CONCERTS AT THE NATIONAL GALLERY OF ART

June 1993

Dates and Performers

6 National Gallery Orchestra
George Manos, Conductor
Brahms: Academic Festival Overture
Prokofiev: Lt. Kijé
Mendelssohn: Italian Symphony

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: Sonatine en trio
Deborah Drattell: Conspiracy of Dreams
Joseph Jongen: Deux pièces en trio
Tori Takemitsu: "And then I knew 'twas wind"
Claude Debussy: Sonate and Syrinx

20 Eugenia Zukerman, flutist
Dennis Helmrich, pianist
Bach: Sonata in B Minor
Copland: Duo for Flute and Piano
Kent Kennan: Night Soliloquy
Charles Griffes: Poem
Messiaen: Le merle noir
Cécile Chaminade: Concertino

27 Louis Lortie, pianist
Schumann: Bunte Blätter
Brahms: Six Hungarian Dances
Liszt: Hungarian Rhapsodies Nos. 3 and 9

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

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

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

2089th Concert
PAUL MAILLET, pianist

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
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Papillons

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 premières 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 Clavierubung, 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 fantagastic 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.