

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)

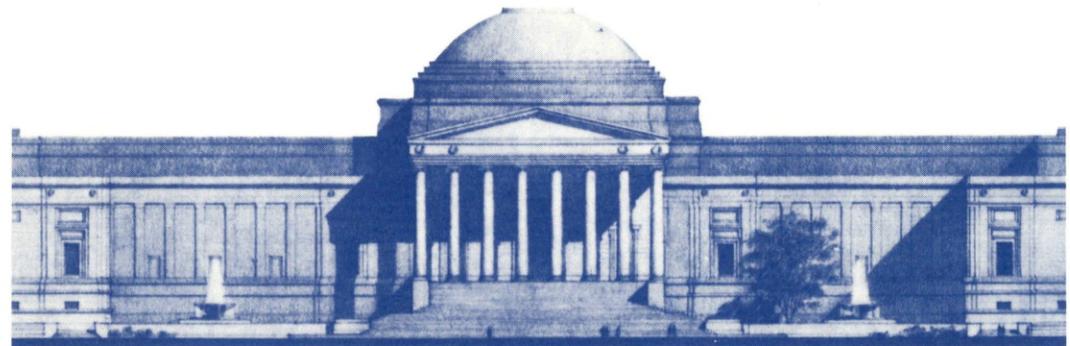
*Concerts are open to the public, free of charge.*

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

THE WILLIAM NELSON CROMWELL CONCERTS

**National Gallery of Art**

*1938th Concert*



PAUL MAILLET, *pianist*

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Sunday Evening, June 18, 1989  
at seven o'clock  
West Building, West Garden Court

PROGRAM

Felix Mendelssohn . . . . . Variations sérieuses, Opus 54  
(1809-1847) . . . . . (1841)

Ludwig van Beethoven . . . . . Sonata No. 31, in A-Flat Major  
(1770-1827) . . . . . Opus 110 (1821-22)

Mit Lebhaftigkeit und durchaus mit Empfindung  
und Ausdruck  
Nicht zu geschwind und sehr singbar vorgetragen

Alborada del gracioso . . . . . Maurice Ravel

INTERMISSION  
(*Twelve minutes*)

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

Préambule	Chiarina
Pierrot	Chopin
Arlequin	Estrella
Valse noble	Reconnaissance
Eusebius	Pantalon et Colombine
Florestan	Valse allemande – Paganini
Coquette	Aveu
Réplique	Promenade
Papillons	Pause
A.S.C.H. – S.C.H.A. (Lettres dansantes)	Marche des Davidsbündler contre les Philistins

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

Pianist PAUL MAILLET has performed extensively in Europe, South America, Canada, Mexico and throughout the United States. His debut with the Baltimore Symphony Orchestra, David Zinman conducting, was highly acclaimed in reviews in the *Washington Post* and the *Baltimore Sun* and on Maryland Public Television, which called him a “major talent.” He

has performed frequently on radio and television, including appearances on BBC, NPR, WQXR, WGMS, Chicago’s WFMT and San Francisco’s KQED, and is featured in the television documentary, “The Baton.”

The winner of the first prize – a Steinway piano – in the Sherman Clay Steinway Competition in California, Paul Maillet went on to win prizes at the Leeds International Pianoforte Competition, the Gina Bachauer International Piano Competition, the University of Maryland International Competition and most recently, the 1989 La Gesse Foundation Competition, where he won a fellowship and the opportunity to participate in the Chateau La Gesse Music Festival in Toulouse, France.

Mr. Maillet has taught at the Eastman School of Music, of which he is a graduate. He also holds the Artists Diploma from the Peabody Conservatory of Music. He currently studies with Dorothy Taubman in New York.

One of the great pianists of his day, Mendelssohn created a test of any pianist’s virtuosity in his *Variations sérieuses*. At the same time, the work utilizes classical forms and presents an abundance of finely wrought counterpoint.

In his last five piano sonatas, Beethoven reached a level of profundity and mastery of form unequalled in the piano repertoire. The first movement of the *Sonata, Opus 110* is in a seamless, long-spun sonata form, showing Beethoven at his most lyrical. Much of its material, as well as that of the following quirky and temperamental scherzo, is reworked in the third movement, which functions as the heart of the sonata and calls to mind sacred vocal music. Of this movement Vincent d’Indy wrote: “The *Arioso* is one of the most poignant expressions of sorrow conceivable to man . . . The return of the fugue . . . is will asserting itself against the forces of annihilation. It is the resurrection.”

Ravel’s *Alborada del gracioso (Morning Song of the Jester)*, written in 1905, is the fourth of five piano pieces entitled *Miroirs*. An *alborada* is a Spanish song, traditionally performed at daybreak to honor an individual or a special occasion. The customary instruments used are the *dulzaina*, a rustic oboe, and the *tamboril*, a small drum, both of which Ravel captures in the piano writing. The jester of the title displays charming yet ironic wit in the outer sections and an underlying pathos in the contrasting vocally conceived middle section.

*Carnaval*, which according to Schumann was finished exactly at carnival time in 1835, depicts a masked ball popular during that season prior to Lent. Among the personalities gathered are his fiancée of that time, Ernestine von Fricken, disguised as Estrella, and his future wife, Clara Wieck, disguised as Chiarina. Chopin and Paganini, both of whom Schumann held in highest regard, also make their appearances. Cryptically autobiographical, this piece also features Eusebius and Florestan, alternate sides of Schumann’s complex personality.

— notes by Paul Maillet