

CONCERTS AT THE NATIONAL GALLERY OF ART

*Under the Direction of George Manos*

**FEBRUARY 1996**

- 18 Kathryn Hearden, *soprano*  
George Manos, *pianist*  
Debussy: *Cinq poèmes de Baudelaire*  
Songs by Hugo Wolf, Dominick Argento, and Paul Hindemith
- 25 Pavlina Dokovska, *pianist*  
Chopin: *Three Mazurkas, B-flat Major Sonata, Ballade No. 1*  
Debussy: *5 Preludes, La plus que lent, L'isle joyeuse*

**MARCH 1996**

- 3 National Gallery Orchestra  
George Manos, *conductor*  
Dukas: *Fanfare from the Ballet: "La péri"*  
Franck: *Psyché*  
Saint-Saëns: *Symphony No. 3 ("Organ")*
- 10 Arthur Greene, *pianist*  
Skryabin: *Etudes*
- 17 Susan von Reichenbach, *soprano*  
Neil Goren, *pianist*  
Songs by Brahms, Hugo Wolf, Ernest Chausson, Erik Satie, Richard Strauss, Joseph Marx, and Reynaldo Hahn
- 24 Anthony and Joseph Paratore, *duo-pianists*  
Ravel: *Spanish Rhapsody*  
Rachmaninoff: *Suite No. 1*  
Bolcom: *Sonata for Two Pianos*  
Milhaud: *Scaramouche*

*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.*

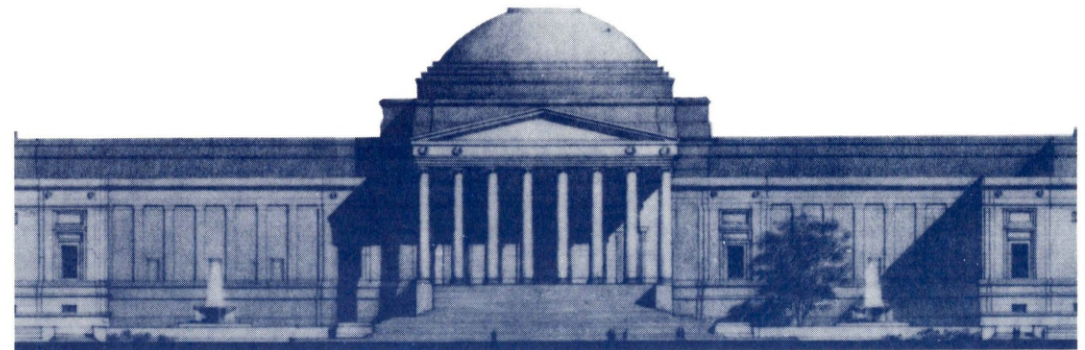
*For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.*

*The Fifty-fourth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



*2181st Concert*

**ANNER BYLSMA, cellist**

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Sunday Evening, February 11, 1996  
at Seven O'clock  
West Building, West Garden Court

*Admission free*

## PROGRAM

Suites for Solo Cello by Johann Sebastian Bach  
(1685-1750)

No. 1 in G Major, BWV 1007

Prelude  
Allemande  
Courante  
Sarabande  
Menuett I and II  
Gigue

No. 3 in C Major, BWV 1009

Prelude  
Allemande  
Courante  
Sarabande  
Bourée I and II  
Gigue

## INTERMISSION

No. 5 in C Minor, BWV 1011

Prelude  
Allemande  
Courante  
Sarabande  
Gavotte I and II  
Gigue

Internationally acclaimed Dutch cellist ANNER BYLSMA is recognized as one of the finest musicians to perform on both modern and baroque cellos. Noted for his expressiveness and wit, Mr. Bylsma performs and teaches throughout the world. He studied at the Royal Conservatory of Music at the Hague, from which he received the *Prix d'excellence* in 1957, followed shortly by the First Prize at the Pablo Casals Competition. For six years he was principal cellist of Holland's world-renowned Concertgebouw Orchestra and since 1982 he has been the Erasmus Scholar for Music at Harvard University. He also teaches at the Conservatories of The Hague and Amsterdam in the Netherlands. Anner Bylsma is best known for his interpretations of music from the baroque and early classical periods. In addition to his highly acclaimed renditions and recordings of the Bach solo suites, he has collaborated on frequent occasions with recorder virtuoso Frans Brueggen, harpsichordist Gustav Leonhardt, fortepianist Malcolm Bilson, and the Smithsonian Chamber Players. Less widely known but equally respected are his performances of contemporary music with the ensemble Rondon.

Anner Bylsma is among the most recorded musicians in the world today, having produced CDs in cooperation with Das Alte Werk, Telefunken, Decca, BASF, RCA, EMI, Phillips, and Harmonia Mundi. He appears at the National Gallery by arrangement with Joanne Rile Artists' Management, Inc. of Jenkintown, Pennsylvania.

Bach's suites for solo cello belong to a tradition that began in the late 1600s, when the first works for the instrument unaccompanied were composed by Domenico Gabrielli and Domenico Galli, both cellists in the *Cappella di San Petronio* in Bologna. Bach's solo suites are the first such works to be composed by a non-cellist, but reveal a deep appreciation on the composer's part for the technical and expressive potential of the instrument. A fine violinist in his own right, Bach was also aware of some of the "trade secrets" of the string players' world: The fifth suite requires *scordatura* tuning, and the sixth is written for a five-string cello.

Music for solo cello was of minimal interest to nineteenth century composers, and most of their output in this medium was in the form of technical exercises. To find the next concert repertoire for solo cello after Bach, one has to go forward all the way to Max Reger, who wrote three suites in 1915, no doubt influenced by the Bach models. In fact, the Bach suites were not considered to be concert repertoire by professional cellists until they were revived by Pablo Casals early in this century.