**CONCERTS AT THE NATIONAL GALLERY OF ART**

March and April 1992

### MARCH

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

**THE 49th AMERICAN MUSIC FESTIVAL**
(Saturday, April 4 through Sunday, May 3)

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<td>BBC Big Band, Barry Forgie, Conductor, with George Shearing, pianist, Angela Christian, vocal and Neil Swainson, bassist</td>
<td>Jazz Concert: &quot;Salute to the Age of Swing&quot; (Note: This concert begins at 2:00 pm)</td>
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<td>5</td>
<td>National Gallery Orchestra, George Manos, Conductor</td>
<td>Works Robert Ward, John LaMontaine, Morton Gould, and Richard Bales</td>
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<td>19</td>
<td>Pennsylvania Wind Quintet</td>
<td>Irving Fine: Partita (1946); Persichetti: Pastoral, Opus 21; Ingolf Dahl: Allegro and Arioso (1942); Steven Stucky: Serenade for Wind Quintet (1990)</td>
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<td>26</td>
<td>Maryland Camerata, Samuel Gordon, Conductor</td>
<td>Morton Lauridsen: Italian Madrigals; Samuel Gordon: Songs from the Seventh Ring (Poems by S. Georg)</td>
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**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
2039th Concert
March 15, 1992

PAUL GALBRAITH, guitarist

PROGRAM

Francesco da Milano ................................................... Ricercare
(1497-1543)

Laurencini ........................................................................... Prelude
(fl. ca. 1570)

Da Milano ........................................................ Ricercare: "La Compagna"

Laurencini ........................................................................... Fantasia

Francesco Spinacino ................................................... Ricercare
(fl. ca. 1507)

Laurencini ........................................................................... Fantasia

Da Milano ........................................................ Ricercare: “La Compagna”

Girolamo Frescobaldi ......... Variations on “La Frescobalda” and Fugue

Benjamin Britten .......... Nocturnal after John Dowland
(1913-1976) Opus 70 (1963)

INTERMISSION
(Twelve minutes)

Manuel Ponce ........ Variations and Fugue on “Las folias de España”
(1882-1948) (1929)

This concert is presented in honor of the opening
of the exhibitions Guercino: Master of the Baroque and
Guercino: Drawings from Windsor Castle

Mr. Galbraith’s appearance at the National Gallery is made
possible in part by a travel grant from The British Council.

Scottish guitarist PAUL GALBRAITH first won public acclaim when, at
the age of seventeen, his performance at the Segovia International Guitar
Competition won him the Silver Medal. The following year he was BBC TV’s
Young Musician of the Year in the string category. These awards launched for
him an international career which has seen him performing with the Lon­
don’s Royal Philharmonic Orchestra, the English Chamber Orchestra, and
the Chamber Orchestra of Europe. Recital tours have taken him to Spain,
Italy, Greece, Hungary, Brazil, India, and Iceland. This concert marks Mr.
Galbraith’s United States debut. As result of intensive study of the acousti­
cal and technical possibilities of the guitar, Mr. Galbraith has developed an
increasingly individual approach to the instrument.

In honor of the opening today at the Gallery of two exhibitions of works
by Giovanni Francesco Barbieri, nicknamed Guercino (1591-1666), Mr.
Galbraith devotes the first segment of his program to works by Italian Ren­
aissance and baroque composers. Francesco da Milano and Spinacino were of
an earlier generation, but their influence as masters of high Renaissance style
continued into the world of late Renaissance and baroque lute music, which
was an important feature of Guercino’s musical environment.

Laurencini, also identified as Lorenzini or Laurecius Romanus, was court
lutenist in the 1570s to Cardinal Ippolito d’Este at Tivoli and spent much of
the following thirty years in Ferrara. While performing in the famous
Camerino d’Alabastro of the d’Este residence in Ferrara, he would have seen
the room in its still intact splendor, which included Bellini’s Feast of the
Gods, which now hangs here in the National Gallery. He would also have
heard the unique choir of virtuoso madrigal singers that was maintained by
the d’Este family. The young women of this choir were able to sing higher
and with more skill than any boy singers then available, but their feminine
charms were the cause of the downfall of a number of gentlemen of the court,
including the madrigalists Luca Marenzio and Carlo Gesualdo. By 1607,
when the young apprentice Guercino began making frequent visits to Fer­
rara to learn from the court painters Ippolito Scarsella and Carlo Bononi,
the madrigal choir was in transition; it was still performing virtuoso madrigals
by Marenzio, Gesualdo, and Monteverdi, but was also serving as an adjunct to a
new and exciting art form, the baroque opera.

The composer who was Guercino’s nearest contemporary was Girolamo
Frescobaldi, whose performances as organist at St. Peter’s Basilica in Rome
were the subject of considerable attention and written comment. (The report
that he gave his inaugural concert in 1608 to an audience of thirty thousand is
believed to be an exaggeration, but indicates the distinction he enjoyed.) It is
quite possible that Guercino might have been among those who listened to
Frescobaldi perform in Rome between 1620 and 1623, when the artist was
working on the Burial and Reception into Heaven of Saint Petronilla for one
of the altars in St. Peter’s.