall
- 19 **Festival Strings Lucerne**  
 Music by Brahms, Mendelssohn, and Sarasate. Presented in connection with the Swiss cultural festival
- 22 **Brazilian Guitar Quartet**  
 • Wednesday, 12:10 pm  
 West Building Lecture Hall
- 26 **Vienna Piano Trio**  
 Music by Haydn, Schubert, and Smetana
- 29 **Musica ad Rhenum**  
 Music for recorder, cello, and harpsichord  
 Presented in honor of *Jan Lievens: A Dutch Master Rediscovered*  
 • Wednesday, 12:10 pm  
 West Building Lecture Hall

### NOVEMBER

- 2 **National Gallery Vocal Arts Ensemble**  
 Music by seventeenth-century composers  
 Presented in honor of *Jan Lievens: A Dutch Master Rediscovered*
- 9 **The Coast Orchestra**  
 Live music for the film  
*In the Land of the Head Hunters*  
 Presented in honor of *George de Forest Brush: Indian Paintings*
- 16 **Euclid String Quartet**  
 Quartets by Ades, Beethoven, and Chernin
- 23 **The Singers' Companye**  
 Samuel Gordon, conductor  
 Music by Native American and other American composers  
 Presented in honor of *George de Forest Brush: Indian Paintings*
- 30 **Verge Ensemble**  
 Music by Elliott Carter and Jeffrey Mumford

### DECEMBER

- 7 **Till Fellner, pianist**  
 Beethoven Sonata Cycle
- 14 **New York Opera Society and Soloists from Norway**  
 Presented in connection with the Norwegian Christmas Festival at Union Station
- 21 **Alessandra Marc, soprano**  
 With the National Gallery Strings  
 Christmas Concert
- 28 **National Gallery Orchestra**  
 Manfred Knoop, guest conductor  
 New Year Concert

\* unless otherwise indicated