what extent she continued to fascinate him, but the letters in her surname very conveniently formed a musical acrostic using the German letter names for notes (A, B-flat, E, G, G). These five notes became the theme for a work which proceeds with three variations and an extended finale. Whereas the composer’s youthful naivete shows through in the variations, the Novelette, written some nine years later, shows him at one of his most discursive and sentimental moments. Considering its standing as a musical sketch, the Novelette contains some of Schumann’s most inspired writing.

Franz Liszt was by all accounts the flamboyant “wizard” among the Romantic pianists. His skill and technique at the piano were astounding and unsurpassed in his own time; quite possibly they have never been equalled. Consequently, his compositions abound in technical devices that are extremely difficult to execute and demand a virtuoso technique; the Ballade which closes this recital is certainly no exception. Liszt can also be credited with inventing the piano recital as we know it today. He was virtually the first pianist to dare to appear alone on the stage for an entire program and to play only piano solo literature from the beginning to the end. However his audiences may have felt about this at the beginning of his recitals, by the end they were no doubt convinced that nothing more was needed.

- notes by Richard Kemp

Remaining Concerts in the 1991-1992 Season

JUNE

21 The Philadelphia Trio
   Barbara Sonies, violin
   Deborah Reeder, cello
   Elizabeth Keller, piano

28 Charles Rosen, piano

Works by Beethoven
Brahms, and Ellen Taaffe Zwilich

Beethoven: Piano Sonatas,
Op. 109, 110, and 111

No concerts in July, August, and September.
Concerts resume on October 4, 1992, with a performance by the National Gallery Orchestra, George Manos, Conductor.
2053rd Concert
June 14, 1992

MIA CHUNG, pianist

PROGRAM

Domenico Scarlatti ............................................ Sonata in A Major, L. 483
(1685-1757) Sonata in E Major, L. 23
Sonata in G Major, L. 209

Ludwig van Beethoven ................ Sonata in E-flat Major, Opus 31, No. 3
(1770-1827) Allegro
Scherzo: Allegro vivace
Menuetto: Moderato e grazioso
Presto con fuoco

INTERMISSION
(Twelve minutes)

Robert Schumann .......................... Abegg Variations, Opus 1
(1810-1856) (1829-1830)

Novelette in F-sharp Minor
Opus 21, No. 8 (1838)

Franz Liszt .......................... Ballade No. 2 in B Minor
(1811-1886) (1853)

Concerts at the National Gallery are broadcast live on Radio Station
WGMS, 103.5 FM. The use of recording or photographic equipment
during the performance is not allowed.

A native of Madison, Wisconsin, MIA CHUNG began her studies in piano
performance at the age of seven. She made her orchestral debut with the
Baltimore Symphony Orchestra at the age of twelve, and her Washington
debut in March of 1983 at the Headquarters of the Organization of American
States, on which occasion she received glowing reviews. Since then she has
appeared as guest soloist with the National Symphony, the orchestras of New
Haven, Connecticut and Fort Collins, Colorado, the Harvard-Radcliffe Or-
chestra, and the National Gallery Orchestra.

In 1981 Miss Chung won first prize in the Johann Sebastian Bach Interna-
tional Piano Competitions. Her more recent honors include first prizes in the
Third Missouri Southern International Piano Competition, the Fort Collins
Symphony Orchestra’s National Young Artists Competition, and the 1988
Marcia Polayes National Young Artists Competition. She graduated with a
Bachelor of Arts degree in music from Harvard College, earned her Master of
Music degree at Yale University, and her Doctor of Musical Arts degree from
the Juilliard School of Music, where her teacher was Peter Serkin. Among
her former teachers are also George Manos, Raymond Hanson, Anne
Koscielny, and Boris Berman. Mia Chung is currently artist-in-residence and
assistant professor of music at Gordon College in Wenham, Massachusetts.

A virtuoso keyboard player of international renown, Domenico Scarlatti
found favor among a number of the great royal houses of Italy and Spain. His
prowess at the keyboard was no doubt aided by his strong, supple hands
and his long, thin arms, which are visible in some of the paintings in which
he is portrayed. Scarlatti composed more than 550 sonatas in the style of the
three which begin this program. Each piece represents an exploration of a
particular device of keyboard technique, an unusual chord progression, or a
peculiar harmony, resulting in what Scarlatti himself called “an ingenious
jesting with art.” Influences from the time he spent in Spain can be heard
in these works, among them Spanish dance rhythms and guitar-style
embellishments.

By the time Beethoven reached his eighteenth piano sonata, the Sonata
in E-flat Major, he was ready to redefine and expand the horizons of the
classical sonata. While there are a number of unorthodox twists and turns in
this work, it still retains those aspects of classical form that fit the demands of
Beethoven’s new creativity. The sonata puts the performer to the test in a
wide range of keyboard techniques, including trills, subtle slurring, and
finger staccato.

Schumann was still a young law student, struggling to get his family’s
permission to devote his studies to music, when he wrote the Abegg Varia-
tions. Meta Abegg was a lady Schumann had met at a ball; it is not known to