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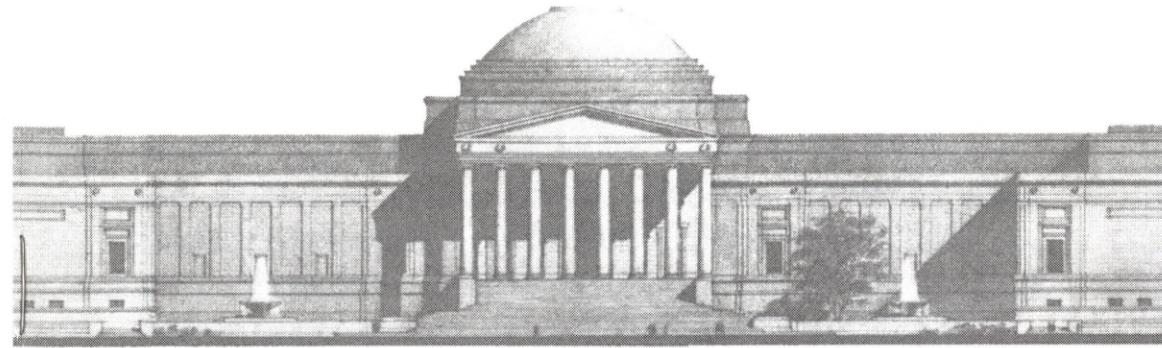
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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*

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The Seventy-second Season of  
The William Nelson Cromwell and F. Lamot Belin  
**Concerts**

National Gallery of Art  
2,997th Concert

**Henschel Quartett**  
**Christoph Henschel and Daniel Bell, violins**  
**Monika Henschel, viola**  
**Mathias Beyer-Karlshøj, violoncello**

May 11, 2014  
Sunday, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Christopher Theofanidis (b. 1967)

*Visions and Miracles* (1997)

“All joy wills eternity”

“Peace Love Light YOU ME ONE”

“I add brilliance to the sun”

Hans Werner Henze (1926–2012)

*Quartet no. 1* (1947)

Allegro molto

Andantino

Lento, ma non troppo

Presto

## INTERMISSION

Ludwig van Beethoven (1770–1827)

*Quartet in C-sharp Minor, op. 131* (1826)

Adagio ma non troppo e molto espressivo

Allegro molto vivace

Allegro moderato

Andante ma non troppo e molto cantabile

Presto

Adagio quasi un poco andante

Allegro

## The Musicians

### HENSCHEL QUARTETT

Celebrating its twentieth anniversary this year, the Henschel Quartett was founded in 1994, when Christoph, Markus, and Monika Henschel joined with cellist Mathias Beyer-Karlshøj to form a string quartet. The new ensemble quickly made a distinctive mark in the world of chamber music. In 1995 it won multiple prizes at the international competitions of Banff, Evian, and Salzburg, and the following year won first prize and the gold medal at the Osaka International Chamber Music Competition. Highlights of the quartet's two decades include an acclaimed BBC live broadcast in which the Henschel substituted on short notice for the Juilliard String Quartet; the official re-opening of the historic Anna Amalia Library in Weimar, a UNESCO World Heritage site; a March 2010 performance at the Vatican; and concerts at the Royal Palace of Madrid, where the ensemble performed on the four Stradivarii of the Spanish Royal Collection.

After welcoming the celebrated British violinist Daniel Bell as a replacement for Markus Henschel in 2011, the quartet went on to play the complete Beethoven string quartets in Tokyo's Suntory Hall in 2012. That same year, Monika Henschel became the president of the newly formed Association of German String Quartets, and in 2013 Christoph Henschel was appointed professor of chamber music at the Leopold Mozart Center of the University Augsburg.

Among the prizes garnered by Henschel Quartett recordings are the Preis der Deutschen Schallplattenkritik and several CD of the Year Awards from London's IMW Studio. Regularly invited to teach at world-class institutions, the ensemble has held master classes at the Royal Northern College of Music, the University of Melbourne, and Yale University. Active in musical outreach programs for youth in its home city of Munich and an ambassador of SOS Children's Villages International, the Henschel Quartett appears at the National Gallery by arrangement with Lisa Sapinkopf Artists, [www.chambermuse.com](http://www.chambermuse.com).

## Program Notes

As it did in 2013, the National Gallery of Art joins the Delegation of the European Union to the United States and numerous other concert presenters in the Washington, DC area in celebrating May as the “European Month of Culture.” In addition to nearly forty concerts, this year’s festival featured yesterday’s traditional European Embassies’ Open House, and includes spotlight tours at area museums, dance, lectures, films, workshops, and special exhibitions throughout the month. In tonight’s concert, the Henschel Quartett from Munich and the German composers Beethoven and Henze represent the Federal Republic of Germany, and the work of composer Christopher Theofanidis represents Greece. The Gallery will also host the concerts that present performers and composers from Belgium, Ireland, and Lithuania, as well as a National Gallery of Art Chamber Players concert featuring music by composers from Bulgaria, the Czech Republic, Malta, and Slovenia on May 28.

A graduate of the Eastman School of Music, Yale University, and the University of Houston, Christopher Theofanidis has had many of his works performed by prominent orchestras throughout the world. Composer of the Year for the Pittsburgh Symphony Orchestra in 2006–2007, he is the recipient of the American Academy of Arts and Letters’ Charles Ives Fellowship, six ASCAP Gould Prizes, a Fulbright Fellowship, a Guggenheim Fellowship, a Tanglewood Fellowship, and the Rome Prize. Theofanidis was nominated in 2007 for a Grammy for best composition for *Here and Now*, a work for chorus and orchestra based on the poetry of Rumi (1207–1273). His orchestral concert work *Rainbow Body* has been performed by more than one hundred orchestras internationally.

About *Visions and Miracles*, Theofanidis writes: “The ideas came from little fragments of poetry. One was from Nietzsche actually, who’s not necessarily the lightest person, but the phrase was ‘All joy wills eternity,’ which I really liked. Mahler used that line, too, and thought that was an inspirational starting point for joy. Another [fragment] was something that Timothy Leary, (the counterculture guru from the ‘60s [and] Harvard professor

run amok), [who] was cremated and sent up into outer space and dispersed among the stars, with the words ‘peace love light YOU ME ONE’ written on the vial containing his remains. His words also struck me as a particularly great feeling for a starting point for a movement. The last phrase, ‘I add brilliance to the sun,’ was written by a medieval troubadour and also struck me as particularly fanciful. So all three of those movements started with the feeling of each of those phrases, and then spun out into the music.

“At the time, I was listening to Ensemble Alcatraz, which is a Bay Area early music ensemble, and they had released a recording of Spanish medieval music, *The Cantigas de Santa Maria*, that were super fast twos and threes . . . like the Greek [dance rhythms, but faster]. . . They sounded brilliant. I picked up on that language of the really, really fast alternations of twos and threes that kept a constant surface and really up kind of feeling. And this piece came out of that.”

Hans Werner Henze was a German composer of prodigious output, undoubtedly one of the most important European composers of the postwar era. An avowed Marxist, he left Germany for Italy in 1953 because of intolerance in his homeland towards his leftist politics and homosexuality. His music progressed from an early angular phase to a sensuous lyricism, reminiscent perhaps of the relaxed environment of Italy. His influences include Arabic music, atonality, Cuban and Italian music, jazz, serial techniques, and Stravinsky, as well as traditional German schools of composition. The first composer-in-residence of the Berlin Philharmonic Orchestra and twice composer-in-residence at the Tanglewood Festival, Henze wrote five string quartets between 1947 and 1976.

His *String Quartet no. 1* was premiered at a small chamber music party in Heidelberg. For a few months after that performance, the performers, members of the Freund Quartet, kept both the parts and the score and gave the piece occasional further performances, but then it disappeared. About ten years ago the parts and the score resurfaced in Stuttgart, and were subsequently published by Schott. Henze wrote about the work: “My early works from the late forties . . . show the frankly dismaying immaturity, lack of information, and dependence of the learner who, once freed from the fascist

blockade, hungry and lacking standards (rather as a child learning to speak), grasps at anything he meets and finds it new, different, better. . . . The German *Spielmusik* style between Hindemith and Fortner . . . is predominant in these early pieces . . . but a favorable listener may notice further influences here and there; they are almost quotations, so obvious that it seems unnecessary to list them. As I have said, everything that reached my inquisitive ears at that time was caught and held onto, and set other things in motion. . . . At that time, 1947, it was an effort for me to distinguish sound-impressions, to find ways to trust, and make writeable, certain conceptions of sound. It does seem to me, however, that even in this first quartet, beside its many conventionalities and formalistic elements, something personal was dawning. Anyone who wishes to understand my present style, the origins of its melody, syntax, of my conception of form, would do well to consider my music from its beginnings, from its arduous, untutored, but for me exhilarating attempts at speech and movement.”

About the *Quartet in C-sharp Minor*, op. 131, musicologist and founder of *earsense.org* Kai Christensen writes: “When the Russian Prince Gallitzin approached Beethoven with a commission for ‘one, two, or three’ quartets, he helped catalyze one of the most wondrous creations in all of chamber music: the ineffable ‘late’ quartets. . . . After finishing the three commissioned quartets, Beethoven kept on composing, adding a fourth and fifth quartet and a final revised movement comprising a singular corpus of sustained musical thought and feeling of tremendous scope and arguable unity. . . . Spanning a working focus of two years’ time, these are Beethoven’s final compositions, testament to his enduring devotion to the string quartet, witness to his mastery, transcendence, and everlasting dominance of this august genre.

“The fourth of the late quartets in the order he composed them, op. 131 is, by ample testimony, the greatest of them all. It was Beethoven’s favorite. Schubert’s final musical request was to hear Beethoven’s op. 131, [and] Wagner wrote a florid, poetic tome about [its] epic greatness. . . . All seven movements are played without pause, creating a single giant continuous structure embracing an initial somber but lyrical fugue, two vibrant scherzi,

a colossal theme and variations, connective recitative, a wisp of heartbreaking adagio, and a dazzling finale cresting in mountainous developments alongside the most delicate, visceral, effervescent and tensile textures imaginable. . . .

“Attempting to write about op. 131, [one] reaches a glorious impasse: one word is too many, ten thousand are not enough. There is and will always be the music. Thanks to Prince Gallitzin and Beethoven.”

*Program notes based on materials provided by the Henschel Quartett.*

*Note on Beethoven* © 2014 Kai Christiansen and Music at Kohl Mansion.

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