

entitled *Tonadas* is based on folk material from the various provinces of Spain. The *Danzas Cubanas* are more restrictive rhythmically, but achieve an astonishing variety, nonetheless. This selection of ten pieces mixes from the two sets, although the keen listener should be able to discern which is which.

Manuel de Falla was, with Albeniz, one of the principal architects of the nationalistic movement in Spanish music after the turn of the century. He was not a piano composer and left few works in that idiom. Fortunately, he did transcribe many of his better-known ballet scores for the piano, including this charming set of three dances from *El Sombrero de Tres Picos* ("The Three-Cornered Hat"). The ballet was premiered in Madrid in 1921 to great acclaim and has become a standard repertoire item.

Falla's example and friendship had an enormous influence on his compatriot, Joaquin Turina. Although the younger composer's sense of musical structure was based on the Franckian school, he welded his structures to characteristic Andalusian rhythms and melodies of Sevillian grace. Unlike Falla, Turina wrote prolifically for the piano, completing 33 suites for the solo instrument alone. *Bailete* is typical of Turina's late writing, a collection of 19th-century Spanish court dances rendered with lush impressionistic harmonies and the return of themes in the final movement.

Re-crossing the Atlantic in the year of *Bailete's* composition, we could attend a concert at New York's Lewisohn Stadium on August 16, 1932, billed "Gershwin Night". The composer was featured as soloist in the local premiere of his *Second Rhapsody* for piano and orchestra (also premiered was his *Cuban Overture*, a musical souvenir of a recent pleasure trip to Havana). The principal motive of the work derived from the score to the movie *Delicious* (1931). Janet Gaynor starred as a Scottish immigrant who, upon first walking the streets of Manhattan, was overwhelmed by the hustle and bustle of it all, and especially by the noise of men riveting, as echoed by the insistent first theme. Indeed, when Gershwin expanded the score into a piano concerto he first called it *Rhapsody in Rivets*.

Gershwin's *Rhapsody in Blue* had been an overnight sensation, and Harms, Inc. rushed to print the score as well as a solo piano version prepared by the composer. The *Second Rhapsody* did not fare as well, drawing poor reviews. Nonetheless, in many respects it was a superior composition and Gershwin felt it to be his best at the time. He made plans for a solo version but never completed the project. My own solo transcription is an attempt to complete those plans in a spirit true to the composer, and it is hoped that it might direct more attention to this lesser-known work by one of America's greatest creative talents.

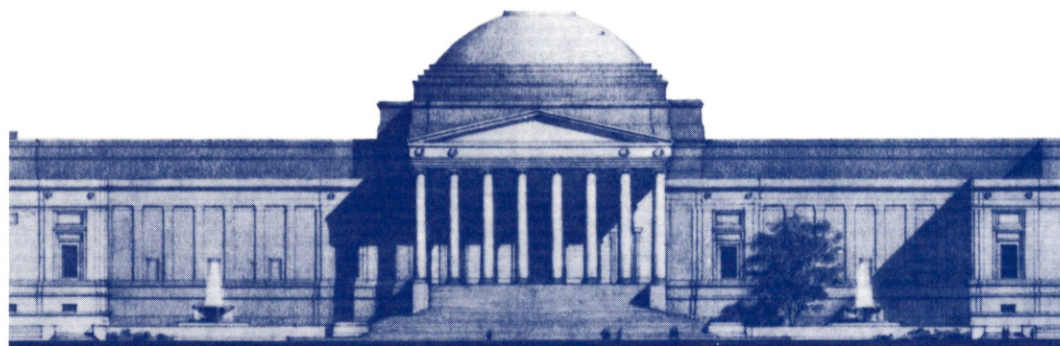
– Notes on the music by David Buechner

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February 23, 1992

David Buechner, *pianist*

PROGRAM

Henry Martin ..... Preludes and Fugues  
(b. 1950) (1990-91)

Prelude and Fugue in C Major  
Prelude and Fugue in F Major  
Prelude and Fugue in E-flat Major

Joaquin Nin-Culmell ..... *from* Tonadas (1956-61)  
(b. 1919) *and* Douze Dances Cubaines (1989)

Jota castellana	Cuban Dance No. 4
Vaqueirada	Jota castellana
Cuban Dance No. 2	Mateixa
Sequidilla murciana	Cuban Dance No. 5
Canción	Canción de trilla

Manuel de Falla ..... Dances from The Three Cornered Hat  
(1876-1946)

Dance of the Miller  
Dance of the Miller's Wife  
Dance of the Neighbors

INTERMISSION  
(*Twelve minutes*)

Joaquin Turina ..... Bailete, Opus 79 (1933)  
(1882-1949) A Suite of Eighteenth Century Dances

Entrada  
Tirana  
Bolero  
Danza de Corte  
Fandango

George Gershwin ..... Second Rhapsody (1932)  
(1898-1937) Transcribed for Piano Solo by David Buechner

*Mr. Buechner plays a Yamaha piano.*

Pianist DAVID BUECHNER, who was the highest ranking American prizewinner in the 1986 Tchaikovsky International Piano Competition, has a long list of awards dating back to his student days at the Juilliard School of Music in New York, where he received an unprecedented total of six major scholarships. Since then, he has also won the Grand Prize at the Gina Bachauer International Competition and the Beethoven and Kosciuszko Foundation Competitions, the Bronze Medal at the Queen Elisabeth of Belgium Competition, and prizes in the piano competitions of Leeds, England, and Sydney, Australia. He is also the recipient of a National Endowment for the Arts Solo Recitalist Grant. Mr. Buechner studied with Reynaldo Reyes in his native Baltimore, and in addition worked with Rudolf Firkusny and Byron Janis. He has performed with many of the country's symphony orchestras, under such eminent conductors as Leonard Slatkin, Edo deWaart, Sergiu Commissiona, Raymond Leppard, and David Zinman. Overseas, he has performed with the *Orchestre Nationale de Belgique*, the *Philharmonie van Antwerpen*, the Sydney Symphony, and the BBC Philharmonic, among others. On the Laurel label, Mr. Buechner has an all-Czech recording, as well as the piano version of Stravinsky's *Petrouchka*. Recordings are also in progress of works by Joaquin Turina and George Gershwin. David Buechner appears at the National Gallery through the cooperation of Schwalbe & Partners of New York City.

In the anniversary year of 1992 Americans have an opportunity to examine not only the cultural heritage each newcomer has brought to this country, but also to re-discover just what America means to us, as a place, an idea, a home. Musically, America has had a rough time establishing itself, with all its accumulated European baggage. But surely enough of an identity has been forged. Today's program is a journey of sorts, from New York to Madrid and back (via Havana). The impressions I leave to you, the audience; for the most potent quality of music is its ability to describe without specifics of language.

The three preludes and fugues of Henry Martin here offered are from a projected set of 24 now underway. All pianists are familiar with the two books of Johann Sebastian Bach's *Well-Tempered Clavier*, a cycle of 48 preludes and fugues in all the major and minor keys. The WTC (as the pros call it) stands as such a monument in the literature that few composers have dared to make comment on it with similar-size projects (Shostakovich is one). Martin's pieces are heavily infused with the language of jazz, ragtime and bop, resulting in an unusual and often outrageous marriage of Old World and Smoky Dive. Americans commonly dismiss some of their greatest composers (Gershwin, Erroll Garner, Bill Evans) as popular entertainers, yet Europeans venerate them with respect. Our jazz heritage is a rich vein of profound depth of emotion.

Joaquin Nin-Culmell currently resides in San Francisco. The son of the Cuban composer Joaquin Nin and nephew of diarist Anais Nin, he studied composition with Dukas and Falla. The extensive collection of sketches