

10-14-01

Concerts at the National Gallery of Art

October and November 2001

October

21 George Shearing Trio Jazz concert
 with Neil Swainson, *bassist* Presented in honor of the
 exhibition *Henry Moore*

28 Anonymous 4 Music of Francesco Landini
 Presented in honor of the exhibition
 Virtue and Beauty: Leonardo's
 "Ginevra de' Benci" and
 Renaissance Portraits of Women

November

4 Alain Jacquon, *pianist* Liszt: *Soirée de Vienne*
 Mephisto Waltz
 Debussy: *Reflets dans l'eau*
 L'isle joyeuse
 Ravel: *Gaspard de la nuit*

11 Mendelssohn String Quartet Beethoven: *Quartet, Op. 18, No. 5*
 Dutilleux: *Ainsi la nuit*
 Beethoven: *Quartet, Op. 59, No. 3*

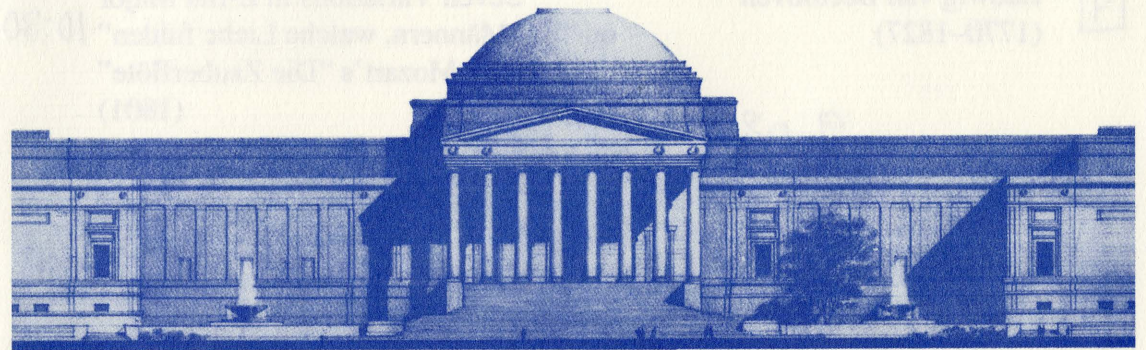
18 Frédéric Chiu, *pianist* Mendelssohn: *Sonata, Op. 6*
 Liszt: *Après une lecture de Dante*
 Chopin: *Twelve Etudes, Op. 10*

25 Judith Ingolfsson, *violinist* Schoenberg: *Phantasy*
 Ronald Sat, *pianist* Richard Strauss: *Sonata, Op. 18*
 J. S. Bach: *Partita in B Minor*
 Ravel: *Tzigane*

The Sixtieth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2392d Concert

NANCY GREEN, *cellist*

TANNIS GIBSON, *pianist*

Sunday Evening, 14 October 2001
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

late
pNo3 Johann Sebastian Bach Adagio in C Major 4:22
(Arr. Alexander Silóti) from the Toccata, Adagio, and Fugue for Organ, BWV 564
4:11 - 8:07 31

[4] Ludwig van Beethoven Seven Variations in E-flat Major 10:30
(1770-1827) on "Bei Männern, welche Liebe fühlen" from Mozart's "Die Zauberflöte" (1801)
9:08 - 19:38

[5] Ernst von Dohnányi Sonata in B-flat Major 26:18
(1877-1960) for Cello and Piano Op. 8 (1899)

1. Allegro ma non troppo
2. Scherzo: Vivace assai; Trio
3. Adagio non troppo, attacca subito
4. Tema con variazioni

21:24 - 47:43

INTERMISSION

[7] Gabriel Fauré Elégie, Op.24 7:15
(1845-1924) 51:39 - 58:53 (1901)

[8] Peter Ilyich Tchaikovsky Variations on a Rococo Theme 17:50
(1845-1924) for Cello and Piano Op. 33 (1876)
1:00:26 - 1:18:17

[9] de Falla "Nana" 1:20:19 - 1:22:44 2:26

Cellist **Nancy Green**, a native of Boston, studied at the Juilliard School of Music with Leonard Rose and Lynn Harrell and performed in the master class of Mstislav Rostropovich. She made her debut as a soloist with orchestra in New York City, playing the Dvořák *Concerto* at Lincoln Center. In addition to winning the Concert Artists Guild Award that sponsored her first New York recital, Green was named a Young Artist of the Year by *Musical America*. As a recipient of a Rockefeller grant, she was able to study with the renowned cellist Jacqueline du Pré in London, and she undertook further studies with Johannes Goritzki in Düsseldorf, Germany. An international recording artist, Green has recorded for the GM, JRI, Aton, and Biddulph labels. Her recent CD of sonatas by Zoltan Kodaly and Sir Donald Francis Tovey on the JRI label was among the critics' top choices of the year 2000 in *Fanfare* magazine. Green was a professor of violoncello at the Guildhall School of Music in London until 1995, when she joined the faculty of the University of Arizona in Tucson. Nancy Green appears at the National Gallery by arrangement with Betsy M. Green Associates, Inc., of Wayland, Massachusetts.

Canadian-born pianist **Tannis Gibson** holds a bachelor of music degree from the University of Regina, Saskatchewan, and a master of music degree from the Juilliard School of Music in New York City. She has performed throughout the United States, Canada, and Europe, in such venues as Weill Recital Hall in New York, The Kennedy Center, The Corcoran Gallery, the National Gallery of Art, and the Isabella Stewart Gardner Museum in Boston. In demand as a chamber musician, Gibson has appeared in concert with many fine ensembles, including the Shanghai, Muir, American, Lark, Audubon, and Miami String Quartets and the Dorian Woodwind Quintet. She has recorded for the CRI label and ASV (London). Tannis Gibson has taught at the University of Virginia in Charlottesville and is currently a member of the faculty at the University of Arizona.

A composition of endearing charm with an imperial air, Bach's *Adagio in C Major* is a paradigm of musical meditation that is heightened by an eloquently voiced finale. Alexander Silóti (1863-1945) transcribed the

work for piano from Bach's *Toccatà, Adagio, and Fugue* for organ, BWV 564. The version played in this program is a subsequent adaptation for cello and piano by Pablo Casals (1876–1973).

Beethoven's *Variations on "Bei Männern, welche Liebe fühlen"* have as their inspiration the famous duet by Pamina and Papageno in Act 1 of Mozart's opera, *Die Zauberflöte (The Magic Flute)*. The duet expresses the divination of love. The work is stylistically related to Beethoven's earlier *Sonatas for Cello and Piano, Op. 5*, but it represents a new ascendance in his command of the variation form.

Dohnányi's *Sonata in B-Flat Major, Op. 8*, imitates in its opening movement (*Allegro, ma non troppo*) the style of Johannes Brahms, which Dohnányi greatly admired. It begins with a unison theme, the first half of which is transposed contiguously and then repeated exactly. A noisy motivic display, launched in the piano accompaniment, interrupts the harmonious thematic process and leads to an agitated colloquy with the cello. The development section pays homage to Brahms with an immense piano display, revelatory in its likeness to the master's pianistic style. The second movement (*Scherzo: Vivace assai*) focuses on a thematic repetition assigned to the cello; it is contrasted with a striking countertheme on the piano, offering a sparkling interchange of harmonic and rhythmic delicacies in the form of staccato thirds and scurrying sixteenth notes. This fitful display of jocularly is tempered by the interjection of a mellifluous *Trio* that builds to an enormous crescendo. The third movement (*Adagio non troppo*) is steeped in late-nineteenth-century German romanticism. The cello's *cantilena* is accompanied by the serene chiming of chords over an organ point on a low E. The theme of the fourth movement (*Tema con variazioni*) is borrowed from the first movement. The nine variations present many contrasts, including *pizzicati* and *staccati* in the first variation, a motivic fanfare in the fifth, repetition of the theme from the *Scherzo* in the seventh, and a meditative *Adagio* as the eighth variation. The ninth and final variation recalls the unison passage from the first movement in the parallel key of B major, providing a coda that closes the sonata with satisfying symmetry.

Tchaikovsky composed his *Variations on a Rococo Theme for Cello and Piano* as an homage to Mozart, whom he named "the greatest of all composers" and "the Christ of music." The work is often heard in its original form, for cello and orchestra. Edwin Evans (1844–1923), the English organist and Tchaikovsky biographer, wrote: "It is known to all cellists as one of the finest display pieces in existence, but it has greater qualities than that. Each variation has a charm and a piquancy of its own and is accompanied by orchestration of that lucid, dainty type of which Tchaikovsky was such a master when it suited his purpose." The work comprises a theme and seven variations, with two cadenzas. The variations are based on a melancholy tune, reminiscent of a folk song, which is presented first by the cello. By the time the seven variations are explored, the cello's uniquely wide range is exploited to the fullest, with the utmost vivacity and brilliance.

Programs notes by Elmer Booze

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.

Selections from concerts at the Gallery can be heard on the second Sunday of each month at 9:00 p.m. on WGMS, 103.5 FM.