

Zoltan Kodály came to the Budapest Conservatory in 1900, a youngster from the provinces of Hungary with no formal musical training. He so distinguished himself during the next six years that he was appointed to succeed his former teacher at the conservatory in 1906. Like his contemporary Béla Bartók, Kodály was intensely interested in folk music, and he also developed a method for teaching basic musical skills to children which is used all over the world. His prodigiously difficult *Cello Sonata* did not receive an adequate performance for eight years after it was written, but it took the world of new music enthusiasts by storm when it was performed at the first Festival of the International Society for Contemporary Music in 1923.

CONCERTS AT THE NATIONAL GALLERY OF ART  
*Under the Direction of George Manos*

JANUARY 1995

- 29 National Gallery Vocal Arts Ensemble  
George Manos, *Artistic Director*  
Music by Scarlatti, Monteverdi, Caldara, Marcello, and other Italian composers  
HONORING THE EXHIBITION,  
*The Glory of Venice: Art in the Eighteenth Century*

FEBRUARY 1995

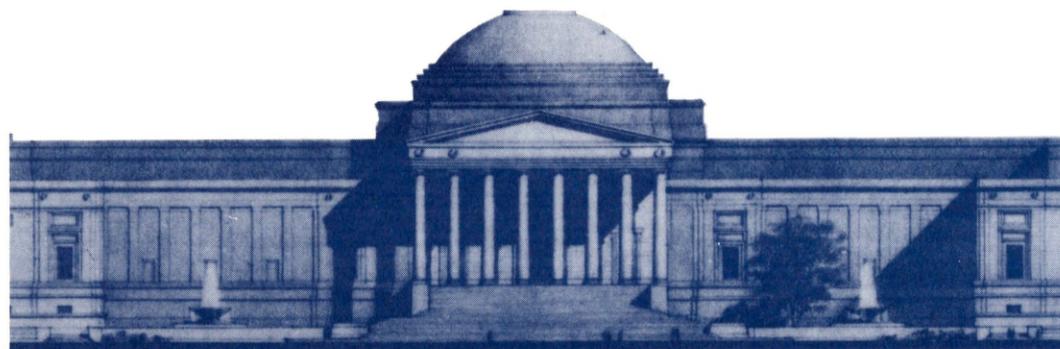
- 5 National Gallery Orchestra  
George Manos, *Conductor*  
To be announced
- 12 Thomas Schumacher, *pianist*  
Schubert: *Sonata, Op. 78*  
Chopin: *Polonaise-fantaisie*  
Prokofiev: *Sonata No. 6*

*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*

*The Fifty-third Season of*  
THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the  
**National Gallery of Art**



*2144th Concert*

**BENJAMIN SHAPIRA**, *cellist*

**SEVGI TOPYAN**, *pianist*

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Sunday Evening, January 22, 1995  
at Seven O'clock  
West Building, East Garden Court  
*Admission free*

## PROGRAM

Johann Sebastian Bach Suite No. 3 in C Major for Cello Solo  
(1685–1750) BWV 1009 (1720)

Prélude  
Allemande  
Courante  
Sarabande  
Bourée  
Gigue

Johannes Brahms Sonata in F Major, Opus 99  
(1833–1897) (1886)

Allegro vivace  
Adagio affettuoso  
Allegro passionato  
Allegro molto

## INTERMISSION

Sergiu Shapira Largo dolente for Cello and Piano  
(b. 1931) (1981)

*Washington Premiere Performance*

Zoltan Kodály Sonata for Cello Solo, Opus 8  
(1882–1967) (1915)

Allegro maestoso ma appassionato  
Adagio  
Allegro molto vivace

BENJAMIN SHAPIRA, winner of the 1993 Artists International Competition, has been awarded the first prize of almost every major competition in his native Israel, including the Israeli Music Competition, the Israeli Radio Competition, and the Jewish National Fund Special Award. He records regularly for the Israeli National Radio, and has been the featured soloist in a live broadcast of the Jerusalem Symphony. His appearances in the United States have included a debut recital in Carnegie Hall's Weill Recital Hall and concertos with several orchestras in New England and the New York Debut Orchestra. Mr. Shapira appears at the National Gallery through the cooperation of Dodie Lefebvre Artists Representative of New York City.

Pianist SEVGI TOPYAN played her New York debut in Weill Recital Hall in 1988, and has enjoyed growing international recognition. A native of Turkey, Ms. Topyan studied at the Istanbul State Conservatory and at the Manhattan School of Music. A recipient of two awards from Artists International - the Young Artist Competition Piano Award and the Distinguished Artists Competition Piano Award, Ms. Topyan has performed at numerous locations in New York City, in her native Turkey, and in Italy and Brazil, where she was a soloist with the Sao Paulo Symphony.

Bach's six suites for unaccompanied cello were written while he was court conductor to the Prince of Anhalt-Cöthen. Dismissed by cellists in the late eighteenth and nineteenth centuries as nothing more than exercises, the suites were rarely performed in concert until they were revived by the great Pablo Casals in the early years of this century.

Brahms' second cello sonata, his *Opus 99*, was composed at the behest of cellist Robert Hausmann, with whom Brahms performed it for the first time in 1886. The theme of the third movement is that of the *Finale* of Brahms' *Third Symphony*, which is embellished by variations in the sonata.

Born in Rumania in 1931, composer Sergiu Shapira graduated from the Bucharest Music Academy, received prizes for two of his early works, and saw a number of his works performed and published before reaching the age of thirty. In 1961 he emigrated to Israel, beginning a new period of activity in which his compositions have closely reflected his attachment to the Jewish and Israeli musical heritage. Most of Shapira's compositions have been published by Israeli Music Publications, the Israeli Music Institute, and by Hans Gerig-Verlag in Cologne, Germany. His *Largo dolente* for solo cello was written for and is dedicated to his son, Benjamin Shapira.