

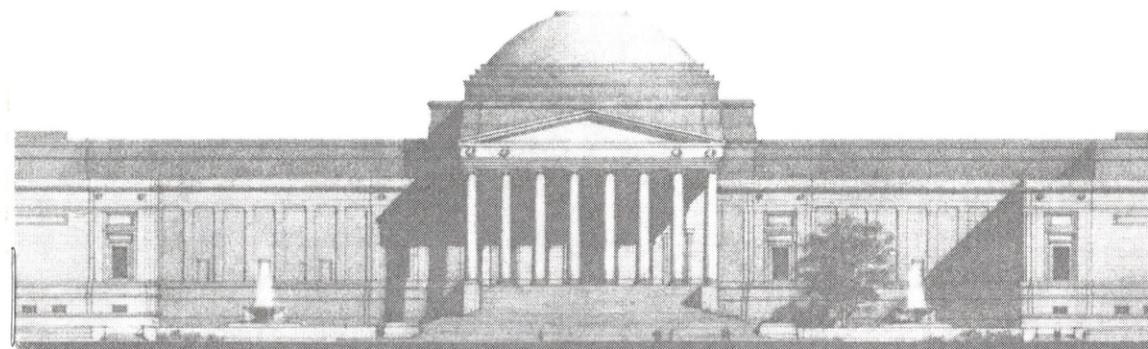
For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

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

[www.nga.gov](http://www.nga.gov)



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

National Gallery of Art  
2,793rd Concert

**Carlos César Rodríguez, pianist**

*Presented in honor of Hispanic Heritage Month*

September 26, 2010  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

Program

Stephen Ackert, head of the music department at the National Gallery of Art, will provide commentary on Hispanic art in the Gallery's permanent collection.

Reynaldo Hahn (1874–1947)

*Lune*

From *Au clair de la lune*, conte en musique (1891)

*Jean-Antoine Watteau*

From *Portraits de peintres*, after poems by Marcel Proust (1894)

*Etude no. 1 in A-flat Major*

From *Deux études pour le piano* (1927)

Silvestre Revueltas (1899–1940)

*Allegro, for Piano* (1939)

Carlos Chávez (1899–1978)

Two Preludes from *Diez preludios* (1937)

No. 1: Andantino espressivo

No. 2: Allegro

Aurelio de la Vega (b. 1925)

*The Magic Labyrinth* (1975)

Manuel Ponce (1882–1948)

*Balada mexicana* (1923)

## INTERMISSION

Manuel Sosa (b. 1967)

*Geometria, I*

Espacioso–agitado

Intimo

FantasiOSO

Washington Premiere Performance

Aaron Copland (1900–1990)

*El salón México* (1932–1936)

Arranged for piano by Leonard Bernstein

Mozart Camargo Guarnieri (1907–1993)

*Dansa negra*

*Improvisacion sobre “Joropo” y “Alma Llanera”*

(Improvisations by Carlos César Rodríguez on themes by  
Moises Moleiro and Pedro Elías Gutiérrez)

## The Musician

Acclaimed by The *Washington Post* as “a powerful pianist,” Carlos César Rodríguez has performed as a soloist and chamber musician throughout the United States, Europe, and Central and South America since his debut in his native Venezuela at age eleven. He has appeared with the Alexandria Symphony Orchestra, the Fairfax Symphony Orchestra, and the National Symphony Orchestra. In addition to this recital—his second at the National Gallery of Art—Rodríguez has performed recitals at Carnegie Hall, Constitution Hall, the Corcoran Gallery of Art, the Cultural Institute of Chicago, the Kennedy Center, the Smithsonian Institution, and the White House. He has also been heard in Salzburg, Austria; San Juan, Puerto Rico; and several venues in Spain.

A faculty member at the Levine School of Music in Washington, DC, Rodríguez is guest artist and coach for the Domingo-Cafritz Young Artists Program and artistic advisor for the In Series, where he directs zarzuela and opera productions. After completing a bachelor of music degree in piano at the North Carolina School of the Arts, where he studied with Clifton Matthews, Rodríguez earned a master of musical arts degree from the Juilliard School under Joseph Kalichstein. He studied privately in London with Peter Feuchtwenger and attended master classes at the Mozarteum in Salzburg. He recently completed the doctorate of musical arts degree at the University of Maryland, College Park, where he was a student of Thomas Schumacher. Carlos César Rodríguez records for the Omicron and Briosio labels. Information about his recordings and upcoming performances is available at [www.creartists.net](http://www.creartists.net).

## Program Notes

From the sixteenth through the eighteenth centuries, most of the art that was produced in the Western Hemisphere was the work of people of Hispanic heritage, or Native Americans who had been trained or influenced by Spanish artists. Throughout this period, religion provided the primary stimulus for paintings and sculpture. This continued to be the case in Hispanic art through the nineteenth century, whereas the primary interest of European and North American artists moved to secular themes. In the twentieth century, examples of religious art were still plentiful in Latin American art, although this period also saw a penetration of the influence of French Impressionist and Postimpressionist painters, especially in Mexico. That century also saw the birth among Latin American artists of social realism, Mexican muralism, and representations in art of the suffering of the poor classes and social unrest. In addition to examples of works by famous Latin American artists such as Frida Kahlo, José Clemente Orozco, Fernando Garcia Ponce, and Diego Rivera, the National Gallery has in its permanent collection works by Graciela Iturbide, Rufino Tamayo, Francisco Toledo, and Marius de Zayas, among others.

Venezuelan-born Reynaldo Hahn was one of many turn-of-the-twentieth-century musicians who were deeply influenced by the French symbolist poets and Impressionist painters. In addition to music, he was deeply involved with travel, painting, and literature. His circle of friends included Sarah Bernhardt, Paul Cadmus, and Marcel Proust. Hahn's compositions are eclectic, drawing on such diverse sources as Mozart, Chabrier, and Saint-Saëns, but they apparently did not make an impression on his contemporaries Debussy, Milhaud, Poulenc, and Ravel, who wrote a great deal about other composers' music but nothing about Hahn's. His songs have been performed with some frequency in concert at the National Gallery. His *Quintet in F-sharp Minor for Piano and Strings* was performed here in 2008

by the Parisii String Quartet in honor of the exhibition *In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet*. This evening marks the first time that one of Hahn's piano works has been included in this concert series.

Carlos Chávez and Silvestre Revueltas, both born in 1899, were younger contemporaries of Diego Rivera (1886–1957), and like many of their fellow Mexicans, revered him for his innovation and courage. Chávez was born to a Creole family in Mexico City. He came from a long line of distinguished Chávez ancestors, including a governor of the state of Aguascalientes who was executed by Emperor Maximilian in 1864, as well as an inventor and a pianist. The Chávez family often went on vacations to Tlaxcala, Michoacán, Guanajuato, Oaxaca and other places where the cultural influence of the Aztec and other indigenous peoples was still very strong. Carlos Chávez published a cultural journal, *Gladios*, and wrote more than 500 articles for the Mexico City newspaper *El Universal*. Silvestre Revueltas was a violinist and conductor as well as a composer whose family included two painters. In 1929 he was invited by Carlos Chávez to become assistant conductor of the National Symphony Orchestra in Mexico City, a post he held for six years. Revueltas and Chávez did much to promote contemporary Mexican music. Revueltas appeared briefly as a bar piano player in the film *¡Vámonos con Pancho Villa!* (Mexico, 1935), for which he composed the music, and which gave him what is perhaps his most enduring claim to fame. When shooting breaks out in the bar while he is playing *La Cucaracha*, he holds up a sign reading “Se suplica no tirarle al pianista” (Please don't shoot at the piano player).

Aurelio de la Vega studied with Fritz Kramer in his native Havana, Cuba, and with Ernst Toch in Los Angeles. He served as dean of the School of Music at the University of Oriente, executive advisor to Cuba's National Institute of Culture, vice president of the Havana Philharmonic Orchestra, and president of the Cuban section of the International Society for Contemporary Music. His early works are postimpressionist. In the 1970s he experimented with graph scores, of which *The Magic Labyrinth* is an example.

Manuel Ponce was one of the most prolific Mexican composers of the twentieth century. He studied in Italy and Germany, before returning to Mexico in 1909 to pursue his career as a composer, music educator, and scholar of Mexican indigenous music. He is best known for a nostalgic song that he wrote in 1912, *Estrellita*, which became so popular worldwide that it earned him the title “father of modern Mexican song.” In his more serious compositions, Ponce borrowed from the musical language of Liszt, Scriabin, and Wagner.

Manuel Sosa is a member of the younger generation of Latin American composers. Much in demand as a speaker and essayist on the subject of music and art in South America, he has received commissions for new compositions from the DC Dance Theater, the Melton Foundation, the Minnesota Orchestra, the New Juilliard Ensemble, the New York Choreographic Institute, and North/South Consonance, among others. Sosa has received fellowships from the Civitella Ranieri Foundation, the Corporation of Yaddo, the Juilliard School of Music, and the Van Lier Fund. *Geometria, I* is a personal investigation into the basic geometric principles of point, line, and plane.

Aaron Copland enjoyed a lifelong fascination with the unique rhythm and melodic turns of Hispanic music, which he knew mainly in examples from Mexico. Moved to leftist political opinions by the Great Depression, he befriended Carlos Chávez and visited Mexico at his urging in 1932, finding inspiration in that country’s revolutionary government as well as in the customs and music of its people. In later years, Copland returned to Mexico for extended working vacations. *El salón México*, begun during his 1932 Mexican sojourn and completed in 1936, not only served to express his delight with Hispanic culture but also brought him popular and critical acclaim for the first time.

*Dansa negra* is also the work of a non-Hispanic composer, Brazilian Mozart Camargo Guarnieri. It is included in this program as a mutual salute between the Spanish-speaking and Portuguese speaking peoples of South America. Guarnieri studied piano and composition at the São Paulo Conservatório and subsequently worked with Charles Koechlin in Paris. In the 1940s his compositions received important prizes in the United States, giving Guarnieri the opportunity to conduct them in New York, Boston, Los Angeles, and Chicago. A distinguished figure of the Brazilian national school, he served as conductor of the São Paulo Orchestra, member of the Academia Brasileira de Música, and director of the São Paulo Conservatório, where he taught composition and orchestral conducting. Guarnieri is universally recognized as the most important Brazilian composer after Heitor Villa-Lobos. Shortly before his death in 1993, he was awarded the Gabriela Mistral Prize by the Organization of American States as the greatest contemporary composer of the Americas.

*Program notes by Stephen Ackert*

Next Week at the National Gallery of Art

**Jasmine Choi, flutist**

Music by J. S. Bach, Karg-Elert,  
and Kuhnau

September 27, 2010  
Monday afternoon, 12:10 and 2:00 pm  
West Building, Gallery G-37



**Duo Miller-Schmid**

Music by for cello and piano by  
Chopin, Schnittke, and Schumann

September 29, 2010  
Wednesday, 12:10 pm  
West Building Lecture Hall



**Weiss-Kaplan-Newman Trio**

Music by Beethoven, Dvořák, and Newman

October 3, 2010  
Sunday, 6:30 pm  
West Building, West Garden Court