

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

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| 3 | National Gallery Orchestra
George Manos, <i>conductor</i> | Dukas: <i>Fanfare from the Ballet: "La péri"</i>
Franck: <i>Psyché</i>
Saint-Saëns: <i>Symphony No. 3 ("Organ")</i> |
| 10 | Arthur Greene, <i>pianist</i> | Skryabin: <i>Etudes</i> |
| 17 | Susan von Reichenbach,
<i>soprano</i>
Neil Goren, <i>pianist</i> | Songs by Brahms, Wolf,
Chausson, Satie, Richard
Strauss, and Joseph Marx |
| 24 | Anthony and Joseph Paratore,
<i>duo-pianists</i> | Ravel: <i>Spanish Rhapsody</i>
Rachmaninoff: <i>Suite No. 1</i>
Bolcom: <i>Sonata for Two Pianos</i>
Milhaud: <i>Scaramouche</i> |

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.

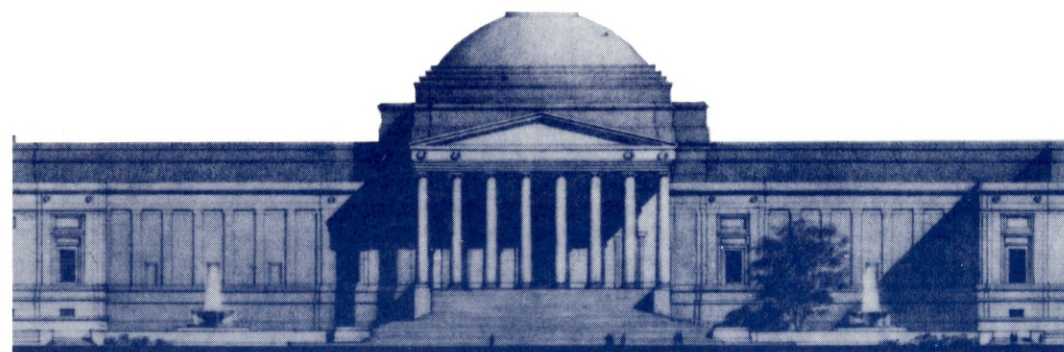
For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.

The Fifty-fourth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2183rd Concert

PAVLINA DOKOVSKA, *pianist*

Sunday Evening, February 25, 1996
at Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Frédéric Chopin
(1810-1849)

Three Mazurkas

Opus 7, No. 1 in B-flat Major
Opus 17, No. 4 in A Minor
Opus 6, No. 1 in F-sharp Minor

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 Ganey. 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