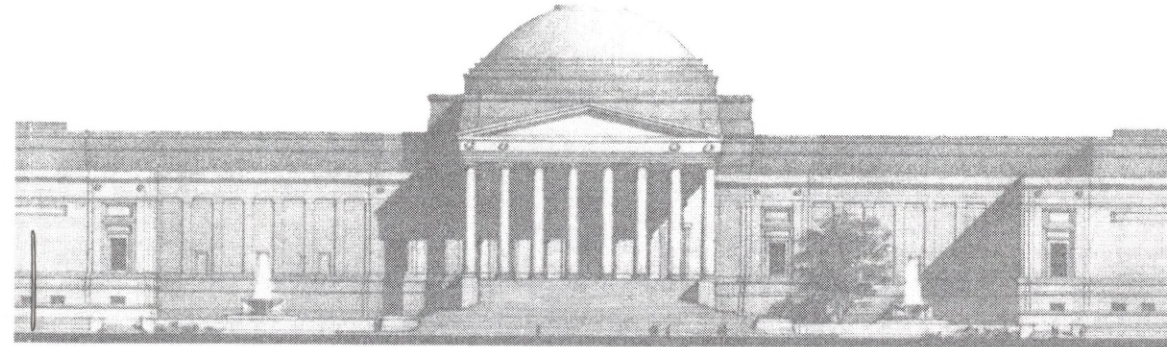


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Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

*www.nga.gov*

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

National Gallery of Art  
2,943rd Concert

**Ignacio Prego, harpsichordist**

Presented in collaboration with the  
Delegation of the European Union to the United States

May 1, 2013  
Wednesday, 12:10 pm  
West Building Lecture Hall

*Admission free*

Program

Antonio de Cabezón (1510–1566)

*Diferencias sobre el Canto del Cavallero*

(Variations on the Song of the Cavalier) (c. 1540)

*Diferencias sobre la Gallarda Milanese*

(Variations on the Milanese Galliard) (c. 1540)

*Pavana con sus Glosas* (Pavane with its Variations) (c. 1540)

Juan Cabanilles (1644–1712)

*Tiento de 1er tono* (c. 1670)

*Corrente Italiana* (c. 1670)

Girolamo Frescobaldi (1583–1643)

From *Il Secondo Libro di Toccate*, 1627

Toccata Seconda

Aria di Balleto

Johann Jakob Froberger (1616–1667)

From *Il Libro Secondo*, 1649

Toccata Seconda FbWV 102

**SHORT PAUSE**

Froberger

*Partita no. 2 in D Minor*, FbWV 602

Allemanda

Courant

Sarabanda

Gigue

Domenico Scarlatti (1685–1757)

*Sonata in A Major*, K. 208

*Sonata in D Minor*, K. 1

*Sonata in D Minor*, K. 9

*Sonata in B Minor*, K. 27

Padre Antonio Soler (1729–1783)

*Fandango*

**IGNACIO PREGO**

First Prize winner at the 2012 Westfield International Harpsichord Competition, Ignacio Prego has been described by the newspaper *El Mundo* as “one of the most versatile Spanish musicians on the classical music scene.” In addition to his 2010 debut at the National Gallery, he has performed in major venues in Canada, China, Europe, South America, and the United States, including Lincoln Center’s Alice Tully Hall, the Metropolitan Museum of Art, the National Auditorium in Madrid, the National Center for the Performing Arts in Beijing, and Teatro Repertorio Español in New York City. Prego appeared as solo recitalist at the Bach360 Festival; the Chiquitos Early Music Festival in Bolivia; and the Westfield Continuo Conference in Tacoma, Washington as well as in a live broadcast on New York Public Radio station WQXR. As part of his continuing relationship with the Westfield Center, Prego will join 2011 Westfield International Harpsichord Competition winner Mike Lee on May 16, 2013, for a special concert in Ithaca, New York. Reminiscent of an 18th-century salon, the concert brings the two young prize winners together with the world-renowned harpsichord virtuosos Malcolm Bilson, Roger Moseley, and Annette Richards.

After graduating with high honors from the Padre Antonio Soler Conservatory in Madrid, Prego continued his piano studies in the United States with Luiz de Moura Castro and Emile Naoumoff. Recipient of the 2005 Spanish International Cooperation Agency scholarship and the 2009 Caja Madrid Foundation grant, Prego studied harpsichord at Indiana University with Elisabeth Wright. He continues his studies in the historical performance program at the Juilliard School in New York, where he works with early music luminaries Kenneth Weiss, Harry Bicket, Richard Egarr, Monica Huggett, Lars Ulrik Mortensen, and Jordi Savall.

Today’s concert is the first in a groundbreaking series generated by the Delegation of the European Union to the United States in collaboration with the National Gallery of Art and the Katzen Arts Center at American University, the Kennedy Center, and the Phillips Collection. Dubbing the month of May as “The European Month of Culture,” the Delegation will not only present twenty-nine concerts in the above-mentioned venues, but also offer to the public the traditional European Embassies’ Open House on May 11, spotlight tours at area museums, and special exhibitions of art and artifacts at the Library of Congress and other venues. The European Month of Culture ends on May 29 with a farewell concert at the Gallery by the National Gallery of Art Chamber Players, performing music by composers from Luxembourg, Malta, and other European Union countries. Spanish harpsichordist Ignacio Prego represents both his home country and Italy in today’s concert, which includes music from both countries.

Making history as the first major keyboard composer on the Iberian Peninsula, Antonio de Cabezón was a composer as well as an organist. Blind from childhood, he quickly rose to prominence as a performer and eventually found himself employed by the Spanish royal family. Of his prolific output, 275 pieces survive in two collections: *Libro de cifra nueva* (Book of the New Notation, 1557) and *Obras de música para tecla, arpa y vihuela* (Musical Works for Keyboard, Harp, and Vihuela, 1578). The latter volume contains nine sets of variations (in Spanish tradition called *discantes*, *diferencias*, or *glosas*). Among the best early examples of the genre, Cabezón’s variations begin with the first variation, assuming the theme is already known to the listener, or would have been performed *ad libitum* by the keyboardist or a singer. The composer connects individual variations using free transitions, and frequently employs a heavily ornamented “migrating” cantus firmus (a melody that moves freely among the three to five voices in the texture). The melodies are more often than not taken from popular Spanish songs and dances.

Little is known of the youth or early training of Spanish composer and organist Juan Bautista Cabanilles, but he probably began as a chorister at his local church. The earliest record of his musical activity dates from 1665, when he was appointed second organist at the Cathedral of Valencia. Ordained to the priesthood three years later, his compositions include sacred vocal and organ works, many of which carry the title *tiento* (toccata). Considered by many students of Spanish music the greatest Spanish baroque composer, Cabanilles was certainly the most prolific and talented composer from the region of Valencia, and, together with Correa de Araujo, the most important Spanish organist of the seventeenth century.

The Library of Catalunya, conservator of almost all the manuscripts of the works of Cabanilles, has published diverse volumes of his numerous organ compositions. Although he knew the compositions of the Italian and French schools well and was influenced by them, his compositions retain a definite Valencian flavor. His music is sometimes so far ahead of its time that dating it would be decidedly difficult were it not for manuscripts that were carefully collected and annotated in the eighteenth century.

Although neither Italian nor Spanish, Johann Jakob Froberger has been given a place of honor at the center of today's program. This German composer, keyboard virtuoso, and organist influenced practically every later baroque composer in Europe, thanks to his ingenious development of the keyboard suite and his highly idiomatic descriptive harpsichord pieces, which are among the earliest known examples of program music. A well-traveled man, he provided manuscript copies of his music to his colleagues in many parts of Europe, including Italy and Spain. Even though only two of his works were published during his lifetime, Froberger was one of the very few seventeenth-century composers who were never entirely forgotten. His works were studied in the eighteenth century by Bach, Handel, Mozart, and Beethoven.

Born in Naples, Giuseppe Domenico Scarlatti spent much of his life in the service of the Portuguese and Spanish royal families. His 555 keyboard sonatas are considered standard baroque repertoire, but in fact they were influential in the development of the classical style of piano playing. Only a

small fraction of Scarlatti's compositions were published during his lifetime—thirty *Essercizi* were published in 1738, presumably under his supervision—but even these few pieces attracted notable admirers, including Frédéric Chopin and Johannes Brahms. In the twentieth century, several major composers, including Béla Bartók and Dmitri Shostakovich, wrote about or produced editions of Scarlatti sonatas. Mostly single movements in binary form, the sonatas often display harmonic audacity in their use of discords and unconventional modulations to remote keys. Some of them show the influence on the Italian-born composer of the Spanish music that surrounded him, once he became the harpsichord tutor to Queen Maria Barbara of Spain (1711–1758).

A composer whose works span the late baroque and early classical eras, Antonio Francisco Javier José Soler Ramos is usually known as Padre Antonio Soler, but in his native Catalan he was called Antoni Soler i Ramos. Best known for his keyboard sonatas—which are an important contribution to the harpsichord, fortepiano, and organ repertoire—Soler was a student of Domenico Scarlatti. Although there are undeniable similarities to be found in their respective sonatas, Soler's style of composition diverges in many ways from that of Scarlatti. Both composers drew much of their inspiration from the fiery, syncopated traditional music of Spain, but in Soler's music one can often catch glimpses of the gallant style, later made famous by the young Wolfgang Amadeus Mozart. Probably the most famous, and certainly the most played of Soler's harpsichord works is the dazzling *Fandango*, which has frequently been compared to Ravel's *Bolero*.

*Program notes based on materials provided by Ignacio Prego*