

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.

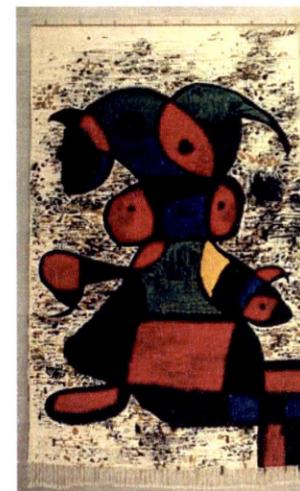
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

www.nga.gov

COVER: After Joan Miró, woven by Josep Royo, *Woman*, 1977, wool and cotton tapestry, National Gallery of Art, Washington, Gift of the Collectors Committee and George L. Erion



The Seventieth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,894th Concert

Cuarteto Quiroga
Aitor Hevia and Cibrán Sierra, violin
Josep Puchades, viola
Helena Poggio, cello

Presented in honor of the exhibition
Joan Miró: The Ladder of Escape

May 20, 2012
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Eduard Toldrà (1895–1962)

Vistes al mar (1920)

La ginesta (Allegro con brio)

A les llunyanies (Lento)

La mar estava alegre aquest migada (Molto vivace)

Roberto Gerhard (1896–1970)

String Quartet no. 2 (1961–1962)

INTERMISSION

Arnold Schoenberg (1874–1951)

String Quartet “no. 0” in D Major (1897)

Allegro molto

Intermezzo. Andante grazioso

Andante con moto

Allegro

This program is made possible in part by support from the Embassy of Spain.

The Musicians

One of the most dynamic quartets of its generation, Cuarteto Quiroga has won international acclaim from critics and audiences alike for its distinctive personality, as well as its bold and original approach to the string quartet repertoire. The group takes its name from the great Galician violinist Manuel Quiroga, who along with Pau Casals and Pablo Sarasate is one of the most important string players in the history of Spanish music.

Top prizewinner of several major international string quartet competitions (Barcelona, Paolo Borciani, Bordeaux, Geneva, Paris), the Quartet performs regularly in major halls and festivals of Europe and South America, including Quintessence Aachen, Concertgebouw Amsterdam, Auditori de Barcelona, Philharmonie Berlin, Davos Festival, Kaisersaal Frankfurt, Heidelberger Frühling, Orlando Festival Holland, Wigmore Hall London, Auditorio Nacional Madrid, Teatro Solís Montevideo, Les Invalides Paris, de Doelen Rotterdam, and Nybrokajen Stockholm. Awarded the Spanish National Radio Culture Prize (Ojo Crítico) in 2007, the ensemble has collaborated with artists J.E. Bagaria, Tobias Carron, Valentin Erben, David Kadouch, Dario Mariño, Alain Meunier, Vladimir Mendelssohn, Jeremy Menuhin, Javier Perianes, choreographer Hideto Hesiki, theater director Peter Ries, and Spanish actor José Luis Gómez.

The Quartet has studied with Rainer Schmidt (Hagen Quartet) at Madrid's Escuela Reina Sofia; Walter Levin (LaSalle Quartet) at the Musikakademie of Basel; and with Hatto Beyerle at the European Chamber Music Academy. Other important influences include Andrés Keller, Johannes Meissl, Eberhard Feltz, and Ferenc Rados.

Currently the quartet in residence at the Fundación Museo Cerralbo in Madrid, the ensemble teaches yearly at the International Summer Academy of Llanes (Asturias), and holds the string quartet faculty chair at the Conservatorio Superior de Música de Aragón, Zaragoza. During the 2011–2012 season the Quartet replaced the Jerusalem Quartet as the ensemble in residence at the Miguel Delibes Auditorium.

Cuarteto Quiroga recently released *Statements*, a recording of music by Haydn, Webern, and Sollima on the Dutch label Cobra. The ensemble appears at the National Gallery by arrangement with Schupp Artists Management, www.schuppartists.com.

Cibrán Sierra, with the other members of the Quartet, thanks the heirs of Paola Modiano for the generous opportunity to play, in her memory, the 1682 Nicolò Amati violin "Rosé."

Program Notes

Born near Barcelona in Vilanova i la Geltrú, Spain, Eduard Toldrà was a prominent Catalan composer and a primary representative of Catalonia's early twentieth-century cultural movement, the *Noucentisme*. The *Noucentisme*, a counter to popular Bohemian, Modernist, and Avant-garde ideologies, marked a return to Apollonian classicism and advocated for a spirit of Catalan nationalism in the arts and politics. Toldrà helped to define the aesthetic identity of Catalonia with his versatile musical gifts. Trained as a violinist from a young age, Toldrà revitalized the region's musical landscape as the first director of Barcelona's Municipal Orchestra after World War I. He won the Fundació Rabell prize in 1921 for *Vistes al mar* ("Vistas of the Sea"), his most emblematic composition. Originally composed for string quartet and later transcribed for chamber orchestra, this work in three movements is based on poems by the Catalan writer, Joan Maragall (1860–1911).

Catalonian composer Roberto Gerhard developed a singular musical language by employing serial composition techniques while continuing to embrace tonality and the Spanish musical tradition. A disciple of Arnold Schoenberg and the Second Viennese School from 1922 to 1929, Gerhard returned to Barcelona as a teacher and advisor to the Catalan Minister of Fine Arts. Gerhard began to receive wide recognition for his compositions in the 1930s, but civil war forced him to flee to England in 1938. He worked at Cambridge on a research scholarship, earning an inconspicuous living by composing television, film, theater, and radio scores. Although he remained virtually unknown outside the British musical community, the premiere of his *First Symphony* in Baden-Baden in 1955 brought a stream of international recognition: from 1960 until his death in 1970 Gerhard traveled the world as a guest artist and composer-in-residence at festivals and universities. Gerhard's *Second Quartet*, a single movement in seven parts, favors repeated and developed motives instead of themes to differentiate its sections. Each section is based on a distinct texture, and most the piece features percussive pizzicato gestures intended to imitate characteristic Iberian rhythms.

The *String Quartet in D Major* was Arnold Schoenberg's first large-scale work, and its private premiere for the Vienna Composers' Society in 1898 was Schoenberg's first major success among Vienna's musical elite. Schoenberg's friend and mentor, composer Alexander von Zemlinsky, offered his support and constantly critiqued the piece during its composition. Zemlinsky even presented a draft of the piece to Johannes Brahms shortly before the master's death; Brahms expressed his approval, a rare occurrence at the end of his life. Schoenberg modeled much of his work after Brahms with respect to structure and motivic development, but Schoenberg's quartet revealed an unprecedented freedom of thematic expression. Sometimes named "Quartet number zero" for predating Schoenberg's numbered quartets, the *Quartet in D Major* contains enough Classical and Romantic era techniques and forward-looking elements to stand firmly in the crossroads between nineteenth and twentieth century composition.

Schoenberg structured the first movement of the *String Quartet in D Major* in sonata form without an introduction. The Intermezzo presents the primary tune in the viola followed by a varied repetition in the violins. The active, aggressive middle section contrasts the beginning of the Intermezzo, and the original material returns with altered orchestration in a fashion similar to the first movement's recapitulation. The third movement consists of a theme and six variations, and the piece concludes with a vivacious rondo.

Presented in honor of the Joan Miró exhibit, *The Ladder of Escape*, on display in the East Building until August 12, this evening's program features works closely related to Miró's artistic heritage in Catalonia. Born three years apart, Miró and Roberto Gerhard were good friends who held each other's work in high esteem. They both supported the Spanish Republican government and left their homeland when Francisco Franco's fascist regime prevailed in 1938. Schoenberg lived in Barcelona for a number of months in 1932 as a guest of Gerhard, his friend and protégé. Surrounded by the art of Dalí, Gaudí, Miró, and Picasso, Schoenberg's presence contributed to a musical boom in Catalonia that Gerhard and Eduard Toldrà sustained long after the Viennese master's departure.

Program notes by Michael Jacko, concert aide, National Gallery of Art

Upcoming concerts at the National Gallery of Art

**Jack String Quartet
and Student Musicians from the
University of California in DC**

Music by Reynolds
and other composers

June 3, 2012
Sunday, 6:30 pm
East Building Auditorium



**Rosa Lamoreaux, soprano
William Sharp, baritone**

Music by Barber, Boulanger,
and other composers

June 10, 2012
Sunday, 6:30 pm
West Building, West Garden Court