### Concerts at the National Gallery of Art

October and November 2001

**October**

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<td>George Shearing Trio with Neil Swainson, bassist</td>
<td>Jazz concert Presented in honor of the exhibition <em>Henry Moore</em></td>
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<td>Anonymous 4</td>
<td>Music of Francesco Landini Presented in honor of the exhibition <em>Virtue and Beauty: Leonardo’s “Ginevra de' Benci” and Renaissance Portraits of Women</em></td>
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**November**

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<th>Date</th>
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<td>Alain Jacquon, pianist</td>
<td>Liszt: <em>Soirée de Vienne</em> Mephisto Waltz Debussy: <em>Reflets dans l’eau</em> L’isle joyeuse Ravel: <em>Gaspard de la nuit</em></td>
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<td>11</td>
<td>Mendelssohn String Quartet</td>
<td>Beethoven: <em>Quartet, Op. 18, No. 5</em> Dutilleux: <em>Ainsi la nuit</em> Beethoven: <em>Quartet, Op. 59, No. 3</em></td>
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<td>18</td>
<td>Frédéric Chiu, pianist</td>
<td>Mendelssohn: <em>Sonata, Op. 6</em> Liszt: <em>Après une lecture de Dante</em> Chopin: <em>Twelve Etudes, Op. 10</em></td>
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**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

Johann Sebastian Bach
(Arr. Alexander Siloti)
Adagio in C Major
from the Toccata, Adagio, and Fugue
for Organ, BWV 564

Ludwig van Beethoven
(1770–1827)
Seven Variations in E-flat Major
on “Bei Männern, welche Liebe fühlen”
from Mozart’s “Die Zauberflöte”
(1801)

Ernst von Dohnányi
(1877–1960)
Sonata in B-flat Major
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

INTERMESSION

Gabriel Fauré
(1845–1924)
Elégie, Op.24
(1901)

Peter Ilyich Tchaikovsky
(1845–1924)
Variations on a Rococo Theme
for Cello and Piano
Op. 33 (1876)

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.