

CONCERTS AT THE NATIONAL GALLERY OF ART

Under the Direction of George Manos

FEBRUARY 1996

- 4 National Gallery Orchestra
George Manos, *conductor* Music of Vienna
(rescheduled from January
7)
- 11 Anner Bylisma, *cellist* J. S. Bach: *Suites Nos. 1, 3,
and 5 for Solo Cello*
- 18 Kathryn Hearden, *soprano* Debussy: *Cinq poèmes de
George Manos, pianist Baudelaire*
Songs by Schumann, Brahms,
R. Strauss, Hugo Wolf,
Dominic Argento, and others
- 25 Pavlina Dokowska, *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 pèri"*
Franck: *Psyché*
Saint-Saëns: *Symphony No. 3
("Organ")*
- 10 Arthur Green, *pianist* Skryabin: *Etudes*

*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.*

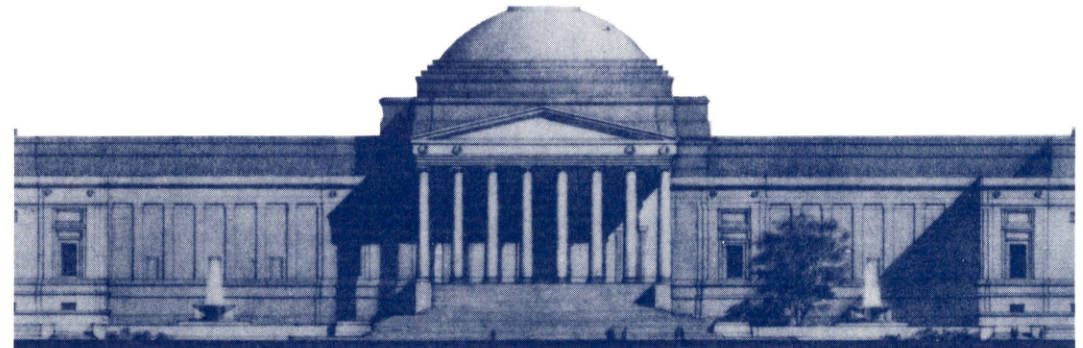
*For the convenience of concertgoers
the Garden Café remains open until 6:30 p.m.*

The Fifty-fourth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2179th Concert

PHILIP THOMSON, *pianist*

Sunday Evening, January 28, 1996
at Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Friedrich Kuhlau (1786-1832)	Sonatina, Opus 60, No. 1 (1824)
Frédéric Chopin (1810-1849)	Waltz in A Minor, Opus 34, No. 2 (1831)
	Waltz in C-sharp Minor, Opus 64, No. 2 (1847)
	Nocturne in C Minor, Opus 48, No. 1 (1841)
	Etude in G-flat Major, Opus 25, No. 9 (1837)
	Etude in C Minor, Opus 10, No. 12 (1830)

INTERMISSION

Franz Liszt (1811-1886)	Alleluja (Arcadelt) (1862)
	Ave maris stella (1868)
	Saint François de Paule marchants sur les flots (1863)
	Pensée des morts <i>from</i> Harmonies poétiques et religieuses (1845-52)
	Réminiscences de Norma (Bellini) (1841)

Born in St. John, New Brunswick, Canada, PHILIP THOMSON received his early training with Carol O'Neil until he went to the University of Toronto, where his teacher was Pierre Souvairan. Subsequently he studied at New York's Juilliard School of Music under Abbey Simon. He made his orchestral debut with the Toronto Symphony while still a student, and since that time has appeared with all the major orchestras of Canada. During his years at Juilliard his affinity for the works of Franz Liszt came to be recognized by colleagues and audiences alike, with the result that he won the school's Liszt Competition and performed the Liszt *First Piano Concerto* with the Juilliard Orchestra in Alice Tully Hall. His prowess as a Liszt specialist was further confirmed in 1991, when he arranged for the preparation of a performance edition of Liszt's until then uncompleted *De profundis* for piano and orchestra and performed and recorded it for the first time with the Hungarian State Orchestra. He performed the American premiere of the work here in Washington in 1993.

Philip Thomson's accomplishments have not been limited to the keyboard. While still in high school, he played the violin as well as the piano. For three years in a row he won the Gold Medal from the Canada's Royal Conservatory of Music for the highest violin mark in Canada and was selected as a violinist for the National Youth Orchestra. During those same years, he captured New Brunswick's table tennis championship and was, for one year, that province's chess champion! As if that were not quite enough, he also played ice hockey on his school team. In a spare moment in 1991, in spite of the pressure of preparing and performing the Liszt *De profundis*, he took time to fulfill a long-standing desire to parachute out of an airplane.

Mr. Thomson's appearances have included benefit performances for the mentally and physically disabled, as well as for the needy. An active teacher, he taught for five years at the University of Waterloo, Ontario, and has been on the faculty of the University of Akron, Ohio since 1994. Philip Thomson records for Hungaroton and Naxos Records and appears at the National Gallery by arrangement with Jacques Leiser Artists Management of San Diego, California.