

NATIONAL GALLERY OF ART CONCERTS

CONCERTS IN JUNE 1989

June

- 11 Nana Mukhadze, *pianist*  
*Works by Schubert, Debussy and Schumann*
- 18 Paul Maillet, *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*

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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 ..... Carnival  
 (1810-1856) Opus 9 (1834-35)

“Scènes mignonnes sur quatre notes”

Préambule	Chopin
Pierrot	Estrella
Arlequin	Reconnaissance
Valse noble	Pantalon et Colombine
Eusebius	Valse allemande
Florestan	Paganini
Coquette	Valse allemande
Réplique	Aveu
Papillons	Promenade
Lettres dansantes	Pause
Chiarina	Marche des Davidsbündler contre les Philistins

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 Schiukashvili.

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 "Chiarina", 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

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