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

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, Opus 110 (1770-1827) (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
(Lettres dansantes) 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 Mailet went on to win prizes at the Leeds International Piano 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. Mailet 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 Alborado 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 fiancee 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.