

pieces were "Spanish in every detail." The persistent rhythm of *La soirée* is that of the *habanera*.

A prolific composer of more than 250 salon pieces, Isaac Albeniz realized his greatest accomplishment in the collection of twelve pieces entitled *Iberia*, which he completed between 1906 and 1909. These pieces differ significantly from the pieces he wrote before that time, thanks to his having met and been influenced by Debussy.

Darius Milhaud spent a the years 1916–1918 in Brazil on the staff of the French consulate in Rio de Janeiro, where the native music made a deep impression on the young composer. *Saudades* in Portuguese means reminiscence with a tinge of homesickness, and each section of *Saudades do Brazil* is named after a section of the city of Rio de Janeiro. Brazilian melodies and dance rhythms, particularly the tango and the *habanera*, can be heard throughout.

Argentinian composer Alberto Ginastera was one of the most successful of Latin American composers in the combination of national traits and advanced contemporary techniques. His *Sonata No. 1* is one of the finest examples of an abstractly conceived piano sonata in the Spanish/Latin tradition. It contains changing meters in the first movement, twelve-tone technique in the second, and rhapsodic melodies in the third. The fourth movement is a toccata that is percussive and rhythmically powerful from beginning to end.

This concert is presented in observance of Hispanic Heritage Month.

CONCERTS AT THE NATIONAL GALLERY OF ART
October 1993

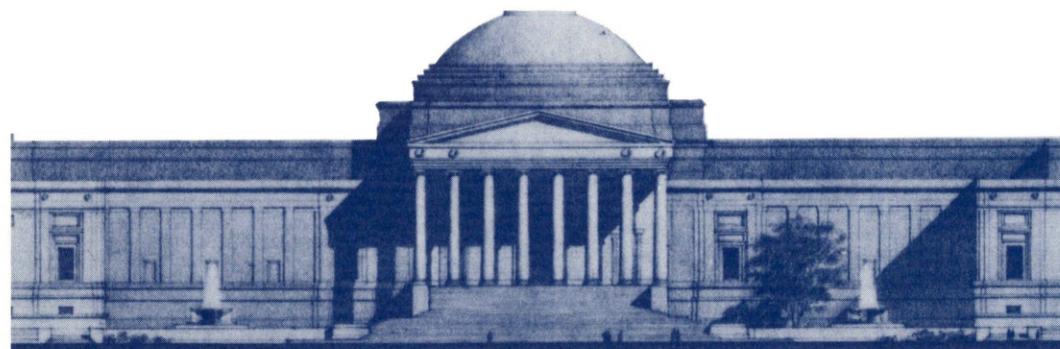
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|----|---|--|
| 17 | National Gallery
Vocal Arts Ensemble
George Manos, <i>Artistic Director</i> | Music by J.S. Bach, Schumann,
and Claudio Santoro |
| 24 | Mallarmé Chamber Players
<i>Music for flute, viola,
harp, and cello</i> | Jan Bach: <i>Eisteddfod</i>
Castelnuovo-Tedesco:
<i>Sonata for Cello and Harp</i>
Dan Locklair: <i>Dream Steps</i> |
| 31 | Sharon Robinson, <i>cello</i>
Ilana Vered, <i>piano</i> | Beethoven: <i>Seven Variations on a
Theme from "The Magic Flute"</i>
Shostakovich: <i>Sonata, Opus 40</i>
Rachmaninoff: <i>Sonata, Opus 19</i> |

For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2095th Concert

JOSEPH HOLT, *pianist*

Sunday Evening, October 10, 1993
at Seven O'clock
West Building, East Garden Court
Admission Free

PROGRAM

Padre Antonio Soler (1729–1783)	Sonata in C Minor Sonata in D Major
Manuel de Falla (1876–1946)	Quatre pièces espagnoles Aragonesa Cubana Montañesa Andaluza
Claude Debussy (1862–1918)	La sérénade interrompue (1910) La soirée dans Grenade (1903)
Enrique Granados (1867–1916)	Allegro de concierto (1903)

INTERMISSION

Isaac Albeniz (1860–1909)	“El Puerto” from Iberia, Volume I (1906–09)
Darius Milhaud (1892–1974)	Saudades do Brazil (1921) Copacabana Botofago Ipanema Leme Gavea
Alberto Ginastera (b. 1916)	Sonata No. 1 (1952) Allegro marcato Presto misterioso Adagio molto appassionato Ruvido ed ostinato

JOSEPH HOLT enjoys a wide-ranging career as soloist and chamber music performer. He is staff pianist with the United States Army Chorus, an artist member of the Chamber Artists of Washington, and an adjunct member of the music faculty of The American University. As a solo recitalist and as collaborative artist with outstanding singers and instrumentalists, Mr. Holt has appeared at the Aspen Institute, the Spanish Institute in New York City, the University of North Carolina, and the Shenandoah University in Winchester, Virginia. A familiar figure to Washington audiences, he has appeared at The Barns of Wolf Trap, the Mexican Cultural Institute, the Lyceum, the Anderson House Museum, and the Embassies of Poland and France. In addition to accompanying the U. S. Army Chorus, Staff Sergeant Holt has also played concertos by Beethoven and Gershwin with the U. S. Army Orchestra and Band.

In 1989 Joseph Holt was named an American Cultural Specialist by the United States Information Agency, which resulted in extensive concertizing in the Middle East and to his role in helping to establish keyboard programs at the National Music Conservatory in Amman, Jordan. He has also appeared in France and Mexico, and has just returned from a concert tour of Romania. Winner of the 1983 Wolf Trap Brahms Festival Competition, Joseph Holt has degrees from the Eastman School of Music and the Shenandoah University. A Baldwin Concert Artist, he has recorded the piano music of Gardner Read for a newly released CD on Northeastern Records.

Spanish keyboard music reflects a number of elements of Spanish music for other media, including the haunting melodies of *cante hondo*, the soulful singing style practiced by Andalusian gypsies. The sound of guitars being plucked or strummed is also frequently imitated at the keyboard, and the sharply defined rhythms of Spanish dance are characteristic of the style.

Padre Antonio Soler was organist at the Monastery of El Escorial near Madrid, where he was one of the ordained brothers. One of the regular visitors to the monastery was Domenico Scarlatti, who came in the entourage of the Spanish royal family. Soler evidently learned much from the contact he had with Scarlatti, because his keyboard sonatas can easily be mistaken for those of the more famous master.

Manuel de Falla is generally regarded as the father of twentieth century Spanish music. Born in Cadiz, he was the first prominent composer to emerge from the southern part of Spain. Each of the *Quatre pièces espagnoles* evokes a different impression of Spain. The *Aragonesa* features the *jota*, a dance common to the northern province of Aragon. The *Cubana* has a seductive flavor, intimating the exotic charm of the Spanish settlements in the New World. The *Montañesa* is dreamy and impressionistic, while the *Andaluza* is fiery and rhythmic, inspired by the music of the Andalusian gypsies.

At the time that he composed *La sérénade interrompue* and *La soirée dans Grenade*, Debussy had not yet been to Spain. His finesse in capturing the spirit of Spain in music was such that even de Falla had to admit that the