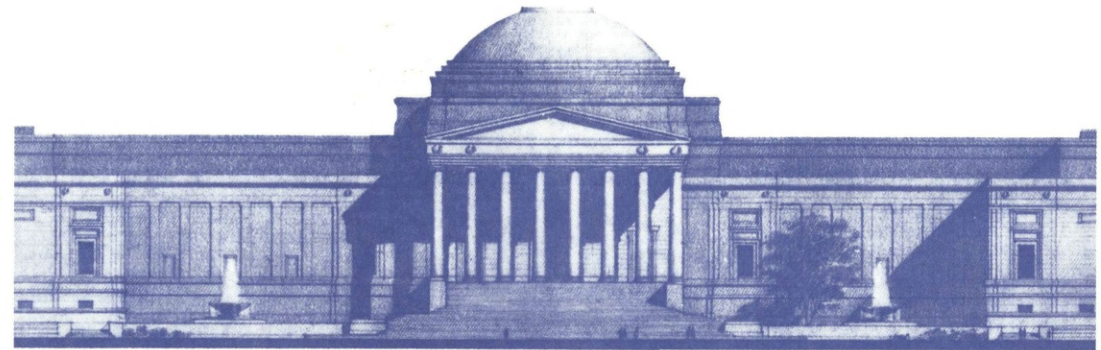


The Sixty-first Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2446th Concert

CHRISTOPHER PARKENING, *guitarist,*
and
JUBILANT SYKES, *baritone*

Sunday Evening, 9 February 2003
Seven O'clock
West Building, West Garden Court

Admission free

Program

“Braziliana”

Music of Brazil and the Americas

I. Selections for Guitar Solo

Jorge Gomez Crespo (1900–1971) Norteña (1970)

Antonio Lauro (1880–1922) Natalia, from “Quatro vales venezolanos”

Heitor Villa-Lobos (1887–1922) Two Preludes, from “Five Preludes” (1940)

Astor Piazzolla (1921–1992) La muerte del angel (1962)

Léo Brouwer (b. 1939) Ballada de la doncella enamorada
Afro-Cuban Lullaby

Marco Pereira (b. 1949) Bate-coxa

The audience is asked to remain seated during a brief pause.

II. Selections for Voice and Guitar

Carlos Guastavino (1914–2001) La Rosa y el Sauce (1994)

Three Brazilian Folk Songs

Laurindo Almeida (1917–1995) O caçador
Jayme Ovalle Azulão
Valdemar Henrique Boi-Bumba

Traditional Granadinas

Intermission

III.

Villa-Lobos Etude, from “Twelve Etudes” (1929)

Gavote-chôro, from “Suite popular brasileira” (1908)

Manuel Ponce (1882–1948) Four Preludes, from “Six Preludes”

Andrew York (b. 1958) Jubilation

Brief pause

IV.

Villa-Lobos Modinha, from “Seresta No. 5”

Rique Pantoja Lamento (Vocalise), from “Suite brasileira”

Brief pause

Two American Spirituals

Arranged by Clayton Erb and Mark Rice City Called Heaven
Were You There

Musicians

A master at his art, American guitarist **Christopher Parkening** is celebrated as one of the world's preeminent virtuosos of the classical guitar. Possessing a rare combination of dramatic virtuosity and eloquent musicianship, Parkening has captivated audiences from New York to Tokyo. *The Washington Post* enthusiastically claimed, "[Parkening's] stature [reflects his place as] the leading guitar virtuoso of our day, combining profound musical insight with complete mastery of his instrument." Heir apparent to the legacy of the inimitable Spanish superstar Andrés Segovia, Parkening was the recipient of most eloquent praise when Segovia proclaimed: "Parkening is a great artist..., one of the most brilliant guitarists in the world."

Parkening has played at the White House, participated in Carnegie Hall's 100th Anniversary Celebration, and performed twice on the internationally televised Grammy Awards. After having been voted "Best Classical Guitarist" for a number of successive years in a nationwide readers' poll of *Guitar Player Magazine*, Parkening was placed in its Gallery of Greats, along with Andrés Segovia, John Williams, and Julian Bream.

Parkening has been a frequent soloist with the finest orchestras in the United States, including the Philadelphia, Cleveland, and Minnesota Orchestras. His extensive recital schedule takes him throughout the country, with regular appearances in New York, Boston, Chicago, Philadelphia, Washington, DC, Houston, and Los Angeles.

Reflecting a commitment to music that extends beyond his demanding performance schedule, Parkening teaches master classes at the Master's College in Southern California and a summer master class at Montana State University in Bozeman. He has authored *The Christopher Parkening Guitar Method*. Parkening has received commendations honoring his dedication and artistry, including an honorary doctorate of music from Montana State University and the Outstanding Alumnus award from the University of Southern California.

Christopher Parkening and his wife, Theresa, reside in Southern California. At the heart of his dedication to performance, recording, and

teaching is a deep commitment to the Christian faith. He is also a world-class fly-fishing champion and a winner of the International Gold Cup Tarpon Tournament (the Wimbledon of fly-fishing) held in Islamorada, Florida. Christopher Parkening records for Sony Classical.

Lauded by the *Wall Street Journal* as one of the "next major stars," baritone **Jubilant Sykes** brings a new dimension to the traditional career of the classically trained baritone by drawing on gospel and jazz influences. The *Los Angeles Times* praised his talents by stating that he "brings mesmerizing conviction and remarkable agility of both character and technique to a wide-ranging repertoire," and the *Atlantic Journal* commented: "Jubilant Sykes' voice is extraordinary. He isn't merely an outstanding singer, his voice is art at its highest expression." Sykes has won the attention and respect of the world's finest conductors, symphonies, and opera companies, among them the New York Philharmonic, the Chicago Symphony, the Metropolitan Opera, and the Philadelphia Orchestra. Sykes' repertoire spans Copland's *Old American Songs*, Mendelssohn's *Elijah*, Beethoven's *Symphony No. 9*, Brahms' *A German Requiem*, and Mozart's *Requiem*. He has performed the role of Escamillo in concert versions of Bizet's *Carmen* with the Kansas City Symphony Orchestra and Cavalli's *Calisto* with the St. Paul Chamber Orchestra. He was the featured soloist for the premiere of Michael Torke's *Four Seasons* with the New York Philharmonic and for the premiere of Libby Larson's *Coming Forth into Day* for baritone and orchestra that was set to a text by Jehen El Sadat, widow of the late Egyptian leader Anwar Sadat.

Jubilant Sykes currently lives in California with his wife and three young sons. He records for Angel/EMI and Sony Classical. Christopher Parkening and Jubilant Sykes appear at the National Gallery by arrangement with IMG Artists of New York City.

Program Notes

I

Jorge Gomez Crespo's *Norteña* is based on an Inca folk melody from Argentina. While living in Argentina, he became acquainted with Andrés Segovia, who adapted Crespo's work for the guitar. Among guitarists, the name Antonio Lauro is synonymous with the Venezuelan waltz, with its rich harmonies and flowing rhythm. Based on a native folk song, *Natalia* is a light and graceful Venezuelan dance. In 1924 the Brazilian composer and guitarist Heitor Villa-Lobos met Andrés Segovia in Paris, where they became lifelong friends. Segovia's encouragement led Villa-Lobos to continue writing for the guitar, to which Villa-Lobos responded by writing *Five Preludes*, from which the two preludes on tonight's program are extracted. They are rich with the colors and textures of Brazil. From a broad musical spectrum of his experiences, the Argentinian-born composer Astor Piazzolla has synthesized many musical influences and created the *tango nuevo* sound. *La muerte del angel* (*Death of the Angel*) was written in 1962 as a part of his angel cycle.

Cuban-born composer Léo Brouwer's *Ballada de la doncella enamorada* contains one of his most lyrical melodies. It is based on an African folk tale about a great warrior who conquers every foe and returns to the mountains with his love. Brouwer's *Afro-Cuban Lullaby* is based on a popular Cuban folk theme. The *bate-coxa* is indigenous to the Northeast region of Brazil, where couples dance to the *forra*. Marco Pereira's *Bate-coxa* was inspired by this dance and strives to represent, from an instrumental viewpoint, the rhythms and basic elements usually given to the hurdy-gurdy, drums, and triangle. The guitar is the perfect instrument to convey the lively and joyful exuberance of the music.

II

Carlos Guastavino was born in Santa Fe, Argentina, and studied in Buenos Aires. *La rosa y el sauce* tells the story of a willow tree and its deep and tender love for a rose.

The rose opened, entwined with the willow.
How in love the tree was with her!
But she was stolen by a vain girl
And the disconsolate willow weeps for her there.

The folk song tradition of Brazil is represented by the settings for voice and guitar by Laurindo Almeida, Jayme Ovalle, and Valdemar Henrique. *O caçador* is a ritual dance set to the Brazilian *jongo* rhythm.

Where are you going, young hunter, that you take not your defense?
There are so many dangers; why are you not thinking?
You are brave and do not fear the lion or the jaguar,
But you will fall when you become entangled in the flower of
passion.

Azulão is the Portuguese name for the bluebird, and the song addresses the bird as a companion and messenger. Brazilian-born composer Jayme Ovalle is the author of special studies of Afro-Cuban melodies, and *Azulão* strongly reflects that tradition.

Fly, bluebird, companion of mine, fly!
Go see my faithless love.
Tell her that without her the hinterland is no longer hinterland!
Oh! Fly, bluebird, go tell her, companion of mine, fly!

Arranged by Patrick Russ, *Boi-Bumba* (*My Good Ox*) is sung in connection with the *Reisados*, a celebration of the pilgrimage of the Magi to Bethlehem.

He doesn't know that today is the day. The sky, a velvety blue, allowed one to see where the Boi was going to dance. He asked, so as not to make a noise, that the saint would go to sleep without remembering.

And from afar, the deafening echo of the Bumba dancing the samba the whole night long, corralled, beating time. *Bumbá meu "Pai do campo," o-o, Bumbá meu Boi Bumba.*

He doesn't know that today is the day. The morning star that is now ascending reminded those sleeping that the cock will soon crow. On my street remain the ashes of the bonfire that lighted the entire night and filled the air with its sparks.

Another arrangement by Patrick Russ, *Granadinas* laments not only the death of a loved one but also the fact that the singer must leave Granada.

III

Etude by Heitor Villa-Lobos is from his set of *Twelve Etudes* that were dedicated to Andrés Segovia in 1929 but not published until 1953. Reflecting his great respect for the composer, Segovia wrote: "From the fruits of his talent, Villa-Lobos has produced a gift to the history of the guitar as great as those of Scarlatti to the harpsichord or Chopin to the piano." Villa-Lobos learned to play the guitar at age six and later made use of the folk styles of the music he encountered in Brazil. The *Gavote-chôro* is an example of Villa-Lobos' use of the *chôros*, a form of Brazilian street music.

The *Four Preludes* of Manuel Ponce are from a group of six that illustrate his great gift for capturing the essence of a musical idea with a few phrases. Ponce was a pioneer of Mexican music, fusing local folklore with European musical tradition. During a sojourn of several years in Paris, Ponce studied with Paul Dukas and became closely associated with Andrés Segovia.

Quoting Andrew York, the composer of *Jubilation*: "*Jubilation* is a new work based on my composition *Sunburst* (1986). The [introductory measures] were written especially for Mr. Parkening, giving the piece a unique presence in his hands. The [change of] title reflects the joy felt at the birth of the Savior, which Christopher's interpretation portrays."

IV

A very difficult vocal work, Villa-Lobos' *Modinha* places a heavy demand on the singer. Written specifically for voice and guitar, this lullaby uses extreme ranges to create unique vocal colors and moods. Further contrast is provided by the interplay between the fast accompaniment of the guitar and the slow, light, and transparent choruses of the singer.

In the solitude of my life, I will die, my dear, from the lack of your
love.

Even though you despise me, I will love you constantly.

I long for you joyfully, but if this joy I have should turn to pain,

You will still hear the voice of my caress

And my sad confession of my love for you.

Drawing from his colorful background as a Brazilian pianist, guitarist, and composer, Rique Pantoja uses rich contemporary harmonies in his *Suite brasileira*. Its *Lamento* is permeated with a sense of sadness and longing against the strong arpeggiated rhythmic pattern of the guitar, a typical feature of music of the northeastern part of Brazil.

In a letter to a friend, Mark Twain wrote that the spiritual "is entirely beautiful to me and moves me infinitely more than [any] other music can." A full range of emotions is cast by these pieces, from the hardships of life and need for hope in *City Called Heaven* to the deep personal reflection of *Were You There*. This uniquely Black American art form conveys profound theological truths in simple expression.

Programs notes by John Nelson
Edited and adapted by Elmer Booze

Concerts at the National Gallery of Art
Under the direction of George Manos

February and March 2003

February

- 16 Ani Kavafian, violinist** Martinu: *Sonata for Two Violins and Piano*
Ida Kavafian, violinist
Jonathan Feldman, pianist Moszkowski: *Suite, Op. 71*
Mozart: *Duo, K. 423*
Augusta Reed Thomas: *Rumi Settings*
Sarasate: *Navarra, Op. 33*
- 23 Julia Anne Wolf, mezzo-soprano** Songs and arias by Handel, Donizetti, Haydn, Bellini, and Saint-Saëns
Marie-France Lefebvre, pianist
Presented in honor of the exhibition
Thomas Gainsborough, 1727-1788
- March**
- 2 Garrick Ohlsson, pianist** Bach/Busoni: *Prelude and Fugue in E-flat Major ("Saint Anne")*
Busoni: *Two Sonatas* and excerpts from *Elegies*
Liszt/Busoni: *La campanella*
- 9 Alexander Fiterstein, clarinetist** Chausson: *Andante and Allegro*
Ken Noda, pianist Schumann: *Romances, Op. 94*
Poulenc: *Sonata for Clarinet and Piano*
Weber: *Grand duo concertante*

- 16 Dang Thai Son, pianist** Debussy: *Five Preludes*
Chopin: *Nocturne in E Minor, Four Waltzes, Scherzo No. 2*
Liszt: *Deux legends*
Mompou: *Canciones y danzas*
Ravel: *La valse*

- 23 Los Angeles Piano Quartet** Beethoven: *Piano Quartet, Op. 16*
Stephen Hartke: *King of the Sun*
Brahms: *Piano Quartet, Op. 25*

- 30 Ralph Votapek, pianist** Debussy: *Twenty-four Preludes*

April

- 6 Louis Lortie, pianist** Schumann: *Frühlingsnacht, Phantasiestücke, Op. 111*
Presented in honor of the exhibition *Frederic Remington: The Color of Night*
Liszt: *Transcendental Etudes Nos. 5 and 6*
Hungarian Rhapsody No. 9
Carnaval de Pest
Elliott Carter: *Night Fantasies*
Ravel: *Gaspard de la nuit*

- 13 Valerie Tryon, pianist** Chopin: *Two Nocturnes*
Presented in honor of the exhibition *Frederic Remington: The Color of Night*
Liszt: *Harmonies du soir*
Granados: *The Lover and the Nightingale*
Poulenc: *Three Nocturnes*

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.