

Robert Schumann's *Kreisleriana* was born out of his love and affection for his beloved Clara Wieck. Schumann based the work on a fantastic tale by the German writer and composer E.T.A. Hoffmann (1776–1822). Hoffman's story is entitled *Johannes Kreisler, des Kapellmeisters musikalische Leiden*. Johannes Kreisler is portrayed as a disorderly genius; Schumann apparently viewed Kreisler as his alter ego and instinctively bonded with the character. Schumann wrote several letters to Clara Wieck on the subject of *Kreisleriana*. In one of them he asks her to "play my *Kreisleriana* occasionally. In some passages there is to be found an utterly wild love that is your life and mine."

The kaleidoscopic range of Schumann's frame of mind, wandering from ethereal poetry to blazing passion, is eloquently expressed by the tempo indications of the eight movements: 1. *Vivacissimo (Very lively and brisk)*: these characteristics were the glorified ideal of Kreisler; 2. *Andantino con molto sentimento (Slowly, with much feeling)*: with the addition of two unique frisky intermezzi; 3. *Allegro molto appassionato (Fast and very impassioned)*; 4. *Lento cantabile (Slow and in a singing style)*: a moment of Kreislerian introspection; 5. *Vivo molto (Very lively)*: Kreisler returning to a state of restlessness and animation; 6. *Adagio molto (Very gently)*: a contemplative melody of exceptional beauty; 7. *Allegro molto (Very fast)*: Kreisler's mood changes to agitation in this movement, which has a diversified coda; and 8. *Allegro scherzando (Fast and playful)*: Kreisler appears to be liberated, but, as musicologist Geoffrey Crankshaw observes, "Just as we think we are really coming to grips with this kaleidoscopic being, the visage becomes veiled in esoteric humor—and silence."

Program notes by Elmer Booze

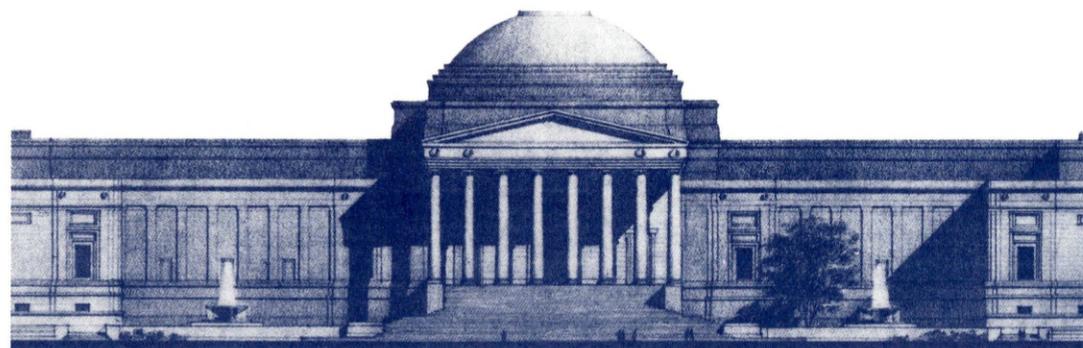
*The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.*

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

*The Sixty-first Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

**National Gallery of Art**



*2464th Concert*

**PEDJA MUŽIJEVIĆ, pianist**

Sunday Evening, 22 June 2003  
Seven O'clock  
West Building, West Garden Court

*Admission free*

*Program*

Domenico Scarlatti  
(1685–1757)

Sonata in F Minor, K. 519  
Sonata in F Major, K. 17  
Sonata in C-Sharp Minor, K. 247  
Sonata in A Major, K. 24

Conlon Nancarrow  
(1912–1997)

Tango?  
(1983)

Enrique Granados  
(1867–1916)

Coloquio en la reja, from *Goyescas, Part I*  
(1909–1910)

Intermission

John Cage  
(1912–1992)

In a Landscape  
(1948)

Robert Schumann  
(1810–1856)

Kreisleriana, Op. 18  
(1838; rev. 1850)

1. Vivacissimo
2. Andantino con molto sentimento;  
Intermezzo I; Intermezzo II
3. Allegro molto appassionato
4. Lento cantabile
5. Vivo molto
6. Adagio molto
7. Allegro molto
8. Allegro scherzando

*The Musician*

Bosnian-born Pedja Mužijević has distinguished himself as a pianist of great versatility. Praised for his interpretations of the standard literature and for his imaginative programming, he has toured extensively as soloist with orchestras and as recitalist throughout Eastern and Western Europe, Great Britain, Canada, the United States, South America, and Asia. Mužijević made his New York recital debut in Lincoln Center's Alice Tully Hall as a recipient of the Juilliard School's coveted William Petschek Award. He has since given solo recitals in the Frick Collection in New York City, the Phillips Collection in Washington, and the Gulbenkian Foundation in Lisbon, Portugal. His many honors include top prize in the Busoni International Piano Competition, a finalist diploma in the Naumburg International Piano Competition, and special prizes from the Chopin Society of Warsaw and the Gulbenkian Foundation of Lisbon.

The press has been unstinting in its praise of Pedja Mužijević's musical gifts. "Pedja Mužijević, a young [Bosnian] resident in America, is a virtuoso with formidable fingers and a musician with fiercely original ideas about the music he plays" (*Financial Times*, London). "Pedja Mužijević passed the final test of a performer: [he] understands the composer's language and plays not only the written music but [also] the personality behind it. It was Schubert in person—tune after tune, full of lift and sparkle" (*Chicago Tribune*). "A truly stunning performance.... Mr. Mužijević combines intellectual forces with grace, untrammelled virtuosity with poetic instinct....It was a deeply moving performance" (*East Hampton Star*).

Pedja Mužijević graduated from the Academy of Music in Zagreb and continued his studies at the Curtis Institute of Music and at Juilliard, where he received the master of music degree. The teachers who have had the greatest influence on his artistic development include pianists Joseph Kalichstein and Vladimir Krpan, violinist Robert Mann, and harpsichordist Albert Fuller. Pedja Mužijević appears at the National Gallery by arrangement with Jecklin Associates of Davenport, Iowa.

### *Program Notes*

In 1720 Domenico Scarlatti moved from Rome to Lisbon, where he took up the position of court musician to King João V. One of his favorite pupils at the Portuguese court was Princess Maria Barbara, who married the heir apparent to the Spanish throne in 1729. At the princess' fervent request, Scarlatti moved with her household to Madrid, where he spent the rest of his life. As a teacher of the harpsichord, Scarlatti wrote music to help his students overcome certain technical difficulties. Expressly intended as harpsichord studies, Scarlatti's sonatas are in a single movement binary format, as opposed to the three-movement sonata form that evolved in the late eighteenth century. Scarlatti wrote more than five hundred such studies that explore the gamut of the harpsichord's potential and, according to *Baker's Biographical Dictionary of Music and Musicians*, "His sonatas reveal his gifts as one of the foremost composers in the 'free style' (a homophonic style with graceful ornamentation, in contrast to the former contrapuntal style). He also obtained striking effects by the frequent crossing of hands, tones repeated by rapidly changing fingers, etc." The four sonatas on tonight's program highlight the brilliance of Scarlatti's technique, particularly *Sonata No. 24 in A Major*, with its coruscating left-hand scales and runs, and *Sonata No. 519 in F Minor*, a spectacular tarantella with a series of imposing arpeggios.

Conlon Nancarrow was born in Texarkana, Arkansas. He learned to play the trumpet at the Western Military Academy in Illinois and later attended the national music camp at Interlochen, Michigan. He briefly attended the Cincinnati College Conservatory, where he was exposed to Stravinsky's *The Rite of Spring*, which sparked a lifelong interest in rhythmic complexity. In 1934 he moved to Boston and studied privately with Roger Sessions, Walter Piston, and Nicolas Slonimsky. In 1937 he joined the Abraham Lincoln Brigade went to Spain to fight on the republican side in the Spanish Civil War. Upon his return to the United States in 1939, he found that his citizenship had been revoked. He moved to Mexico City in 1940, became a Mexican citizen in 1956, and remained there until his death.

Nancarrow composed in almost total isolation until the late 1970s, when Peter Garland began publishing his scores in *Soundings* and some of his works were recorded. In 1983 the MacArthur Foundation awarded him its prestigious "genius" award. Nancarrow's piano works have had a tremendous impact on young composers owing to their almost unparalleled fusion of visceral excitement and structural elegance.

Susan Feder wrote the following notes for a recorded performance of *Tango?* by American pianist Ursula Oppens: "The innocence of Conlon Nancarrow's *Tango?* [written for pianist Yvar Mikhashoff] with its light texture, block dynamics, and clear changes of register, disguises the complexity of its notation: three staves, with three different (and periodically altering) meters."

*Coloquio en la reja (Dialogue at the Lattice)* is the second characteristic piece in the piano suite that Granados entitled *Goyescas*. The entire suite represents Granados' reproduction in music of the romantic ambiance of the Madrid that Goya passionately portrayed in his paintings and tapestries. In *Coloquio en la reja*, Granados creates through music the aura of a romantic conversation between a man and a woman who are forced to speak to each other through bars attached to her window, as Granados saw the scene in Goya's painting.

John Cage, an icon for twentieth century American music, became known as a renegade early in his career. His innovative ways of expressing himself, both in music theory and in the use of multimedia sources, won for him an honored place in the pantheon of American composers. Piano music constituted a large part of Cage's output and this genre assumed a new percussive sound in his hands. Instructing the player to place various objects judiciously between the piano strings, he created what came to be known as music for "prepared piano." Writer Ivan Moody calls attention to the fact that not all of Cage's piano music was percussive: "This reputation [of Cage as an iconoclast] may obscure the fact that much of his music, and in particular his piano music, is characterized by a fragile, porcelain beauty....*In a Landscape* is like the willow pattern: an unchanging image of idyllic beauty that reveals patterns of intricate subtlety the closer the eye moves to it."