

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.

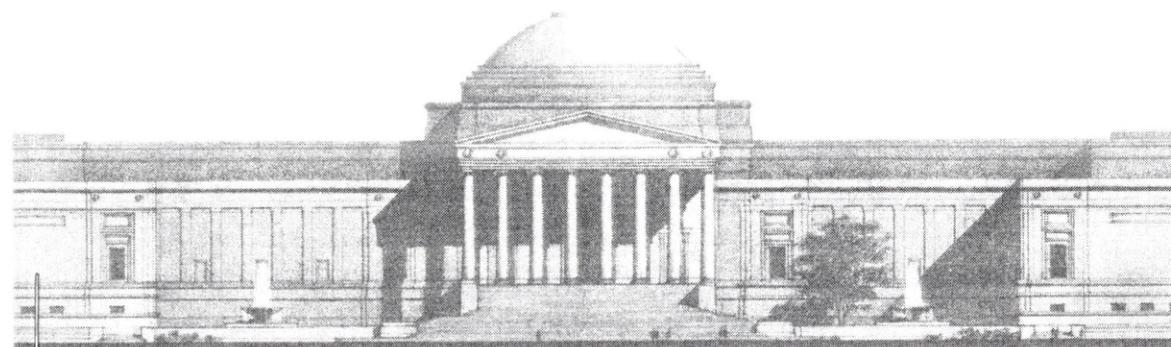
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

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



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

National Gallery of Art
2,779th Concert

Ignacio Prego, harpsichordist

Presented in honor of *The Sacred Made Real: Spanish Painting and Sculpture, 1600–1700*, and in collaboration with the Embassy of Spain in honor of Spain's presidency in 2010 of the European Union

March 24, 2010
Wednesday, 12:10 pm
West Building Lecture Hall

Admission free

Program

Sebastian Aguilera de Heredia (1565–1620)
Pange lingua (Sing, my tongue, the glorious battle)

Antonio de Cabezón (1510–1566)
Beata viscera Maria e Virginis — Canto Llano
(Blessed virgin womb of Mary; plainsong)

Luis de Milan (1500–1561)
Pavana (Pavane)

Anonymous
Chacona (Chaconne)

Cabezón
Diferencias sobre el Canto del Cavallero
(Variations on “Song of the Cavalier”)
Diferencias sobre la Gallarda Milanesa
(Variations on “The Milanese Gaillard”)
Tiento XI Sexto tono (Eleventh *Tiento* on the sixth tone)
Diferencias sobre Guardame las vacas
(Variations on “Herd the Cows for Me”)
Pavana con sus Glosas (A Pavane with its ornamentations)

Juan Cabanilles (1644–1712)
Corrente Italiana (Italian courante)
Paseo (Variations)
Tiento de 1er tono (*Tiento* on the first tone)
Tiento de 5o tono (*Tiento* on the fifth tone)
Tiento de Batalla (*Tiento* of battle)

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

The Musician

Harpsichordist and pianist Ignacio Prego de Oliver has been praised for his “projection and versatility,” by the Spanish daily newspaper *El Mundo*. Born in Madrid, Prego received his musical training in Spain and the United States, studying with the renowned pianist Luiz de Moura Castro at the Hartt School of Music in Connecticut. Currently, Prego is continuing his studies as a specialist in the field of early music performance with harpsichordist Elizabeth Wright at the Jacobs School of Music at Indiana University.

Prego has performed in recital and as an orchestral soloist in Italy, The Netherlands, Portugal, Spain, and the United States. He has given recitals in important Spanish venues that include the Baiona International Piano Festival in Galicia, the Ciclo de Cámara de la Universidad Autónoma and Conde Duque Auditorium in Madrid, and the Festival Internacional de Segovia Fundación Juan de Borbón in Segovia. Outside of Spain he has performed at the Arnold Schoenbergzaal and Stadhuis Den Haag (The Netherlands), the Centro Cultural Español (Miami), the Cervantes Institute (Chicago), and the Queen Sofia Spanish Institute (New York). Last September Prego played his concerto debut with the Chilean Symphony Orchestra at the National Auditorium in Madrid to great acclaim.

Prego has recorded for the Piccolo and Verso labels, including a live concert in Madrid of the Beethoven *Triple Concerto* under the baton of Rainer Steubing-Negenborn. A grand prize winner in several national and international competitions, Ignacio Prego has received prestigious performance scholarships from the Spanish government and more recently from the Caja Madrid Foundation, presented by His Royal Highness Prince Felipe at the Real Academia de Bellas Artes de San Fernando. Upcoming engagements include concerts in New York, Madrid, Mexico City, and Ottawa.

Program Notes

As keyboard music developed as an independent genre in the sixteenth and seventeenth centuries, Spanish and Portuguese composers were neither as numerous nor as prolific as their Italian contemporaries. Political structure was a primary factor in this, as there were numerous kingdoms and duchies in Italy, each of which maintained a full retinue of musicians who doubled as composers. On the Iberian peninsula, however, there were only four courts in which there was a rich musical environment—the Spanish royal court in Madrid, its Portuguese counterpart in Lisbon, and the ducal courts in Catalonia and Valencia (until they were absorbed by Spain in the early eighteenth century). Linked by marriage and alliances to the Bourbon courts in Naples and Vienna, the Spanish and Portuguese monarchs looked to Italy for talent in both music and the visual arts and often hired Italians as their court musicians. The most notable example of this occurred in the eighteenth century when Maria Magdalena Barbara (1711–1758), a daughter of the King of Portugal who later became Queen of Spain, hired the Neapolitan Domenico Scarlatti (1685–1757) as teacher and master of keyboard instruments. In time, he became one of Spain's most famous musicians.

The Spanish composers represented on today's program were exceptions to the trend of importing Italians to make music in Spain's courts and churches. Sebastian Aguilera de Heredia was born in a village in the province of Aragon and is known to have played in the cathedral in Huesca between 1585 and 1603. A monk as well as a musician, he advanced to a more prestigious position as *maestro de música* at Le Seo Cathedral in Saragossa. He published a collection of works in 1618, and eighteen of his keyboard works survive. He is considered the first major figure of the Aragonese school of music that centered in Saragossa.

The most famous Spanish composer before Domenico Scarlatti—who was, after all, an adopted Spaniard—was Antonio de Cabezón. A favorite of both Charles V of Spain and his son, Philip IV, Cabezón was blind, but this did not stop him from composing and performing to the constant

amazement of his listeners at the court in Madrid. Among his various duties as court organist was accompanying Philip on his many journeys in order to entertain him by playing on a portative organ, which was dragged by oxcart with the royal entourage to such far-flung destinations as England, Germany, and The Netherlands. These trips enhanced Cabezón's reputation, because he was the talk of the court wherever Philip and his entourage paid a visit. Cabezón was a master of the theme and variation form (*diferencias*), which was very popular among his audiences, since he often improvised variations on tunes they knew well. This afternoon's program includes three of the nine sets of variations by Cabezón that have survived. Cabezón and Cabanilles also worked in the genre known as the *tiento*, which is related to the fugue. Polyphonic in texture, it usually treats three or four themes in short fugal passages, which are separated by interludes that are not polyphonic and sometimes present keyboard flourishes, duets, or ostinato patterns. One of Cabezón's *pavanas* is also represented, along with one by Luis de Milan. This slow dance, with its characteristic long-short-short rhythm, hesitation step, and proud, decorous posture, was well suited to the serious atmosphere of the seventeenth-century Spanish court.

In spite of his name, Luis de Milan lived his entire life in Valencia. He was the first composer in history to publish music for the vihuela de mano, an instrument employed primarily in the Iberian Peninsula and some of the Italian states during the fifteenth and sixteenth centuries. He was also one of the first musicians to specify tempo indications in his music. In 1535 he published his first book, a parlor game with music, titled *El juego de mandar* (The word game); in the next year he published what was to be his most important book, *Libro de música de vihuela de mano intitulado El maestro* (Book of music for the vihuela titled *The Master*). This book was dedicated to King John III of Portugal. The dedication, written in Portuguese, suggests that Luis de Milan may have traveled to that country and spent some time there.

Juan Cabanilles is often dubbed “the Spanish Bach” by Spanish music historians, due to the fact that many of his compositions were advanced for their time and highly virtuosic. Like Luis de Milan a Valencian, Cabanilles was the last of the Spanish mystic organists, who in their compositions and improvisations held on to Renaissance mannerisms and modal harmonies in an era when greater Europe was concerned with Baroque forms and major/minor tonality. Although Cabanilles knew well the compositions of the Italian and French schools, his works contain melodic turns and harmonic progressions that can be identified as particularly Spanish. Later Valencian composers used his works as models, and his *tientos* are the forerunners of a later musical form—the sonata. Most of Cabanilles’ manuscripts are in The Library of Catalunya in Barcelona, which has published a number of volumes of his keyboard compositions.

Program notes by Stephen Ackert, head of the music department, National Gallery of Art

The National Gallery extends its thanks to the Music Division of the Library of Congress for the loan of the Hubbard and Broeckman harpsichord used in this concert.

Next Week at the National Gallery of Art

Stanford Chamber Chorale
with
Chatham Baroque and National Gallery of Art Chamber Players

“The Passion in Art”
Music by Johann Sebastian Bach

Presented in honor of *The Sacred Made Real:*
Spanish Painting and Sculpture, 1600–1700

Sunday, March 28, 2010

Preconcert talk in the West Building Lecture Hall at 6:00 pm
Concert at 6:40 pm in the West Building, West Garden Court