

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

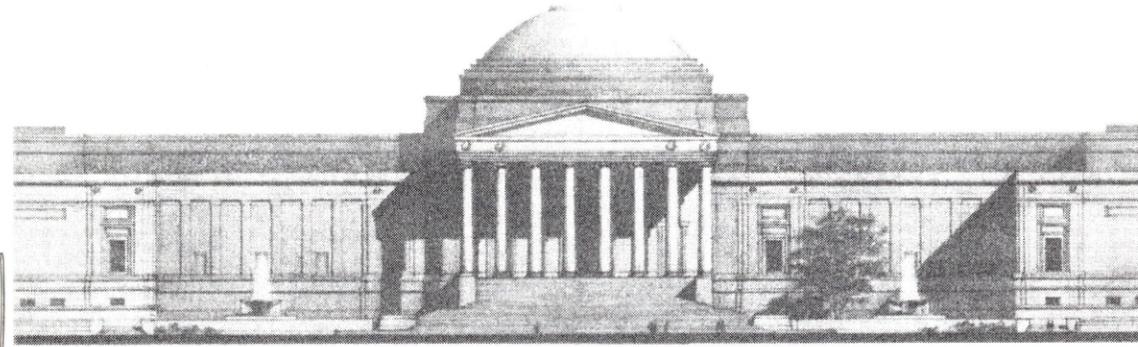
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

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

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2000B South Club Drive
Landover, MD 20785

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

National Gallery of Art
2,738th Concert

The Choral Arts Society of Washington
Norman Scribner, *conductor*
with
Douglas Riva, *pianist*
and
Stephen Ackert, *organist*

Presented in honor of Hispanic Heritage Month and
The Art of Power: Royal Armor and Portraits from Imperial Spain

October 11, 2009
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Isaac Albéniz (1860–1909)

From *Sonata No. 5*

Minuetto del gallo (Rooster Minuet)

From *Iberia*

Evocación (Evocation)

Federico Mompou (1893–1987)

Preludios (Preludes)

No. 1: Dans le style romance

No. 2: Energiquement

No. 6: Moderato; cantabile espressivo (for the left hand)

Manuel de Falla (1876–1946)

From *Piezas españolas* (Spanish Pieces)

Andaluza

Joaquín Turina (1882–1949)

From *Por las calles de Sevilla* (On the Streets of Seville), op. 96

Reflejos en la torre (Reflections on the Tower)

Ante la virgen de la Merced (Prayer to the Virgin of Mercy)

La calle de las sierpes (On Sierpes Street)

INTERMISSION

Tomás Luis de Victoria (1548–1611)

O quam suavis est

Ave Maria

O magnum mysterium

Enrique Granados (1867–1916)

Cant de les estrelles (Song of the Stars)

Poem for piano, organ, and chorus inspired by a poem by Heine

This concert is made possible in part by support from the Embassy of Spain

The Musicians

THE CHORAL ARTS SOCIETY OF WASHINGTON

The Choral Arts Society of Washington, under the leadership of its artistic director and founder, Norman Scribner, is one of the preeminent symphonic choruses in the country. Consisting of nearly two hundred experienced choral singers, Choral Arts has performed with the world's leading conductors and symphony orchestras, produced acclaimed recordings, and toured internationally. The Choral Arts Society presents a broad spectrum of selections from established choral repertoire as well as local and world premieres in its own subscription series at the John F. Kennedy Center for the Performing Arts.

Choral Arts performs annually for the nationally televised Kennedy Center Honors and Capitol Fourth Celebrations as well as the annual Choral Tribute to Dr. Martin Luther King Jr. These performances have been broadcast nationally on National Public Radio's "Celebrating the Choral Arts" with Martin Goldsmith and Norman Scribner.

The chorus has also performed for the funeral of Senator Robert F. Kennedy, the inaugurations of Presidents Carter and Reagan, Maestro Mstislav Rostropovich's 60th Birthday Gala Celebration, and at the bicentennial celebration of the United States constitution. Among their more unusual assignments, Society members were invited to test the acoustics of Washington's subway system as it was being built. Donning hardhats, the choristers performed the famous "echo chorus" from Handel's *Alexander's Feast*, that included the phrase "the vaulted roofs rebound."

NORMAN SCRIBNER

Considered an institution among his conducting colleagues, Norman Scribner is one of Washington's most versatile and respected musical figures. As artistic director of one of the major symphonic choruses in the United States for more than forty years, he has led and prepared The Choral Arts Society for numerous national television appearances, performances with the world's leading orchestras, and several recordings and international tours

performing the standard repertoire, world premieres, and new works commissioned by the Society.

In 1971 Scribner assembled a professional choir to perform in the world premiere of Leonard Bernstein's *Mass* for the opening of The Kennedy Center, at the request of the composer. Two years later Scribner prepared the choir for a performance and recording of Haydn's *Mass in Time of War* under Bernstein's direction. An accomplished pianist, Scribner was the staff keyboardist for the National Symphony Orchestra from 1963 to 1967. He has also served as guest conductor of the Symphony on several occasions. Scribner is the composer of a choral symphony, *Love Divine*, commissioned by the United Methodist Church and premiered at the church's General Conference in Baltimore, and a choral work, *Song for Saint Cecilia*, performed at the United States Supreme Court.

Scribner's musical presence in Washington began immediately after graduating with honors from Baltimore's Peabody Conservatory, when he became conductor of the American University Chorale, assistant organist of Washington National Cathedral, and organist-choirmaster of St. Alban's Episcopal Church. During his expansive career, he has held teaching positions at American University, George Washington University, and the College of Church Musicians of Washington National Cathedral.

As a testament to Norman Scribner's influence on the quality of musical life in the nation's capital, *Washingtonian* Magazine named Scribner "Washingtonian of the Year" in 1984.

DOUGLAS RIVA

Described by Spanish composer Xavier Montsalvatge as "an exceptional pianist," Douglas Riva has gained international recognition for his "profound knowledge of Spanish music" (*La Vanguardia*, Barcelona). His interpretations of the works of Enrique Granados, in particular, have earned Riva a reputation as this generation's leading exponent of the composer's piano music. Natalia Granados, the composer's daughter, attests: "Mr. Riva knows everything relating to my father to perfection." After a highly acclaimed recital at Madrid's historic Residencia de Estudiantes, Mundoclasico.com

hailed Riva as "the successor of Granados," commenting that his performance "captivated the audience to such a point that one was perfectly able to forget the pianist and listen only to the distinguished and pure serenity of the music."

In the realm of contemporary music, Riva gave the world premiere performances of *Gazebo Dances* by John Corigliano and two works written for him by Catalan composer Xavier Turull. In 1987 he gave the first United States performance of a newly discovered sonata by Domenico Scarlatti at the National Gallery of Art. He has recorded numerous programs for television and radio in Brazil, Holland, Portugal, Spain, and the United States. Riva has lectured at Harvard University, New York University, the University of California, Riverside, and for the Sociedad Española de Musicología in Madrid. He is the assistant editor of the eighteen-volume critical edition of the complete works for piano of Enrique Granados, edited by Alicia de Larrocha and published by Editorial Boileau, Barcelona.

Riva began his musical education at age nine, studying both the piano and the flute. His professional career began at the age of sixteen as the principal flutist of the El Paso (Texas) Symphony Orchestra. Later, devoting himself exclusively to the piano, he continued his studies at the Juilliard School, New York University, and in Barcelona at the Academia Granados-Marshall, founded by Granados.

Program Notes

The exhibition *The Art of Power: Royal Armor and Portraits from Imperial Spain*, on view in the West Building of the National Gallery until November 1, 2009, is a rich demonstration of the visual symbols used by Spanish monarchs from the fifteenth to the eighteenth centuries to establish and reinforce their power. The same monarchs were also active patrons of music, who either commissioned or kept as court musicians some of Europe's most influential composers, including Josquin des Prez (c. 1450–1521), Antonio de Cabezón (1510–1556), Tomás Luis de Victoria (1548–1611), and Domenico Scarlatti (1685–1757). This evening's program—which celebrates not only the exhibition but also the continuing contribution of Spanish and Hispanic genius to the world of music—contains music by Spanish composers from the sixteenth, nineteenth, and twentieth centuries.

This year marks the centenary of the death of Isaac Albéniz, one of the composers who best expressed the Spanish soul in music. Composed in 1887, *Minuetto del gallo* is one of the finest movements of all of Albéniz' sonatas, and presages the innovations of his later works. *Evocación*, the opening piece of Albéniz' masterpiece *Iberia*, expresses with tenderness, nostalgia and bitterness a profound love for his native Spain, viewed through the binoculars of a self-imposed exile.

Federico Mompou was born in Barcelona, but lived in Paris for many years. *Preludios* nos. 1, 2, and 6 were composed there between 1927 and 1930. Strikingly individualistic, they are highly varied and poetic.

Many of the light-filled compositions by Joaquín Turina were inspired by his native Seville. The suite *Por las calles de Sevilla* is a quintessential Turina masterwork. Its first movement, *Reflejos en la torre*, was inspired by the light and shadows thrown onto the Torre del Oro (Tower of Gold) by the Guadalquivir River. *Ante la virgen de la Merced* conveys the profound religious fervor of Seville. In *La calle de las sierpes*, Turina captures the joy of life and animation found on this emblematic street in the center of the city.

Composed in 1909 and dedicated to Albéniz, the passionate and mysterious *Andaluza* was the first masterpiece by Manuel de Falla. It is one of

four dance pieces for piano published as *Cuatro piezas españolas: Aragonesa, Cubana, Montanesa* and *Andaluza*. All four pieces are a blend of Spanish nationalism and French impressionism, but *Aragonesa* and *Andaluza* are most closely related to the folk music of those regions.

On the night of March 11, 1911, one of the most significant concerts in the history of Spanish music took place at Barcelona's Palau de la Música Catalana, a program devoted entirely to the music of Enrique Granados, performed by the composer himself. The concert included the world premiere of *Cant de les estrelles*. A virtuoso piano concerto scored for piano, organ, and three choruses, it is one of Granados' finest compositions. Subtitled "Poem for piano, organ and chorus inspired by a poem by [Heinrich] Heine," *Cant de les estrelles* is not a translation of any specific Heine poem but rather a response to Heine's poetry written from the point of view of the stars themselves. The author's name remains a mystery. Walter A. Clark comments that "the preoccupation with death expressed in the final strophe is eerily portentous of the fate soon to visit the possible author of these lines: Granados himself."

In spite of its success, Granados did not publish *Cant de les estrelles*, and neither he nor any other pianist had occasion to perform it again in his lifetime. Following Granados' death the manuscript remained in the family archive until 1938, when his son Víctor brought it to New York and signed a contract for its publication with Nathaniel Shilkret. Due to the confusion caused by the Spanish Civil War and World War II, the Granados manuscript remained unpublished for decades. After the Shilkret archive suffered a fire in 1964, all the manuscripts were feared lost. In 1982 Granados' daughter, Natalia, appointed Douglas Riva as the family representative in the search for this manuscript. After a long search, the document was found, and, on March 22, 2007, *Cant de les estrelles* was performed for the second time in New York by Riva and the Voices of Ascension, under the direction of Norman Keene. The concert was recorded live by Naxos and released as a CD, *Song of the Stars*, making Granados' glorious music again available to the world.

Cant de les estrelles (Song of the Stars)

Author unknown

Oh, Immensitat eternal dels espais!
Follia i febre d'amor, deliri no hem conegut mai! Mai!
Per això és nostra vida eterna serena i pura nostra llum.

Quan en la nit calmada, guaitant del fons de la blavor llunyana,
veiern com cerqueu repòs debades pels vostres cors
assedegats per la febre inestroncable del desig.

Per això (per'xò) és nostra vida eterna i pura nostra llum.
quan, en la calma nit, de vosaltres ens compadim!

Som filles de la nit, ulls d'esguard brillant,
que a través dels espais vers vosaltres compassives girem!
Som víctimes de l'amor! No havern conhort!

L'eterna serenitat, que augusta plana en el cel,
enfondeix nostra pietat vers vostra estèril anhel.
Ah!, eterna serenitat del cel.

Lliures voldriem volar! Ah!
Som presoners de l'amor!
Com ens podrem desilliurar?

Feblesa porteu al cor!
Debades repòs cerqueu!
Volem conèixer nous mons!
Encisos d'amor trenqueu!

No podem rompre els grillons!
Immensitat!
Eternitat!
Eternitat! Ah!

Song of the Stars

Translation by Colin Whiteley

Oh, infinite vastness and stillness of space!
Oh, wild delirium of love, whose fever we never can know! No!
And so we live for ever shining down with pure serene starlight.

When in the still of the night, we wait and watch
from out of the deep blue distance,
Overwhelmed by the insatiable fever of desire.

And so we live on for ever, shining with pure light
When in the still of the night, with compassion to you we turn!

We daughters of the night, shining brightly down,
Across the vastness of space we turn with compassion to you!
We victims of love's cruel spell! Never find repose!

Infinite stillness of space, bearing relentlessly down,
Deepens our pity for you. Longing in vain to find peace.
Infinite stillness of space.

Oh for the freedom to fly! Ah!
No more the prisoners of love!
How can we break off the bonds?

Love in man's heart makes him weak!
Vainly he hopes for release!
We want to visit new worlds!
Break the enchantment of love!

There's no escape from its bonds!
Infinite space!
Endlessly still!
Endlessly still! Ah!

Upcoming Concerts at the National Gallery of Art
Presented in honor of
The Darker Side of Light: Arts of Privacy, 1850–1900

Chiara String Quartet

Quartets by Debussy, Prokofiev, and Webern

October 14, 2009
Wednesday, 12:10 pm
West Building Lecture Hall



National Gallery of Art Piano Trio

Trios by Franck, Jongen, and Vieuxtemps

October 18, 2009
Sunday Evening, 6:30 pm
West Building, West Garden Court

The William Nelson Cromwell and F. Lamot Belin Concert Series
Sunday, October 11, 2009 | 6:30pm
National Gallery of Art | West Building, West Garden Court

The Choral Arts Society Chamber Choir

SOPRANO

Amy E. Ayre
Dana Crepeau
Alexandra Denby
Julie Smith Gilmore
Adriana Gonzalez-Lozada
Heather MacDonald
Elizabeth Romig Marcellino
Theresa Severin
Lisa Joy Sommers
Bonnie Williams
Yvonne Wise-Bailey
Patricia Yee

ALTO

Jan McLin Bexhoeft
Judy Dodge
Karen Florini
Elke Gordon
Anne Hall
Anne B. Keiser
Anna Eva Maripuu
Rebecca Nielsen
Catherine Pfaffenroth
Cindy Speas

TENOR

David Caleb
Steve Capanna
John Clewett
Joseph S. Gordon
James B. Hutchinson, Jr.
Matthew S. Schwartz
Dileep S. Srihari
Kevin Zarcone

BASS

David Bragunier
Andrew James Broten
Peter B. Cornell
Ron Davies
Larry Kolp
George Krumbhaar
Douglas Lapp
Douglas McAllister
Joe O'Leary
Ray Williams

Antiphonal Choir

Members of the Choral Arts Society Chamber Choir

David B. Lang, conductor
Artistic Director, The Reston Chorale

SOPRANO

Ashley B. Boam
Lisa Wickman Harter
Barbara Esposito Ilacqua
Morgan Deann Ortagus
Connie Rhodes
Carolyn Wise

ALTO

Pat Byram
Elizabeth C. Horowitz
Ann Roddy
Katherine M. Thiele
Sharon Weinstein
Nancy Witherell

O magnum mysterium

From the Latin liturgy

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum
natum,
jacentem in praesepio.

O beata virgo, cujus viscera
meruerunt portare
Dominum Jesum Christum.

Alleluja!

O quam gloriosum

From the Latin liturgy

O quam gloriosum est regnum
in quo cum Christo
gaudent omnes Sancti!
Amicti stolis albis,
sequuntur Agnum
quocunque ierit

Ave Maria

From the Latin liturgy

Ave Maria gratia plena
Dominus tecum;
benedictus tu in mulieribus,
et benedictis fructus ventris tui
Jesus.

Sancta Maria, Regina caeli,
dulcis et pia, O Mater Dei,
ora pro nobis peccatoribus,
ut cum electis te videamus.

O Great Mystery

O great mystery
and wondrous sacrament,
that animals might see the
newborn Lord
lying in a manger.

O blessed virgin, whose womb
was destined to bear
the Lord Jesus Christ.

Alleluia!

O How Glorious

O how glorious that kingdom
wherein with Jesus
the blessed rejoice!
Arrayed in white apparel,
they follow the Lamb
wherever he leads.

Hail, Mary

Hail Mary, full of grace,
the Lord is with thee;
Blessed art thou among women,
and blessed is the fruit of thy
womb, Jesus.

Holy Mary, Queen of Heaven,
sweet and holy! O Mother of
God, pray for us sinners, that,
with the chosen ones, we may
see thee.