Next Week at the National Gallery of Art

Gilles Vonsattel, pianist

Music by J. S. Bach, Dallapiccola, Liszt, Rorem, and Schubert

October 12, 2008
Sunday evening, 6:30 pm
West Building, West Garden Court

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov

Francisco Antonio Gijón, Saint John of the Cross (San Juan de la Cruz), c. 1675, polychromed and gilded wood with sgraffito decoration (estofado), National Gallery of Art, Washington, Patrons' Permanent Fund

The Sixty-seventh Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,684th Concert

musica(aperta)

Ignacio Alcover, artistic director, Robert Wight, executive director
Fermi Reixach and Scott Morgan, actors, James Stern and Joel Fuller, violin
Philippe Chao, viola, Ignacio Alcover, cello, Rosa Lamoreaux, soprano
Kathryn Brake and Haskell Small, piano, David Jones, saxophone
National Gallery Vocal Arts Ensemble

Presented in honor of National Hispanic Heritage Month
and in collaboration with the Embassy of Spain

October 5, 2008
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free
Program

Mystics
An original production of )musica(aperta
Based on texts by San Juan de la Cruz and Rosalia de Castro
Textual Treatment and English Synopsis: Juan Uriagereka
Stage Direction: Pedro Boixeda
Script: Juan Uriagereka and Ignacio Alcover
Lighting: Gordon Anson, Juan Garedo, and Rob Johnson
Sound: John Conway

The program includes music by the following composers:
- Magister Perotinus (fl. ca. 1200)
- Cristóbal de Morales (c. 1500–1553)
- Federico Mompou (1893–1987)
- Henryk Gorecki (b. 1933)
- Arvo Pärt (b. 1935)
- Osvaldo Golijov (b. 1960)

The Participants

)musica(aperta
)musica(aperta is an interdisciplinary ensemble producing concerts in which music is placed in context through other arts and media. Each concert, or spettacolo, is a performance piece developed by a creative team around a musically compelling topic: an idea, person, character, or place. Re: New, a recent production of the ensemble at The Shakespeare Theatre, explored the music of war and love, the culinary creations of chef José Ramón Andrés, and modern dance, as well as the artistic bond between maestro, diva, and chef.

In June 2006 The Shakespeare Theatre Company invited )musica(aperta to present Six Degrees of Hamlet as part of the city-wide celebration Shakespeare in Washington. In addition to developing and staging its own works, )musica(aperta is actively engaged with inner-city youth through educational programs that allow students to collaborate with professional musicians, composers, and directors, and to realize their own artistic dreams. The current season features “The Struggles of Mr. M,” a collaboration with the education department of the John F. Kennedy Center for the Performing Arts. Staged as a performance workshop for school children, it offers the audience members an opportunity to create an eighteenth-century-style composition, which is then performed by the musicians.

)musica(aperta wishes to express its special appreciation to Javier Diez for his literary research leading to this program.

IGNACIO ALCOVER
Founder and artistic director Ignacio Alcover heads the creative team for each )musica(aperta production. A professional cellist who was born in Barcelona, he has performed throughout the United States as well as in Europe and the Far East. Alcover has collaborated in the theater as a performer and composer for the international production of the two-man show “Un home apassionat.” He was also a member of the Grup Instrumental.
Catalá, a contemporary music ensemble in residence at the Fundación Miró in Barcelona, responsible for more than one hundred world premieres. Alcover was recently awarded La Cruz de Oficial de la Orden de Isabel la Católica by King Juan Carlos I of Spain.

**JUAN URIAGEREKA**

Juan Uriagereka, the writer for *musica* (aperta, is a professor at the University of Maryland, College Park, who received his doctorate in linguistics from the University of Connecticut. He is the author of *Rhyme and Reason*, which was published by MIT Press and received the American Association of Publishers' 1998 Best New Professional Book in Language and Literature award. He has seven other books to his credit, including the forthcoming *Of Minds and Language: A Conversation with Noam Chomsky*, to be published by Oxford University Press. A creative writer and director for radio, television, and the theater, Uriagereka has produced numerous articles, talks, and interviews in Asia, Europe, Latin America, and the United States and has received grants from the National Science Foundation.

**PEDRO BOIXEDA**

Pedro Boixeda, the stage director for this production, is an art historian and a media professional who studied scenography at the Barcelona Institute of Theatre and direction with Lluis Pasqual. Boixeda's works range from experimental theater to the stage direction of operas at the renowned Liceo and Palau de la Musica in Barcelona and the Teatro de La Zarzuela in Madrid, also known as the Zarzuela Opera House. In addition to his theatrical works, Boixeda taught opera workshops at Barcelona's Conservatory of Music and worked in the production and direction of several films. He has won several prizes for his work as a creative director in multimedia publishing, recognizing his use of state-of-the-art tools for communication and publicity.

**NATIONAL GALLERY VOCAL ARTS ENSEMBLE**

With this concert, the National Gallery Vocal Arts Ensemble begins its fourth season as a chamber choir under the leadership of its artistic director, Rosa Lamoreaux. In January 2009 the ensemble will be in residence at the Music Festival of Sonora, Mexico. Members of the National Gallery Vocal Arts Ensemble participating in this concert are:

- Rosa Lamoreaux, *soprano*
- Gisele Becker, *soprano*
- Barbara Hollinshead, *mezzo-soprano*
- Roger Isaacs, *countertenor*
- Tony Boutte, *tenor*
- Stephen White, *tenor*
- Steven Combs, *baritone*
- Peter Becker, *bass*
Program Notes

When the first Spanish explorers and settlers came to America in the early sixteenth century, Europe was enjoying a flourishing musical environment that subsequent music historians dubbed the “early Renaissance.” During the ensuing 500 years, each successive musical period and style had its representation in the performers and composers who emigrated from Spain and circulated throughout the Americas. From the haunting mysticism of Spanish Renaissance choral music to the vibrant flamenco rhythms of the sixteenth century, the seguidillas and villancicos of the eighteenth century, and the zarzuelas of the nineteenth century, Spanish and Hispanic songs and dances were known and loved by people of all ethnic backgrounds. Twentieth-century composers Enrique Granados, Frederic Mompou, and Heitor Villa-Lobos occupy an important place in the canon. Because of the frequent recurrence of mysticism in Spanish and Hispanic music and literature, it is the source from which many of the elements of this program are drawn. It is therefore fitting that the concert is presented in recognition of National Hispanic Heritage Month (September 15 to October 15).

Texts and translations

The author of the English synopsis of Cántico espiritual, Juan Uriagereka, writes: “San Juan de la Cruz wrote this poem in 1577, during his imprisonment in Toledo. Several English translations were consulted for this production, but in my view none of them could do justice to the original poem. What is offered here is a ‘guide to the stanzas,’ essentially an invitation to readers to seek meaning for themselves.” Full translations are provided for de la Cruz’s Cantar de alma and Lúa descolorida by Rosalía de Castro (1837–1883).

CÁNTICO ESPIRITUAL

Esposa

¿Adónde te escondiste, amado, y me dejaste con gemido?

Como el ciervo huiste, habiéndome herido;
salí tras ti, clamando, y eras ido.

Pastores, los que fuerdes allá, por las majadas, al otero,
si por ventura vierdes aquel que yo más quiero,
decidle que adolezco, peno y muero.

Buscando mis amores, iré por esos montes y ribeiras;
ni cogeré las flores, ni temeré las fieras,
y pasaré los fuertes y fronteras.

SPIRITUAL CANTICLE

The Bride

Where have you gone, love?

You left me behind, I followed — you were gone.

People: if you see him, tell him that I’m dying.

I’d go anywhere to find him, I couldn’t think of anything else to do, or anything to fear.
Pregunta a las Criaturas
¡Oh bosques y espesuras, plantadas por la mano del amado! ¡Oh prado de verduras, de flores esmaltado, decid si por vosotros ha pasado!

Respuesta de las Criaturas
Mil gracias derramando, pasó por estos sotos con presura, y yéndolos mirando, con sola su figura vestidos los dejó de hermosura.

Esposa
¡Ay, quién podrá sanarme! Acaba de entregarte ya de vero; no quieras enviarme de hoy más ya mensajero, que no saben decirme lo que quiero.

Y todos cuantos vagan, de ti me van mil gracias refiriendo. Y todos más me llagan, y déjame muriendo un no sé qué que quedan balbuciendo.

Mas ¿cómo perseveras, oh vida, no viviendo donde vives, y haciendo, porque mueras, las flechas que recibes, de lo que del amado en ti concibes?

¿Por qué, pues has llegado aqueste corazón, no le sanaste? Y pues me le has robado, ¿por qué así le dejaste, y no tomas el robo que robaste?

Apaga mis enojos, pues que ninguno basta a deshacellos, y véante mis ojos, pues eres lumbré dellos, y sólo para ti quiero tenellos.

¡Oh cristalina fuente, si en esos tus semblantes plateados, formases de repente los ojos deseados, que tengo en mis entrañas dibujados!

¡Apartalos, amado, que voy de vuelo! [She attempts suicide on the well]
Esposa
¡Mi amado, las montañas,
los valles solitarios nemorosos,
las islas extrañas,
los ríos sonoros,
el silbo de los aires amorosos;
la noche seosegada,
en par de los levantes de la aurora,
la música callada,
la soledad sonora,
la cena que recrea y enamora;

nuestro lecho florido,
de cuevas de leones enlazado,
en púrpura tendido,
de paz edificado,
de mil escudos de oro coronado!

A zaga de tu huella,
las jóvenes discurran al camino;
al toque de centella,
al adobado vino,
emisiones de balsamo divino.

En la interior bodega
de mi amado bebí, y cuando salía,
por toda esta vega,
y cosa no sabía
y el ganado perdí que antes seguía.

The Bride
My love: mountains, valleys, islands
and rivers, the rustling of the air;

the quiet night, the silent music, the
noisy solitude;

our bed full of flowers, laid in
purple, built on peace!

Maidens chase your every step, in
search of your ointment so divine....

I drank in my lover’s cellar, and lost
track of anything outside.

Allí me dio su pecho,
allí me enseñó ciencia muy sabrosa,
y yo le di de hecho
a mí, sin dejar cosa;
allí le prometi de ser su esposa.

Mi alma se ha empleado,
y todo mi caudal, en su servicio;
ya no guardo ganado,
ni ya tengo otro oficio,
que ya sólo en amar es mi ejercicio.

Pues ya si en el ejido
de hoy más no fuere vista ni hallada,
diréis que me he perdido;
que andando enamorada,
me hice perdidiza, y fui ganada.

De flores y esmeraldas,
en las frescas mañanas escogidas,
harémos las guirnaldas
en tu amor florecidas,
y en un cabello mio entretejidas:

in sólo aquel cabello
que en mi cuello volar consideraste;
mirástele en mi cuello,
y en él preso quedaste,
y en uno de mis ojos te llagaste.

He gave me his chest, he revealed to
me his most delectable knowledge,
and I kept nothing from him.

My soul is now at his service; I have
no other job than loving.

As I won’t be seen anywhere else,
you are to tell people that I’m lost.

In the mornings, we will thread the
flowers of your love amidst my hair.

That hair you saw flying on my neck,
which made you a prisoner of my
eyes.
Cuando tú me mirabas,
tu gracia en mí tus ojos imprimían;
por eso me adamabas,
y en eso merecían
los míos adorar lo que en ti vian.

No quieras despreciarme,
que si color moreno en mi hallaste,
ya bien puedes mirarme,
después que me miraste,
que gracia y hermosura en mí dejaste.

Cogednos las raposas,
que está ya florecida nuestra viña,
eto que de rosas
hacemos una piña,
y no parezca nadie en la montaña.

Deténte, cierzo muerto;
ven, austro, que recuerdas los amores,
aspira por mi huerto,
y corran sus olores,
y pacerá el amado entre las flores.

Esposo
Entrado se ha la esposa
en el ameno huerto deseado,
y a su sabor reposa,
el cuello reclinado
sobre los dulces brazos del amado.

Debajo del manzano,
allí comigo fuiste desposada,
allí te di la mano,
y fuiste reparada
donde tu madre fuera violada.

O vos, aves ligeras,
leones, ciervos, gamos saltadores,
montes, valles, riberas,
aguas, aires, ardores
y miedos de las noches veladores,
por las amenas liras
y canto de serenas os conjuro
que cesen vuestras iras
y no toquéis al muro,
porque la esposa duerma más seguro.

Esposa
Oh ninfas de Judea,
en tanto que en las flores y rosales
el ámbar perfumea,
mora en los arrabales,
y no queráis tocar nuestros umbrales.

Under the apple tree, with me you became one, I mended you where your mother had been raped.

O birds, lions, game, mountains, valleys, waters, air and fear who guard nights,
I summon you by the songs of mermaids and the pleasant lyres: do not even touch the wall, so that she sleeps tighter!

The Bride
O girls of Judea: so long as you smell the scent of amber, do not attempt to touch our doors.
Cantar de alma
(San Juan de la Cruz)
Aquella eterna fuente esta escondida
Que bien se yo do tiene su manida
Aunque es de noche

Su origen no lo se pues no lo tiene
Mas se que todo origen de ella viene
Aunque es de noche

Se que no puede ser cosa tan bella
Y que cielos y tierra beben de ella
Aunque es de noche

Se ser tan caudalosas sus corrientes
Que infernos cielos riegan y a las gentes
Aunque es de noche

El corriente que nace de esta fuente
Bien se que es tan capaz y tan potente
Aunque es de noche

Aquesta viva fuente que yo deseo
En este pan de vida ya lo veo
Inside
Aunque es de noche

Song of the Soul
And that eternal fountain, so concealed
It is... that very few can break its seal
Although it is night

Its source I know not, I cannot, no...
But every source will spring from it,
I know
Although it is night

I know such beauty simply cannot be
That earth and heavens both from it will drink
Although it is night

Even if its currents are not ample
What hells, people, and heavens do they dampen
Although it is night

I know the flow transpiring from this fountain
is so powerful it could displace a mountain
Although it is night

This lively fountain that I always see
Is the bread of life that lives in me
Although it is night

Lúa descolorida
(Rosalia de Castro)
Lua descolorida
como cor de ouro pálido,
esme i eu non quixera
me vises de tan alto.
Ó espaço que recorres
lévame, caladiña, nun teu raio.

Astro das almas orfas,
lúa descolorida,
eu ben sei que n'alumas
tristeza cal a miña.
Vai contallo ó teu dono
e dille que me leve a donde habita.

Mais non lle contes nada,
descolorida lúa,
pois nin neste nin noutros mundos terei fortuna.
Se sabes onde a morte
tén a morada escura,
dille que corpo e alma xuntamente
me leve a donde non recorden nunca,
nin no mundo en que estou nin nas alturas.

A Colorless Moon
Colorless moon,
Likeness of pale gold,
You see: I'd want
To be carried along
On your rays, to the space
You've walked in silence for so long.

Star of the orphan souls,
Colorless moon,
I know you'll never light
sadness like my own.
Go tell it to your Lord:
I should be sent to his old home.

Although you'd better not,
Colorless moon,
For my fate will remain
Unchanged; I don't know why.
If you know where Death Lives in the dark and hides,
Tell her to take my body and soul
Where they won't be kept in mind
Either in this earth or in the sky.