## NATIONAL GALLERY OF ART CONCERTS

January — February 1989

#### January

- 15 Thomas Schumacher, piano Works by Beethoven, Scriabin and Mussorgsky
- 22 The Whitney Trio Works by Beethoven, Kirchner and Mendelssohn
- 29 Brian Ganz, *piano* Works by Ravel, Dutilleux, Chopin and Vlahopoulos

#### February

- 5 Catherine Robbin, *soprano Works by* Schumann, Mahler, Barber *and* Nancy Telser
- 12 National Gallery Orchestra George Manos, Conductor Ney Salgado, piano Beethoven: Concerto No. 5 and Symphony No. 7
- 19 Rafael Figueroa, *cello*Wu Han, *pianoWorks by* Schumann, Kodaly and Franck
- 26 The Atlanta Chamber Players Works by Mozart, Copland and David Amram

#### THE WILLIAM NELSON CROMWELL CONCERTS

# **National Gallery of Art**

### 1916th Concert



# THOMAS SCHUMACHER, pianist

Concerts are open to the public, free of charge.

Sunday Evening, January 15, 1989 at seven o'clock West Building, West Garden Court

Ludwig van Beethoven Sonata, Opus 54 (1770-1827) (1804) In tempo d'un menuetto Allegretto	
Alexander Scriabin Two Poems, Opus 32 (1872-1915)   (1903)	
Sonata No. 6, Opus 62 (1911)	
Frederic Chopin Mazurka in G-sharp Minor (1810-1849) Opus 33, No. 1	
Scherzo in E Major, Opus 54 (1842)	
INTERMISSION (Twelve minutes)	

PROGRAM

Modest Mussorgsky (1839-1881)	Pictures at an Exhibition (1874)
Promenade The Gnome	The Ballet of the Unhatched Chicks in Their Shells
The Old Castle	Samuel Goldenberg and Schmuyle
Tuileries Children at Play	The Marketplace at Limoges T e Catacombs
Bydlo	The Hut on Chicken's Legs The Great Gate of Kiev

These concerts are broadcast live on Radio Station WGMS, 570 AM and 103.5 FM. The use of recording devices or cameras during the performance is not allowed. THOMAS SCHUMACHER received the Bachelor of Music degree from the Manhattan School of Music, where he studied piano with Robert Goldsand. He received the Master's Degree from Juilliard, where his teachers were Beveridge Webster and Adele Marcus. While at Juilliard he received numerous prizes and awards, including the Damrosch Scholarship, the Loeb Memorial Prize and the Roeder Memorial Award. A winner of the 1962 Busoni International Piano Competition, Mr. Schumacher has toured extensively as a recitalist throughout the United States, Canada, Europe and the Far East and has appeared as soloist with major orchestras, including the Toronto Symphony, the Warsaw Philharmonic, the Tokyo Philharmonic and the National Symphony. With the New York Philharmonic, he performed the World Premiere of the Piano Concerto of the American composer David Diamond. He is currently Professor of Music at the University of Maryland and Associate Artist at the Levine School of Music. Mr. Schumacher is a recipient of the 1984 Maryland Creative and Performing Arts Award.

Beethoven's *Sonata*, Opus 54, has alwarys been overshadowed by its neighbors, the "Waldstein" (Opus 53) and the "Appassionata" (Opus 57). Its innovative two-movement form, however, makes it a unique and worthy example of the composer's ever creative approach to works for the piano.

The two Poems of Scriabin on tonight's program are from his early period, where the influence of Chopin and Schumann is still apparent in his work, while the Sonata comes from his third and last period, marked by a new musical language of his own creation. With its annotations, such as "The terror rises up", it is an example of the appearance of a demonic element in Scriabin's late works.

Chopin's mazurkas run the entire span of his creative life and are perhaps the most personal and distinctive of his works for the piano. The *Scherzo in E* is the only one of Chopin's *scherzi* that is typical of the genre in its lighthearted elegance; all of his other *scherzi* are explosive and tempestuous.

*Pictures at an Exhibition* is the musical outgrowth of Mussorgsky's nostalgic visits to a memorial exhibition of paintings by his close friend, Victor Hartmann, who died in mid-career in 1873.