formal beginning, development, or end. Nevertheless, each is a satisfying entity, creating as it unfolds a form of its own. In some cases, such as Feux d'artifice (Fireworks,) the composer's musical impression of the object in the title is fairly easy to grasp. In others, such as Ce qu'a vu le vent d'ouest (What the West Wind Saw,) the relationship between the title and the music is much more subtle, sometimes known only to the composer himself. It is revealing to note that in his manuscript Debussy placed the title of each prelude at the end of it, not at the beginning, and presumably chose the title after the music had already been written.

CONCERTS AT THE NATIONAL GALLERY OF ART

Under the direction of George Manos

MARCH 1996

3 National Gallery Orchestra
George Manos, conductor

Dukas: Fanfare from the Ballet: "La pérí"
Franck: Psyché
Saint-Saëns: Symphony No. 3 ("Organ")

10 Arthur Greene, pianist

Skryabin: Etudes

Songs by Brahms, Wolf, Chausson, Satie, Richard Strauss, and Joseph Marx

17 Susan von Reichenbach, soprano
Neil Goren, pianist

24 Anthony and Joseph Paratore, duo-pianists

Ravel: Spanish Rhapsody
Rachmaninoff: Suite No. 1
Bolcom: Sonata for Two Pianos
Milhaud: Scaramouche

Concerts from the National Gallery are broadcast in their entirety at 7:30 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.
<table>
<thead>
<tr>
<th>PROGRAM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frédéric Chopin</td>
</tr>
<tr>
<td>(1810-1849)</td>
</tr>
<tr>
<td>Opus 7, No. 1 in B-flat Major</td>
</tr>
<tr>
<td>Opus 17, No. 4 in A Minor</td>
</tr>
<tr>
<td>Opus 6, No. 1 in F-sharp Minor</td>
</tr>
</tbody>
</table>

Sonata in B-flat Minor  
Opus 35 (1840)  
Grave; doppio movimento  
Scherzo  
Marche funèbre  
Presto  
Ballade No. 1 in G Minor  
Opus 23 (1831-35)  

INTERMISSION  
Claude Debussy  
(1862-1918)  
Five Preludes  
(1910-13)  
La puerta del vino  
Des pas sur la neige  
Ce qu'a vu le vent d'ouest  
Voiles  
Feux d'artifice  
La plus que lent  
(1910)  
L'isle joyeuse  
(1904)  

A First Prize winner of France's Claude Debussy International Competition and Italy's International Piano Competition of Senigallia, PAVLINA DOKOVSKA has appeared in many of Europe's significant concert venues, including the Salzburg Festival, the Spoleto Festival, the Mai musical in Bordeaux, the Budapest Autumn Festival, and the Teatro alla Scala in Milan. Here in the United States, she has appeared as soloist with the Memphis Symphony, the Austin, Texas, Symphony, and the Prince William Symphony Orchestra. In addition to her many recital engagements, Ms. Dokovska is an active chamber musician, appearing with basso Nicolai Ghiaurov, the St. Cecilia Chamber Orchestra, and Milwaukee's Fine Arts Quartet.

Ms. Dokovska is a native of Bulgaria and studied piano there with Lydia Kuteva and Julia and Constantin Ganev. After further studies in Paris with Ivonne Lefebvre, she completed the Master of Music Degree at the Juilliard School of Music, where her teacher was Beveridge Webster. Pavlina Dokovska records for Koch International, Gega Records, Arcadia, RCA, and Elan, and appears at the National Gallery by arrangement with Thea Dispeker, Inc., Artists' Representative, of New York City.

Among the several musical forms which for Chopin had patriotic overtones, his mazurkas stand out on account of both their compactness and their variety. Originally a Polish dance of heroic cast, the mazurka has a basic rhythm in triple meter with the principal accent on the second or third beat of the measure, rather than on the first. Some of the early Chopin mazurkas are straightforward enough to be danced to, but the later ones are elevated to the level of musical poems, reflecting on the full range of human emotions, from sheer happiness to utter despair.

Chopin's Sonata in B-flat Minor also presents a full range of musical emotion, from the passion of the first movement and the beginning of the Scherzo to the grief of the famous funeral march that is its third movement. Tenderness is sublimely expressed in the trio of that march, while the final movement, a Presto, can be seen as an expression of the numbing of all feeling. Here the composer has virtually eschewed all harmony, allowing the two hands to proceed in octaves much of the time. Chopin said about this movement: "The two hands chatter together in unison."

Debussy's two volumes of twelve preludes each contain the essence of his uniqueness as a composer. The preludes are truly impressionistic, not only because their titles refer to some extra-musical object or idea, but also because they are moments of music that exist in and of themselves, without any attempt to present a