

CONCERTS AT THE NATIONAL GALLERY OF ART

June 1993

Dates and Performers	Programs (Subject to change)
6 National Gallery Orchestra George Manos, Conductor	Brahms: <u>Academic Festival Overture</u> Prokofiev: <u>Lt. Kijé</u> Mendelssohn: <u>Italian Symphony</u>
13 Auréole Trio Mary Hammann, viola Laura Gilbert, flute Barbara Allen, harp Honoring the exhibition Great French Paintings from the Barnes Foundation: Impressionist, Post- Impressionist, and Early Modern	Ravel: <u>Sonatine en trio</u> Deborah Drattell: <u>Conspiracy of Dreams</u> Joseph Jongen: <u>Deux pièces en trio</u> Toru Takemitsu: " <u>And then I knew 'twas wind</u> " Claude Debussy: <u>Sonate and Syrinx</u>
20 Eugenia Zukerman, flutist Dennis Helmrich, pianist	Bach: <u>Sonata in B Minor</u> Copland: <u>Duo for Flute and Piano</u> Kent Kennan: <u>Night Soliloquy</u> Charles Griffes: <u>Poem</u> Messiaen: <u>Le merle noir</u> Cécile Chaminade: <u>Concertino</u>
27 Louis Lortie, pianist	Schumann: <u>Bunte Blätter</u> Brahms: <u>Six Hungarian Dances</u> Liszt: <u>Hungarian Rhapsodies Nos. 3 and 9</u>

Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment is not allowed.

For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS  
at the  
National Gallery of Art

2089th Concert

PAUL MAILLET, pianist

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Sunday Evening, May 23, 1993  
at Seven O'clock  
West Building, West Garden Court

Admission Free

## PROGRAM

Johann Sebastian Bach (1685-1750) Partita No. 2 in C Minor, BWV 826 (1731)

Sinfonia  
Allemande  
Courante  
Sarabande  
Rondeaux  
Capriccio

Wolfgang Amadeus Mozart (1756-1791) Sonata in D Major, K. 311 (1777)

Allegro con spirito  
Andante con espressione  
Rondeau: Allegro

## INTERMISSION

Robert Schumann (1810-1856) Carnaval (1834-35)

Préambule	Chiarina
Pierrot	Chopin
Arlequin	Estrella
Valse noble	Reconnaissance
Eusebius	Pantalon e 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

The National Gallery is especially grateful to Mr. Maillet for graciously agreeing to play this recital on only twenty-four hours' notice. He appears in place of Ney Salgado, who is unable to appear due to circumstances beyond his and the Gallery's control.

American pianist PAUL MAILLET is a well-traveled performer, having appeared as soloist on five continents. Since his last recital at the National Gallery in 1989, Mr. Maillet has performed in numerous venues, including the Kennedy Center, Stanford University's Lively Arts Series, Chicago's Dame Myra Hess Series, Musique d'ete in Toulouse, France, and in Indonesia at the Second Jakarta Festival for the Performing Arts. He has appeared as concerto soloist with the Orquesta sinfonica de Chile and the San Antonio Symphony, and, as a result of an audition played for Maestro Loren Maazel, will perform with the Pittsburgh Symphony next season. He will be heard in a performance of Beethoven's Fourth Piano Concerto under the baton of Maestro Hans Graf. A firm advocate of new American music for the piano, Mr. Maillet has presented the first overseas performances of works by American composers on many of his tours abroad. Most recent among these were the premieres in France, Columbia, Venezuela, Indonesia, the Philippines, and Tunisia of selections from Twelve New Etudes for Piano by William Bolcom, a work which won the 1988 Pulitzer Prize in Music.

A former pupil of Leon Fleisher, Cecile Genhart, and Dorothy Taubman, Paul Maillet holds the title of Distinguished Faculty in the Preparatory Division of the Peabody Institute of Music.

The six Partitas of J. S. Bach are part of a four volume series called Clavierübung, or Keyboard Exercise, which Bach himself published between 1731 and 1742. They are among the most adventurous of his keyboard works, in that he took frequent liberties with the expected norms of the keyboard dance suite, which was by that time a well established form with a standard succession of dances. His choice of a Capriccio as the last movement of the C Minor Partita is not only a liberty in this context, but also a pun. The word is used in Italian not only to identify a sprightly piece of music of free form, but also to denote a departure from established norms and customs.

Mozart's Sonata, K. 311 is one of two that are identified as "Mannheim Sonatas," that city being the place where they were composed. Its tender, childlike second movement is thought to have been inspired by the character of a young woman, Rose Cannabich, who was the daughter of the court orchestra conductor in Mannheim when Mozart visited and performed there in 1777. Mozart refers to her in very complimentary terms in some of the letters he wrote home to his father, and it is supposed that he may have been infatuated with her.

Schumann's Carnaval is replete with symbolism and the musico-literary puns of which the composer was so fond. The melodic motive: E-flat, C, B-flat, A (in German S,C,H,A) is used frequently in work, as well as its inversion, which spells Asch, the name of a German town which was very much in Schumann's thoughts at the time. The music brings into being a fantastic masked ball at carnival time, in which figures from the Commedia dell'arte dance side by side with Chopin and Paganini. Some of the Commedia characters are cryptic references to women in Schumann's life. Estrella is Ernestine von Fricken, who lived in Asch and with whom Schumann was in love. His future wife, Clara Wieck, is also in the picture as Chiarina. Eusebius and Florestan are two different guises in which Schumann saw himself, one thoughtful and reflective, the other impetuous and passionate.