

CONCERTS AT THE NATIONAL GALLERY OF ART

March and April 1992

MARCH

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| 8 University of Wisconsin
Concert Choir
Robert Fountain, <i>Director</i> | J.S. Bach: <i>Jesu, meine Freude</i>
Britten: <i>Hymn to St. Cecilia</i>
Messiaen: <i>O sacrum convivium</i>
Argento: <i>In Praise of Apollo</i> |
| 15 Paul Galbraith, <i>guitarist</i>
(Honoring the exhibitions:
<i>Guercino Drawings from
Windsor Castle and Guercino:
Master of Baroque</i>) | Laurencini: <i>Fantasias</i>
da Milano: <i>Ricercare</i>
Frescobaldi: <i>Variations
on "La Frescobalda"</i>
Ponce: <i>Las folias de España</i> |
| 22 The Vienna String Trio | Bach/Mozart: <i>Adagio and Fugue</i>
Von Einem: <i>Trio, Opus 74</i>
Beethoven: <i>Serenade, Opus 8</i> |
| 29 Peter Vinograde, <i>pianist</i> | Music of J.S. Bach: <i>Fifteen
Two-part Inventions, BWV 772-786
Goldberg Variations, BWV 988</i> |

APRIL

THE 49th AMERICAN MUSIC FESTIVAL

(Saturday, April 4 through Sunday, May 3)

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| 4 BBC Big Band, Barry Forgie,
<i>Conductor</i> , with
George Shearing, <i>pianist</i> ,
Angela Christian, <i>vocalist</i>
and Neil Swainson, <i>bassist</i> | Jazz Concert: " <i>Salute to the
Age of Swing</i> " |
| 5 National Gallery Orchestra
George Manos, <i>Conductor</i> | Works Robert Ward, John LaMontaine,
Morton Gould, and Richard Bales |
| 12 William Wolfram, <i>pianist</i> | Meyer Kupferman: <i>Snow</i> ;
<i>Twilight Sonata</i>
William Wolfram: <i>Work #2 (1991)</i>
Edward Applebaum: <i>Arioso (1989)</i>
Gershwin: <i>Three Preludes</i> |
| 19 Pennsylvania Wind Quintet | Irving Fine: <i>Partita (1946)</i>
Persichetti: <i>Pastoral, Opus 21</i>
Ingolf Dahl: <i>Allegro and Arioso (1942)</i>
Steven Stucky: <i>Serenade for Wind
Quintet (1990)</i> |
| 26 Maryland Camerata
Samuel Gordon, <i>Conductor</i> | Morton Lauridsen: <i>Italian Madrigals</i>
Samuel Gordon: <i>Songs from the Seventh
Ring (Poems by S. Georg)</i>
Vincent Persichetti: <i>Flower Songs</i> |

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

2037th Concert

March 1, 1992

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

BEVERLY BENSO, *contralto, Guest Artist*

PROGRAM

Emmanuel Chabrier Rhapsody: España
(1841-1894) (1883)

Manuel de Falla El amor brujo
(1876-1946) (1915)

Introduction et scène
Chanson du chagrin d'amour
Le cercle magique
Minuit – Les sortilèges
Scène
Chanson de feu follet
Pantomime
Danse du jeu d'amour
Final

INTERMISSION
(*Twelve minutes*)

Georges Bizet Symphony in C Major
(1838-1875) (1855)

Allegro vivo
Adagio
Minuetto: Allegro vivace
Allegro vivace

This concert is presented in honor of the opening
of the exhibition *John Singer Sargent's El Jaleo*.

Contralto BEVERLY BENSO has been a member of the National Gallery Vocal Arts Ensemble since its founding in 1985, and has been a frequent guest artist with the National Gallery Orchestra in performances of Edward Elgar's *Sea Pictures* and Mahler's *Kindertotenlieder*, as well as Bach's *Easter Oratorio* and Mozart's *Salve Regina*. She is also regularly heard as soloist in concerts at the Kennedy Center, the National Cathedral, and the Library of Congress. Prior to her Carnegie Hall debut in 1990, Ms. Benso had already built an international reputation through performances in the 1989 Rheingau (Germany) Festival, the 1989 Salzburg Festival, the 1989 Spoleto Festival in Charleston, South Carolina, and the 1986 Mahler Festival in Canada. In 1985, she sang in Leipzig and Halle, Germany, in concerts celebrating the

tricentennial of J. S. Bach. Ms. Benso is on the faculty of the Peabody Conservatory of the Johns Hopkins University and of the University of Maryland, Baltimore County.

As were so many French composers before and after him, Emmanuel Chabrier was infatuated with Spain. While visiting Granada in 1882, and perhaps already conceiving in his mind the music for his *España* Rhapsody, he wrote the following to a friend: "Every evening we go to the café concerts where the *malagueñas*, the *soledas*, the *zapateados*, and the *peteneras* are sung. Then the dances, absolutely Arab, to speak the truth. If you could see them wiggle, unjoint their hips, contort, I believe you would not try to get away! At Malaga the dancing became so intense that I was compelled to take my wife away. . . ." Fortunately, Chabrier's modesty on his wife's behalf did not carry over into his composition. In *España*, he expresses with unreserved gusto the relentless energy of the Spanish dances, in particular the *malagueña* and the *jota*.

De Falla's *el amor brujo* was originally conceived as a *ballet pantomime*, with a libretto based on an Andalusian Gypsy tale. A young girl, Candelas, is tormented by the memory of a fascinating Gypsy who had been her lover. Believing that he has cast a spell on her, she is unable to respond to the advances of a gallant new suitor, Carmelo. Candelas is convinced that, if she loves another, the ghost of her former lover will return to haunt her. Carmelo induces Lucia, a Gypsy girl of irresistible charms, to woo the specter away from Candelas, which she does, and in the process drives the ghost to madness and eventually death. Now freed from her curse, Candelas is able to fall in love with Carmelo.

Just as the intense and erotic dances and stories of Spain inspired Chabrier and de Falla to write music, it was the Andalusian Gypsy culture that inspired John Singer Sargent's *El Jaleo*. It is difficult to identify with any precision which dance might be represented in Sargent's painting, but the presence of an ensemble of musicians on a raised platform suggests the *cuadro flamenco*, which had achieved widespread popularity as a form of entertainment in Spanish taverns by the nineteenth century. *Jaleo* refers to the shouts of encouragement that arise from the spectators as flamenco dance is performed.

Georges Bizet is a composer who had the dubious good fortune of being world-famous on account of just one of his works, the opera *Carmen*. He was actually a musician of broad range and varied output, and his *Symphony in C Major* shows him at his best in spontaneity and originality. It is modeled on the *First Symphony* of Charles Gounod, which Bizet had arranged as a study assignment. The lyrical oboe melody in the second movement presages the lovely passage for the same instrument in his later works, notably the *L'Arlesienne Suite*. The first two themes of the final movement show his flair for exotic turns of melody, which was to serve him so well in writing *Carmen*. Bizet was just seventeen years old when he wrote *Symphony in C Major*, and he did not see fit to promote a performance of it later in his life. It remained undiscovered among his manuscripts in the library of the Paris Conservatory until 1935, when it finally received its world premiere performance in Switzerland, under the direction of Felix von Weingartner.