NATIONAL GALLERY OF ART CONCERTS

CONCERTS IN JUNE 1989

June
11  Nana Mukhadze, pianist
   Works by Schubert, Debussy and Schumann

18  Paul Maillot, pianist
   Works by Mendelssohn, Ravel and Schumann

25  National Gallery Orchestra
    George Manos, Conductor
    Doriot Anthony Dwyer, flute, Guest Artist
    Works by Bach and Beethoven

Concerts at the National Gallery resume in October 1989

October
1   National Gallery Orchestra
    George Manos, Conductor

8   National Gallery Orchestra
    George Manos, Conductor

15  Paul Komen, pianist (Netherlands)

22  Truls Mørk, cellist (Norway)

20  Paul Tardif, pianist (USA)

Concerts are open to the public, free of charge.

The use of cameras or recording devices during the performance is not allowed.

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1937th Concert

NANA MUKHADZE, pianist

Sunday Evening, June 11, 1989
at seven o’clock
West Building, West Garden Court
PROGRAM

Franz Schubert .................................................. Sonata in A Minor
(1797-1828) Opus 143 (1823)

Allegro giusto
Andante
Allegro vivace

Claude Debussy .................................................. L’isle joyeuse
(1862-1918) (1904)

INTERMISSION
(Twelve minutes)

Robert Schumann .................................................. Carnaval
(1810-1856) Opus 9 (1834-35)

“Scènes mignonnes sur quatre notes”

Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Papillons
Lettres dansantes
Chiara

Chopin
Estrella
Reconnaissance
Pantalon et Colombine
Valse allemande
Paganini
Valse allemande
Aveu
Promenade
Pause
Marche des Davidsbündler contre les Philistins

These concerts are broadcast live on Radio Station
WGMS, 570 AM and 103.5 FM.

NANA MUKHADZE was born in Tbilisi, in Soviet Georgia, in 1957. At the age of seven she commenced piano studies there in the Special Music School. In 1974 she enrolled in the Tbilisi Conservatory under the guidance of Vanda Schinkashvili.

Upon emigrating to Europe in 1979, Miss Mukhadze continued her studies in London with Noretta Conchi-Leech, herself a student of Arturo Benedetti Michelangeli. In 1982 she came to the United States and studied for two years at the Juilliard School of Music with Oxana Yablonska, leading to the Master of Music Degree. She is currently working with the distinguished piano teacher Dorothy Taubman.

Miss Mukhadze has returned to Europe a number of times to perform and compete; in 1982, she was awarded the Diploma di Finalista in the famed Busoni International Competition. Here in the United States, she has appeared as soloist at the Metropolitan Museum and the National Arts Club in New York, with the St. Louis Festival Orchestra and with the San Diego Symphony. Next month, she will appear at the Amherst Piano Music Festival in Massachusetts.

Schubert’s Sonata in A Minor was written in 1823, after a period of three-and-one-half years during which he wrote no major piano works. An outpouring of painful emotions, the sonata carries an intensely dramatic message, while at the same time being more concise than Schubert’s earlier sonatas.

L’isle joyeuse is one of Debussy’s early piano compositions, combining, as the composer himself wrote, “the utmost grace and the utmost force.” Inspired by Watteau’s “L’Embarquement pour le Cythere,” the title refers to the island of Cerigo, where the goddess Aphrodite was worshipped. The sensuality and seductiveness traditionally associated with Aphrodite permeate the music.

Schumann’s Carnaval is one of the most splendid examples of symbolism in Romantic music. The melodies are based on the letters S-C-H-A, which correspond to the notes e-flat, c, b-natural and a in the German musical alphabet. In addition to fitting into the name Schumann, these four letters also rearrange to spell Asch, a town which was very much in Schumann’s thoughts at that time. Carnaval comprises a fantastic masquerade, in which figures from the Commedia dell’arte dance side by side with such luminary guests as Chopin and Paganini. Also present are “Chiara”, symbolizing Clara Wieck, whom Schumann eventually married, and “Estella”, symbolizing Ernestine von Fricken, who lived in Asch and with whom he was in love at the time. Eusebius and Florestan are two different guises in which Schumann saw himself, one thoughtful and reflective, the other impetuous and passionate. The climax of the composition is the final march, which symbolizes the triumph of exuberance and youth over the forces of reactionary conservatism.

— notes by Nana Mukhadze