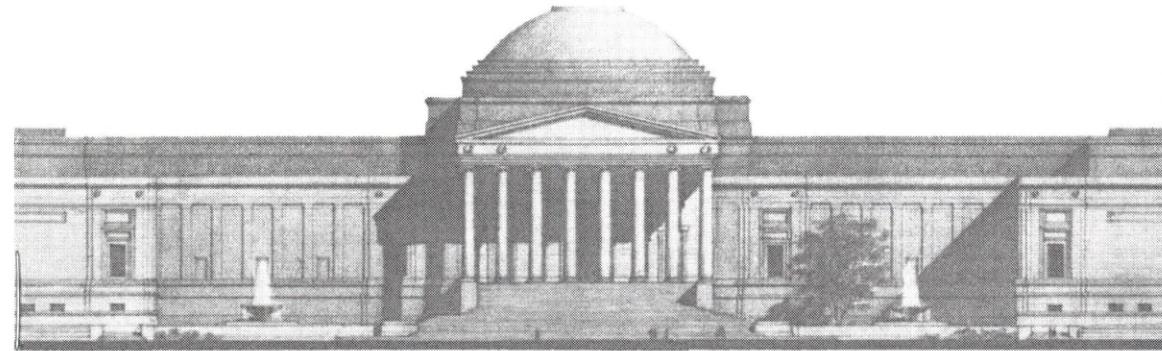


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Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

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The Seventy-Third Season of  
The William Nelson Cromwell and F. Lammot Belin  
**Concerts**

National Gallery of Art  
3,047th Concert

**Irina Nuzova, pianist**  
**Mara Milkis, violinist**  
**Sophie Shao, cellist**

March 29, 2015  
Sunday, 3:30 pm  
West Building, West Garden Court

## Program

Lili Boulanger (1893–1918)

*Trois morceaux pour piano* (1914)

D'un vieux jardin

D'un jardin clair

Cortège

Rebecca Clarke (1886–1979)

*Sonata for Viola (Cello) and Piano* (1919)

Impetuoso

Vivace

Adagio; Allegro

Irina Tseslyukevich (b. 1955), text by Tokuboku Yahikawa

*It Seems in Life Past You Were My Sister, Sad Cuckoo*

Sofia Gubaidulina (b. 1931)

*Chaconne* (1962)

Clara Schumann (1819–1896)

*Piano Trio in G minor, op. 17* (1846)

Allegro moderato

Scherzo: Tempo di menuetto

Andante

Allegretto

## The Musicians

### IRINA NUZOVA

Winner of the Bruce Hungerford Award at the Young Concert Artists in New York, pianist Irina Nuzova has appeared as a soloist and as a chamber musician in the United States, Europe, and South America. She has played at the Isabella Stewart Gardner Museum in Boston, the Music in the Park Series in St. Paul, the University of Wisconsin Milwaukee, Weill Recital Hall in New York, Yale University, and the National Gallery of Art and the Phillips Collection in Washington, DC. She has also appeared on numerous live radio interviews and performances.

Nuzova is a native of Moscow, Russia, where she studied at the Gnessin Academy of Music with Alexander Satz before moving to the United States. She holds degrees from the Hartt School of Music, the Juilliard School, and the Manhattan School of Music.

Nuzova is a member of the Phillips Camerata at the Phillips Collection and is on the piano faculty of New York's Special Music School and Italy's InterHarmony International Music Festival. She currently teaches master classes and serves as a jury panelist for New Jersey's Young Pianist Competition.

### MARA MILKIS

Born in Odessa, Texas, and raised in St. Petersburg, Russia, violinist Mara Milkis immigrated to Canada to continue her education at the Banff Centre of Fine Arts and the University of Toronto. As the leader of a string-quartet-in-residence, she continued with an assistantship at Indiana University. A disciple of Lorand Fenyves, Josef Gingold, Aron Knayfel, and Zoltán Székely, Milkis has participated in numerous master classes with William Primrose, György Sebök, Oscar Shumsky, János Starker, and Karen Tuttle. Milkis has held concertmaster positions with the Mid-Atlantic Chamber Orchestra, the New American Chamber Orchestra, the New York City Symphony, and the Windsor Symphony, and has been the lead violinist of several chamber groups, including Les Amis, the Chamber Arts String Quartet, and the New York Concertino Ensemble. Milkis has appeared on stages throughout the

world, such as the Great Hall of St. Petersburg, the Great Hall in Taipei, Merkin Hall, Weill Recital Hall, Wigmore Hall, and Town Hall and Trinity Church in New York City.

Milkis has also been on the faculty of both Bridgeport University in Connecticut and InterHarmony International Music Festival in Germany and Italy. Currently she lives in New York City, playing chamber music, teaching at the Kaufman Center, and serving as vice president of the Brooklyn Music Teachers' Guild.

#### **SOPHIE SHAO**

Cellist Sophie Shao received an Avery Fisher Career Grant at age nineteen, in addition to winning a prize at the 2001 Rostropovich Competition and being a laureate of the XII International Tchaikovsky Competition in 2002. She has given the world premiere performances of Howard Shore's *Mythic Gardens*, a concerto written for her, and Richard Wilson's *Concerto for Cello and Mezzo-Soprano* with Leon Botstein and the American Symphony Orchestra. She has also appeared as soloist with the BBC Concert Orchestra and Keith Lockhart in performances of the Elgar and Haydn C major concertos. She has performed Saint-Saëns's *La Muse et le poète* with violinist Miranda Cuckson at the Bard Music Festival and presented Bach's *Six Suites* in one afternoon at Union College in Schenectady, New York. She has made recital and chamber music appearances with the Philadelphia Chamber Music Society, Chamber Music Northwest, Middlebury College, and Vassar College.

Shao studied at the Curtis Institute with David Soyer and Felix Galimir. Upon graduating, she continued with Aldo Parisot at Yale University, receiving a Bachelor of Arts degree in religious studies and a Master of Music degree from the Yale School of Music, where she was enrolled as a Paul and Daisy Soros Fellow. Shao plays on an Honore Derazey cello previously owned by Pablo Casals.

#### **Program Notes**

The younger sister of famed composer and teacher Nadia Boulanger (1887–1979), Lili Boulanger was a child prodigy whose talent was evident beginning at age two. Her parents were both well-connected musicians, and it was their friend, Gabriel Fauré (1845–1924), who first discovered that Lili had perfect pitch. Lili competed in the Prix de Rome in 1912, but collapsed during her performance from illness. She did return the next year to win the composition prize, becoming the first woman to win for her *Faust et Hélène*. Lili suffered from chronic illness, beginning with bronchial pneumonia and complicated by Crohn's Disease, which led to her premature death. However she remained active, traveling often to Italy and helping Nadia support French soldiers during World War I.

Rebecca Clarke was an English composer best known for her chamber music featuring the viola. She studied at the Royal Academy of Music and the Royal College of Music in London and was one of the first female professional orchestral players. She settled permanently in New York City after being disowned by her father in 1916, and in 1944 married the composer and pianist James Friskin. Clarke produced a small oeuvre, but these works gained considerable attention from scholars and performers following a 1976 revival of interest in her music, which culminated in the establishment of the Rebecca Clarke Society in 2000. Clarke entered her *Sonata for Viola and Piano* in a 1919 competition, and out of the seventy-two entries she tied with Swiss composer Ernest Bloch for first place. The sonata demonstrates an affinity for the modes and the whole-tone scale, as Clarke's primary influences were Debussy and Ralph Vaughan Williams.

Belarusian pianist and composer Irina Tseslyukevich graduated from the Leningrad Conservatory with graduate and post-graduate degrees under the guidance of Vladimir Arzumanov and Boris Tishchenko. Since 1981 Tseslyukevich has been a composition teacher at the A. P. Petrov school of music, as well as a member of the Russian Union of Composers. She has participated in numerous international festivals. Her style is influenced by post-romanticism and primitivism and features irony and rhetorical clarity.

Her oeuvre includes six operas, two ballets, musical scores for theater and films, and symphonic, chamber, and vocal music. She has also composed piano, choral, and ensemble music for children.

Sofia Gubaidulina was born in Soviet Russia, and as she grew up she viewed music as an escape from her country's sociopolitical atmosphere. Aesthetic themes in her compositions include human transcendence and mystical spiritualism. A Russian Orthodox Christian, Gubaidulina has associated music with the divine, using a mixture of chromaticism and diatonicism to simulate the struggle between the human and the divine. Structure is an important component in her works—her *Chaconne* is a reference to the baroque form used most masterfully by Johann Sebastian Bach in his chaconne from the *Second Violin Partita* (1720). Gubaidulina wrote her entire piano output between 1962–1978, during her early compositional period, and her *Chaconne* is a stunning achievement of melodic evolution and transformation.

One of the most talented pianists of the romantic era and wife of Robert Schumann, Clara Schumann enjoyed a distinguished career as a composer and performer. Robert was not particularly supportive of Clara's artistic aspirations. In one letter shortly after their marriage, he wrote her, "If you were not to be forgotten as an artist, would you not be beloved as a wife? The first year of our marriage you *shall* forget the artist, you *shall* live only for yourself and your house and your husband. Just wait and see how I will make you forget the artist—because the wife stands even higher than the artist." She remained devoted, at times stagnating in her piano practice and composition to allow Robert to compose in silence. She managed his business affairs while serving as the family's primary breadwinner through her own career as a performer. She also bore and mothered eight children, and cared for Robert during his episodes of mental illness. That she was able to achieve such success is an amazing testament to her artistic will and talent.

Clara outlived Robert by over forty years, touring often with the legendary violinist, Joseph Joachim (1831–1907), and remaining close to Johannes Brahms, who died soon after her. She did write one orchestral piece and one piano concerto, but generally she was most comfortable writing lieder and chamber music. She initially dismissed her *Piano Trio in G minor*, op. 17 as "effeminate and sentimental," but it is one of her finest works. Felix Mendelssohn (1809–1847) was quite fond of the work, especially its second movement in his own "song without words" style, and the fugato in the development of the finale.

*Program Notes by Michael Jacko, Music Program Assistant, National Gallery of Art.*