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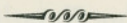
TALICH QUARTET

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*Thursday, October 21, 2010  
8 o'clock in the evening  
Coolidge Auditorium  
Thomas Jefferson Building*

The CAROLYN ROYALL JUST FUND in the Library of Congress, established in 1993 through a bequest of the distinguished attorney and symphony player Carolyn Royall Just, supports the presentation and broadcasting of classical chamber music concerts.



The audiovisual recording equipment in the Coolidge Auditorium was endowed in part by the Ira and Leonore Gershwin Fund in the Library of Congress.

Request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or ADA@loc.gov.

Due to the Library's security procedures, patrons are strongly urged to arrive thirty minutes before the start of the concert.

Latecomers will be seated at a time determined by the artists for each concert.

Children must be at least seven years old for admittance to the chamber music concerts. Other events are open to all ages.

Reserved tickets not claimed by five-minutes before the beginning of the event will be distributed to standby patrons.



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Thank you.

The Library of Congress  
Coolidge Auditorium

Thursday, October 21, 2010 – 8 p.m.

TALICH QUARTET

Jan Talich, violin    Petr Macecek, *violin*  
Vladimir Bukac, *viola*    Petr Prause, *cello*



PROGRAM

String Quartet in B-flat Major, op. 18, no. 6

Ludwig van BEETHOVEN  
(1770–1827)

*Allegro con brio*  
*Adagio ma non troppo*  
*Scherzo: Allegro*  
*“La Malinconia”*: *Adagio. Allegretto quasi Allegro*

String Quartet no. 1 (“The Kreutzer Sonata”)

Leoš JÁNAČEK  
(1854–1928)

*Adagio. Con moto*  
*Con moto*  
*Con moto. Vivo. Andante*  
*Con moto. Adagio. Più mosso*

*Intermission*

String Quartet in G Major, op. 106

Antonín DVOŘÁK  
(1841–1904)

*Allegro moderato*  
*Adagio ma non troppo*  
*Molto vivace*  
*Finale: Andante sostenuto. Allegro con fuoco*

Beethoven was in commercial competition with his mentor Franz Joseph Haydn by the late 1790s. When Prince Franz Joseph Maximilian von Lobkowitz (1772–1816) commissioned simultaneously a set of six string quartets from Haydn and Beethoven in the fall of 1798, the latter must have felt daunted by the prospect. He began working on the quartets immediately and completed them in 1800–01. (The String Quartet in F major, Hess 34—an arrangement by the composer, and based on his Piano Sonata in E, op. 14, no. 1—is also from this period, as is the String Quintet in C major, op. 29 for two violins, two violas, and cello.) Imagine Beethoven's relief when music lovers decided that, upon first hearings, his op. 18 works were much more accessible than Haydn's op. 77 pieces. (At this point, the elder composer ceased writing in the genre—only the incomplete op. 103 remains; interestingly, he also stopped composing piano concertos and operas after examining Mozart's efforts.)

As well as that of Haydn's, Mozart's musical presence also lurked in the background. Pianist Carl Czerny wrote in 1852, "Beethoven once saw at my house the score of the six quartets by Mozart dedicated to Haydn. He opened the Fifth in A [K. 464] and said: 'that's what I call a work!' In it Mozart was telling the world: Look what I could create if the time were right." The influence that these pieces had on Beethoven's op. 18 cannot be overstated. The latter compilation was Ludwig's first set to contain six pieces (opp. 1, 2, 9, 10, and 12 were either single works or sets of three).

The Quartet in B-flat major, op. 18, no. 6, opens with a nimble *Allegro con brio* punctuated with delicate turns. The following *Adagio ma non troppo* begins pleasantly enough but Beethoven soon supplants mirth with melancholy. Disquieting silences and accents along with sepulchral utterances from the viola and cello give way to more conventional motifs and the composer ends the movement with a delicate pizzicato whisper. The *Scherzo* is a syncopated episode with misplaced accents and hairpin turns. The quartet is nicknamed *La malinconia* [melancholy] because of the extended, slow introduction to the final movement, the highlight of the entire work. The composer directed that it be played "with the utmost delicacy." The *Finale* plumbs the depths of despair and musically eclipses other movements in the opus, although Beethoven admits occasional rays of sunshine and completes the work with panache.

Janáček's chamber music output is small—only about fifteen works exist—and it spans the whole of his adult life. The two surviving string quartets (his very first quartet, from 1880, is lost), which date from 1923 and 1925 respectively, are both programmatic. The composer himself gave Quartet no. 1 the subtitle "Inspired by L. N. Tolstoy's *Kreutzer Sonata*." Russian novelist, dramatist, philosopher, and social critic Lev [Leo] Nikolayevich Tolstoy (1828–1910) had no serious musical training. Music played an important part in his emotional and intellectual life, however, and is a prominent feature of many of his novels. Although the art form moved Tolstoy passionately at times, and sometimes even had a powerful physical effect on him, he believed music was a "terrible power" for good (or more often, evil), and that it made men act against their wills and destroyed their moral judgment.

This idea finds its most extreme expression in his novel *Kraytserova sonata* (The Kreutzer Sonata, 1889). Tolstoy's work tells the story of a woman forced to choose between her emotionally barren husband and a sincere and loving suitor. The composer did not intend for the quartet to be an examination of marriage; rather, Quartet no. 1 is his sympathetic paean to the unhappy, emotionally tragic destiny of women. (*Jenůfa*, *Kátá Kabanová*, and Emilia Marty in *The Makropulos Case* are all mentally or physically doomed heroines.)

The opening section of the first movement begins with a melancholy main theme (*Con moto*) in the first violin, second violin, and cello, punctuated by brief recitative-like sections, marked *Adagio*. (Interestingly, the themes used throughout Quartet no. 1 were not their first incarnation: Janáček employed the material originally in his 1908 piano trio, also based on Tolstoy's novel and now lost.) Throughout the movement, the composer vacillates between melancholia and congeniality, the frequent changes in tempo corresponding to the inner turmoil of the woman in Tolstoy's short story.

The second movement is also a study in emotional confusion. The different sections (some full of special effects) in this movement are wildly disparate in mood. Janáček includes trills, *sul ponticello* (a nasal-sounding effect obtained by bowing near the bridge), sudden pauses, manic, contrapuntal scoring, and tempo changes.

The composer gives us a false sense of security at the beginning of the third movement, which starts pleasantly. The guarantee is voided, however, and mental instability soon returns. Contrastingly, the *Finale* is a passionate turn in which the somber passages at its beginning evolve into fervid phrases. Soon, however, angular turns, abrupt tempo fluctuations, jittery writing for the inner voices, along with a return to the work's grim opening motif, completes Janáček's vision of "an exhausted, suffering, sorrow-worn woman."

Antonín Dvořák did not have an extensive music education as a child, although over time he had private lessons on the violin, viola, piano, and organ with the local music teacher. Later, he enrolled in the Prague Organ School, where he graduated in 1859. Over the years Dvořák garnered much notice as a composer; in 1891, he earned an honorary Ph.D. from Cambridge University and an honorary Mus.D. from the Prague Conservatory, where he taught composition. Later that same year, Mrs. Jeannette Thurber, founder of the National Conservatory in New York City, invited the composer to take up the directorship of the school. On September 17, 1892 Dvořák arrived in the metropolis to begin his duties as director of the National Conservatory.

The composer's first year at the conservatory was extremely trying, and he was delighted to accept an invitation to visit Spillville, Iowa, a small town made up of Czech immigrants. There, townspeople preserved their native land's culture and language, and Dvořák felt immediately at home when he and his family arrived there on June 5, 1893. Within days, the composer had already begun composing a new string quartet (the "American" quartet). Three days after completing it, Dvořák began his third string quintet. He finished it two months later on August 1, 1893.

Dvořák was always homesick during this period; at the same time, because of financial difficulties, Mrs. Thurber found it increasingly difficult to honor the composer's contract. Dvořák, in turn, deemed the contract non-binding and in March 1895, he resigned

the position. He returned to Prague and resumed his teaching duties at the Conservatory. Dvořák had begun sketching the Quartet in A-flat Major while still in the United States. He had only completed the first movement, however, when he abandoned the piece to compose the String Quartet in G Major, op. 106. The composer resumed work on op. 105 when he arrived in Prague, and completed both quartets in December 1895.

The Quartet in G Major, op. 106, is a high-spirited work that begins with repeated flourishes in the opening *Allegro moderato*. The composer alternates the felicitous mood with more somber overtones in the viola and cello and a second motif in B-flat Major before returning to the exuberance of the beginning. A deeply moving motif in the violin opens the *Adagio*. While the lower strings provide sumptuous support, the second violin lashes out with acidic pizzicato accents and the proceeding evolves into a intensely romantic episode.

The Scherzo is at once jaunty and macabre and is the opposite of the relaxed Trio section, wherein the composer drops musical hints of his American sojourn. Marked *Andante sostenuto*, the slow introduction to the finale is a voluptuous turn that Dvořák soon abandons in favor of a lovely *Allegro con fuoco*. The composer inserts motifs from the opening movement and infuses the entire section with folk themes from the Czech countryside before ending the work with delirious abandon.

– Norman Middleton  
Music Division



#### ABOUT THE ARTISTS

The TALICH QUARTET has been recognized internationally as one of Europe's finest chamber ensembles, and as the embodiment of the great Czech musical tradition. Named after the renowned founder and chief conductor of the Czech Philharmonic, Vaclav Talich, the Quartet was founded in 1964 by his nephew, Jan Talich, Sr. In the second half of the 1990's a gradual change of personnel ended with the quartet's current members led by the founder's son, Jan. Talich, Jr.

The Talich Quartet performs regularly in Europe, Japan, and North and South America, at major venues and chamber music festivals such as Carnegie Hall, Théâtre de Champs-Élysées, Salle Gaveau, Wigmore Hall, Pablo Casals Festival, Tibor Varga Festival, Printemps des Arts in Monte Carlo, and the Prague Spring Festival, among others.

Works of Czech composers form the core of the Talich Quartet's broad repertoire, both in performance and on recordings. Several of its recordings have won numerous awards including a "Golden Disc" from Czech label Supraphon and several "Grand Prix du Disque" awards as well as the French Académie du Disque Lyrique's "Diapason d'Or." The Quartet's Janáček CD was the only recording by a string quartet nominated for Gramophone's Best Chamber Recording of 2006.

## Thank You!

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## CONCERTS FROM THE LIBRARY OF CONGRESS

Since the inaugural concerts in 1925, the Coolidge Auditorium, built by ELIZABETH SPRAGUE COOLIDGE, referred to then as the new "auditorium for chamber music" in the Library of Congress, has been the venue for countless world-class performers and performances. Another grande dame of Washington, GERTRUDE CLARKE WHITTALL, presented to the Library a gift of five Stradivari instruments to be played in concerts, the first of which was held on January 10, 1936. These parallel but separate concert series served as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.

### CONCERT STAFF

|   |  |
|---|--|
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| SENIOR PRODUCERS FOR CONCERTS<br>AND SPECIAL PROJECTS | Michele L. Glymph<br>Tomás C. Hernández<br>Anne McLean<br>Norman A. Middleton, Jr. |
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| CURATOR OF THE COOLIDGE FOYER DISPLAY                 | Raymond A. White   |
| HOUSE MANAGER   | Solomon E. HaileSelassie   |



Next concerts of the 2010–2011 Season

Thursday, October 28, 2010 – 8 p.m.

THOMAS HAMPSON  
with Craig Rutenberg, *piano*

Songs of Mahler and Barber in honor of their anniversaries,  
and favorites from the Song of America tours

6:15 pm – Whittall Pavilion (*no tickets required*) – Pre-concert talk  
Barbara Heyman, *author of Samuel Barber: The Man and His Music*

Saturday, October 30, 2010 – 8 p.m.  
*Founder's Day*

HELSINKI BAROQUE  
Aapo Häkkinen, *Artistic Director and harpsichord*  
with Teppo Lampela, *countertenor*  
Minna Kangas & Tuomo Suni, *violin* / Mikko Perkola &  
Varpu Haavisto, *viola da gamba*

Förster: Laudate Dominum  
Buxtehude: Jubilate Domino, BuxWV 64  
Bach: Sonata in G Major, BWV 1027  
Tunder: Salve mi Jesu  
Bach: Wie starb die Heldin so vergnügt, BWV 198  
Bach: Italian Concerto, BWV 971  
Meder: Ach Herr, strafe mich nicht  
Kirchoff: Suite à 4  
Buxtehude: Jesu, meine Freud und Lust, BuxWV 59

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert talk  
"Gustav Duben's Music Library: A European Treasure"  
Kerala J. Snyder, *Professor Emerita of Musicology, Eastman School of Music*

Tuesday, November 9, 2010 – 8 p.m.

GAUTIER CAPUÇON, *cello* / GABRIELA MONTERO, *piano*

Rachmaninov: Sonata in G minor, op. 19  
Rachmaninov: Vocalise  
Rachmaninov: Var. 18 from *Rhapsody on a Theme of Paganini*  
Prokofiev: Sonata in C Major, op. 119

Next concerts of the 2010–2011 Season

Friday, November 19, 2010 – 8 p.m.

DORIC STRING QUARTET

Haydn: String Quartet in A Major, op. 20, no. 6  
Korngold: String Quartet no. 3 in D Major, op.34  
Webern: String Quartet, op. 28  
Schumann: String Quartet no. 2 in F Major, op.41, no. 2

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert talk  
“The Korngold Collection in the Library of Congress”  
Loras John Schissel, *Music Division*

Saturday, November 20, 2010 – 8 p.m.

WADADA LEO SMITH'S GOLDEN QUARTET

Friday, December 3, 2010 – 8 p.m.  
on LOCation at the Atlas Performing Arts Center

LIONEL LOUEKE TRIO

6:15 p.m. – Atlas Performing Arts Center (*no tickets required*)  
Larry Appelbaum, *Music Division*, interviews Lionel Loueke

Saturday, December 4, 2010 – 8 p.m.  
Coolidge Auditorium (*no tickets required*)

COUNTRY MUSIC ASSOCIATION SONGWRITERS SHOWCASE  
Top composers and performers in an intimate evening of country music  
in the Coolidge Auditorium hosted by songwriter Bob DiPiero.

Saturday, December 11, 2010 – 2 p.m.  
Coolidge Auditorium (*no tickets required*)

PERFORMANCE AND BOOKSIGNING

Jack Gottlieb, composer/author of *Working With Bernstein, A Memoir*

Next concerts of the 2010–2011 Season

Saturday, December 18, 2010 – 8 p.m.

*Stradivari Anniversary*

SYBARITE5

Dvořák: String Quintet in G Major, op. 77

Dan Visconti: Black Bend

Mozart: Divertimento in F Major, K. 138

Selections from the Radiohead Remixed Project

Piazzolla: Three Tangos

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert talk  
“The Future of Music” – Tod Machover, *MIT Media Lab*

Friday, February 4, 2011 – 8 p.m.

SALZBURG HYPERION ENSEMBLE

R. Strauss: Sextet from the opera *Capriccio*, op. 85

Schoenberg: *Verklärte Nacht*, op. 4 (original version)

Brahms: Sextet no. 2 in G Major, op. 36

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert talk  
“*Verklärte Nacht*: Manuscript Sources at the Library of Congress”  
Wayne Shirley, *senior specialist (emeritus), Music Division*

Friday, February 11, 2011 – 8 p.m.

UTRECHT STRING QUARTET

Auerbach: String Quartet no. 1

Schubert: String Quartet in B-flat Major, D112

Meijering: “Mein junges leben hat (k)ein End 2007” (after Sweelinck)

Tchaikovsky: String Quartet no. 2 in F Major, op. 22

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert talk  
“Sweelinck’s *Mein junges leben hat ein End*”

Organist-harpichordist Stephen Ackert, *National Gallery of Art*, discusses and demonstrates aspects of the work in its original keyboard version.



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