

The *Polonaise-fantaisie, Opus 61* is Chopin's last work in this form, and it is a fitting climax to his life's output of patriotic music. It rises to heights of rhythmic drive and lyrical intensity which are rarely matched in his own or any other music for the piano.

Prokofiev's *Sixth Piano Sonata* has a fearsome reputation among pianists, and at some points gives the impression that the composer was testing the limits of what can be done by human fingers at the keyboard. Its performance length (approximately half an hour) also makes this sonata a test of any pianist's skill and endurance.

CONCERTS AT THE NATIONAL GALLERY OF ART

FEBRUARY 1995

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| 19 | Ecco Trio
Evelyn Elsing, <i>cello</i>
Junko Ohtsu, <i>violin</i>
Collette Valentine, <i>piano</i>
with Linda Mabbs, <i>soprano</i> | Liebermann: <i>Trio, Opus 32</i>
Shostakovich: <i>Seven Romances</i>
<i>for Soprano and Piano Trio</i>
Beethoven: "Archduke" <i>Trio</i> |
| 26 | Paul Badura-Skoda, <i>pianist</i> | Schumann: <i>Scenes of Childhood</i>
<i>Symphonic Etudes, Opus 13</i>
Chopin: <i>C-sharp Minor Nocturne</i>
<i>Ballade No. 3</i>
<i>Sonata in B-flat Minor</i> |

MARCH 1995

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| 5 | National Gallery Orchestra
George Manos, <i>Conductor</i> | Music of J. S. Bach:
<i>Concerto for Violin and Oboe</i>
<i>in C Minor</i>
<i>Orchestral Suite in C Major</i>
<i>Coffee Cantata</i> |
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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 during the performance is not allowed.

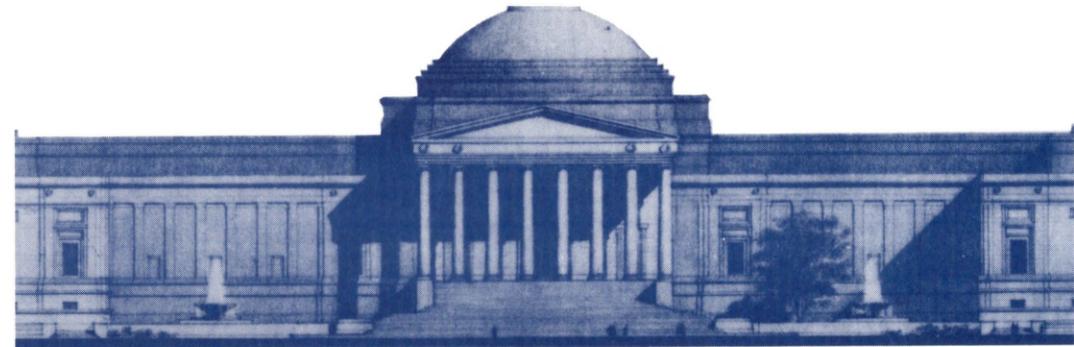
For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

The Fifty-third Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2147th Concert

THOMAS SCHUMACHER, *pianist*

Sunday Evening, February 12, 1995
at Seven O'clock
West Building, East Garden Court

Admission free

PROGRAM

Franz Schubert
(1797-1828) Fantasy-Sonata in G Major, Opus 78
D. 894 (1827)

Molto moderato e cantabile
Andante
Menuetto: Allegro moderato
Allegretto

Frédéric Chopin
(1810-1849) Polonaise-fantaisie in A-flat Major
Opus 61 (1846)

INTERMISSION

Sergey Prokofiev
(1891-1953) Sonata No. 6, Opus 82
(1908-09)

Allegro moderato
Allegretto
Tempo di valser lentissimo
Vivace

*The Steinway concert grand piano is a gift from
The Circle of the National Gallery of Art
and the Esther Simon Charitable Trust*

THOMAS SCHUMACHER has performed extensively throughout the United States, Canada, Europe, and the Far East in recital and with the New York Philharmonic, The Toronto Symphony, and the Tokyo Philharmonic. He has been a featured soloist with the National Symphony and performed a recital here at the National Gallery in 1989. A graduate of the Manhattan School of Music and Juilliard, Mr. Schumacher studied under Beveridge Webster and Adele Marcus. He graduated with honors from both institutions, receiving among others the Harold Bauer Award, the Morris Loeb Memorial Prize, and the Juilliard Alumni Scholarship. A Busoni International Competition prizewinner, he was chosen to perform the world premiere of David Diamond's *Piano Concerto* with the New York Philharmonic at Lincoln Center.

Mr. Schumacher is professor of piano at the University of Maryland and an associate artist at Washington's Levine School of Music, and many of his students have won top prizes in national and international competitions. Much sought after as a lecturer and adjudicator, he has served as the American representative on the travelling jury for the Canadian Music Competitions, and was chairman of the jury of the 1994 William Kappell International Piano Competition at the University of Maryland. Thomas Schumacher has recorded a compact disc of sonatas by Skryabin and Prokofiev on the Elan label.

Schubert's piano sonatas are lyrical, personal works, an unselfconscious expression of the composer's personality. There is rarely any display of virtuosity for its own sake, and it is apparent that Schubert conceived them as expositions of melodies, rather than as developments of musical form. The *Fantasy-Sonata in G Major* was originally considered a collection of four independent pieces, but functions very well as a unified work. The first movement bears the subtitle *Fantasia* and presents the emotional climax of the entire work in its development section. The work proceeds through three more movements that are prime examples of Schubert's ability to charm his audience with singable melodies, satisfying contrasts, and lilting waltz rhythms.

The classic *polonaise* was a dance of noble dignity and moderately fast tempo which had been in existence for several hundred years before Chopin immortalized it in his *polonaises* for piano solo. For him and for his listeners they became a symbol of Polish nationalism, and the emotionalism attached to Polish issues in the 1830s was one of the factors contributing to his early rise to fame throughout Europe.