

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

Johann Sebastian Bach
(Arr. Alexander Silóti) 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

INTERMISSION

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.*