

CONCERTS AT THE NATIONAL GALLERY OF ART

50TH SEASON - 1991-1992

Dates and Performers

Programs

OCTOBER 1991

6 National Gallery Orchestra
George Manos, *Conductor*

Beethoven: *Coriolan Overture*
Grieg: *Peer Gynt Suite No. 1*
Sibelius: *Symphony No. 2*

13 National Gallery Vocal Arts Ensemble
with early music ensemble Hesperus
(Honoring the exhibition
1492: Art in the Age of Exploration)

de Zumaya: *Magnificat segundi toni*
Ponce: *Torre de la niña*
Selections from *Monumentos de
la musica española*

20 The Krosnick/Kalish Duo,
cello and piano

Beethoven: *Cello Sonata in C Major*
Henry Cowell: *Cello Sonata*
Shostakovich: *Cello Sonata*

27 John Browning, *pianist*

Mozart: *Sonata in F Major, K. 494
and 533*
Chopin: *Nocturne, Opus 27, No. 2*
Scherzo, Opus 39
Rachmaninoff: *Sonata, Opus 36*

NOVEMBER 1991

3 National Gallery Orchestra
George Manos, *Conductor*
Honoring the exhibition *Albert
Bierstadt: Art and Enterprise*)

MacDowell: *Suite No. 1 for Orchestra*
Brahms: *Symphony No. 3*

10 Jorge Chaminé, *baritone*
A recital of Iberian music
(Honoring the exhibition
1492: Art in the Age of Exploration)

Spanish and Portuguese songs from
the 15th to the 18th centuries and
Songs by Villa Lobos, Braga, and
Guastavino

17 Leonidas Kavakos, *violinist*
Peter Nagy, *pianist*

Schumann: *Sonata, Opus 121*
Bartok: *Rhapsody No. 1*
Sarasate: *Zigeunerweisen*

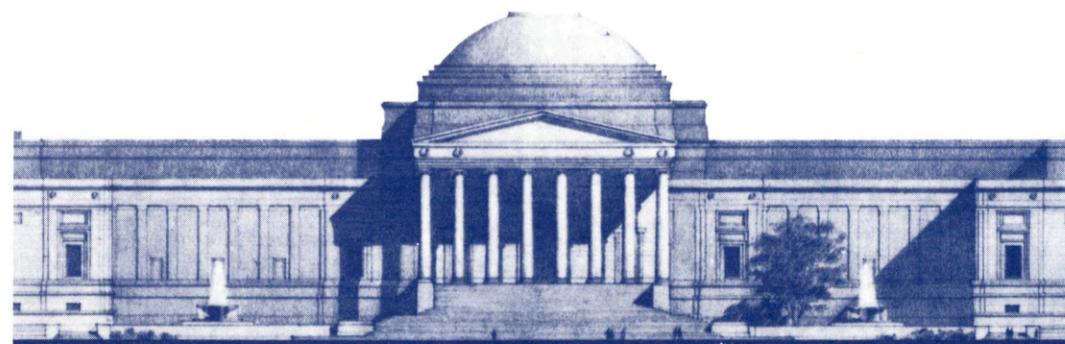
24 Klaus Hellwig, *pianist*

Beethoven: *Sonata, Opus 10, No. 1*
Debussy: *Preludes from Book II*
Schumann: *Carnaval*

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



1991-1992 Season

Celebrating Fifty Years of Free Concerts
in the Nation's Capital

George Manos
Director of Music

Sunday Evenings at Seven O'clock
West Building, West Garden Court

2017th Concert

October 13, 1991

NATIONAL GALLERY VOCAL ARTS ENSEMBLE

George Manos, *Artistic Director*

Rosa Lamoreaux, *soprano*

Beverly Benso, *contralto*

Samuel Gordon, *tenor*

Robert Kennedy, *baritone*

with

HESPERUS

Rosa Lamoreaux, *soprano*

Scott Reiss, *recorders*

Tina Chancey, *Baroque violin, viol*

Mark Cudek, *Baroque guitar*

Robert Eisenstein, *viol, recorders*

Peter Marshall, *harpsichord*

PROGRAM

- Manuel de Zumaya Magnificat segundi toni
Juan Ponce Torre de la niña (SA)
Anonymous Ora baila tú (SAB, instruments)
Diego Ortiz Recercada primera (Instruments)
Juan Gerrero Hermosa catalina (SAT)
Anonymous Pase el agoa, ma Julieta
Juan Cornago-Ockeghem Qu'es mi vida preguntays (A, instr.)
Juan del Ensina Triste España sin ventura
Badajós Poco a poco me rrodean (B, instruments)
Anonymous Vesame y abraçame (SA, instruments)
Anonymous Si la noche haze escura (STB, instruments)
Anonymous Calabaça, No sé, buen amor (ATB)
Juan del Ensina Cucú

INTERMISSION

- Francisco de Vidales Los que fueren de buen gusto (SAT)
Canichanas Indian Nua si hana (S, instruments)
Traditional Bisa romopona (S, instruments)
En cha en cha (Instruments)
Buenas noches (S, instruments)

- Salazar Un ciego la contrabajo (Instruments)
Francisco Lopez Capillas Alleluia, dic nobis Maria (SATB)
Don Hernando Franco Dios itla çonantzine (SATB)
Peruvian Inca Flute Tune (Instruments)
Juan Pérez de Bocanegra Hanacpachap cussicuinin (SATB)
Juan Hidalgo Al dichoso naçer de mi niño (tutti)
Manuel Joseph Quiraz Clarines suaves (TB, instruments)
Anonymous Turulu neglo (Instruments)
Juan Gutierrez de Padilla A la xacara xacarilla
Juan de Araujo Ay andar a tocar a cantar a baylar

This concert is presented in honor of the opening of the exhibition 1492: Art in the Age of Exploration

Founded in 1985 by National Gallery music director George Manos, the NATIONAL GALLERY VOCAL ARTS ENSEMBLE has distinguished itself in concerts both in the United States and abroad. Its successes in Europe have been especially noteworthy, and include the *Studio Laude* award from Yugoslavia's prestigious festival, *Musical Evenings at St. Donat's*. The ensemble has just returned from a tour of Germany, which included a return engagement at the *Rheingau Musik Festival* in Wiesbaden. The first recording of the ensemble, *Four Centuries of Vocal Music*, was released on the Koch International label in April of this year.

HESPERUS, founded in 1979 by recorder virtuoso Scott Reiss, specializes in exploring the musical parallels between the Old World and New. In this capacity, Hesperus has been invited to present programs of music from the time of Columbus in the context of a number of celebrations of the anniversary of his voyage, including the Forty-seventh International Congress of Americanists in St. Louis, Missouri. Hesperus is ensemble-in-residence at the Smithsonian Institution's National Museum of American History, Public Programs Division. The group has recorded for Greenhays/Flying Fish Records and on its own label, Golden Apple.

The story of music and culture in the Spanish American colonies is the story of an encounter between two worlds, the results of which exist today in the cultural fabric of the Americas. From all accounts, the Indians had an extraordinary aptitude for learning to play and sing the music of the Europeans, as well as a talent for composition and instrument construction. By the mid-sixteenth century, there was such an overabundance of native church musicians that officials were forced to limit their number.

A distant echo of the music that the Spanish heard upon first contact with the Indians exists in the *Inca Flute Tune*. The haunting melody was transcribed by the soloist from a twentieth century field recording from the town of Apurimac, high in the Andes. *Hanacpachap cussicuinin* was published in Lima in 1631. It has the distinction of being not only written in Quechua, the language of the Incas, but also the first piece of vocal polyphony known to have been published in the New World.

Notes on the music by Scott Reiss

TRANSLATIONS OF THE SPANISH AND LATIN TEXTS

MAGNIFICAT SEGUNDI TONI (Magnificat on the Second Tone)

My soul magnifies the Lord, and my spirit rejoices in God, my savior.
For he has regarded the lowliness of his handmaiden, and has
called her blessed among all generations.
He has cast down the mighty from their seat, and has exalted
the humble and weak.

ORA BAILA TU (Now you will dance)

Now you will dance, and dance more, now that you are married.
The bee-keeper has married off his daughter.

HERMOSA CATALINA (Lovely Catalina)

Lovely Catalina, what law of love permits you to forsake the
wounded absent one you once favored?
You who so cheerfully received my heart in pawn, cruel one,
What has become of the vows you made to me?

PASE EL AGOA, MA JULIETA (Pass the Water, My Lady Julieta)

Pass the water, Julieta, my lady; pass the water, and come to me;
For I have fallen in love.
A garden and three roses I want to get for my lady Julieta.
Dear lady, pass the water and come to me.

QU'ES ME VIDA PREGUNTAYS (You Asked What Has Become of Me)

You asked what has become of me, what my life is.
I cannot deny that a life spent in deeply loving and lamenting is
what you have inflicted upon me.
Who would have served you as faithfully as I during my weary
life, or who could have suffered as I?

TRISTE ESPAÑA SIN VENTURA (Tragic Spain, Without Hope)

Tragic Spain, without hope, everyone sees your tears.
Devoid of happiness, never will I return to you.

POCO A POCO ME RRODEAN (Slowly I am Surrounded)

Slowly I am surrounded by the anguish of death, which will be my fate.
If in the old days it was a certain privilege that the saddest
should perish first,
I should already have been long dead.

VESAME Y ABRAÇAME (Kiss Me and Embrace Me)

Kiss and hug me husband dear, and in the morning I'll give you a clean shirt.
I've never seen a man alive who looked so dead, nor one asleep while awake.
Come on, husband, wake up and show a little life,
and in the morning I'll give you a clean shirt.

SI LA NOCE HAZE ESCURA (As the Night Approaches)

As the night approaches and the road shortens, where are you,
friend? Why don't you come?
Midnight has passed, and he who makes me suffer does not come.
It makes me live in pain, and reveals my enemies.
I was born to misfortune.

CALABAÇA, NO SE, BUEN AMOR

(Calabaça! I Don't Know What is Wrong With You, My Love)
Calabaça, I don't know what is wrong with you, my love.
I can't make you love me.
The Lord used his creative power to make you so beautiful;
Your beauty is so great, that he who sees you loses control.
But with you as a true friend, I will take you with me to go on
the road of the pilgrim or on any other road.

CUCU, CUCU (Cuckold, Cuckold)

Cuckold, cuckold! Be careful that you do not become one.
Comrade, you need to know that even the best woman gets furious.
Keep your woman satisfied, so you never are tricked.
Go with your woman, even when she goes to the outhouse!

LOS QUE FUEREN DE BUEN GUSTO (Those Who Have Good Taste)

Those who have good taste, let them listen to me, singing in Bethlehem.
Stop the noise! Let's sing to three – one by one to three.
At the Inn of the Moon, next to the Gate of the Sun, on the earth a divine
maiden gave birth to a gallant suitor of the soul.
The divine suitor who is born will doubtless die for love;
For when he covers his face he uncovers my heart.

ALLELUIA, DIC NOBIS MARIA (Alleluia, Tell Us, Mary)

Alleluia! Tell us, Mary, what did you see, wandering?
I saw the tomb of Christ opened, and glory all around it.
I saw bright angels giving testimony.
Christ, my hope, is arisen; he goes before you in Galilee.
Truly, he has given us the victory. Alleluia!

CLARINES SUAVES (Soft Tones)

Soft tones, entwining with harmonies, sound the glory admired today.
Let the heavens rejoice and the abyss moan on hearing of the Supreme Triumph.

AY ANDAR A TOCAR A CANTAR A BAYLAR (Let Us Walk, Play, Sing, and Dance)

Let us walk, play, sing and dance!
Sing with all your might, for if you do not, you will lose your voice.
Play all the drums; make no excuses, for where there are fiestas, there are drums.
Today the truth has been born – everybody must dance!
Play it again, Pasquale, because today has been born the one who will give us life.
Play it well, for we are going all out, dancing with the wind!

— translations by Marta Madrid Horgan and Alice Clemente