

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 East Building after 6:30 pm is not permitted.

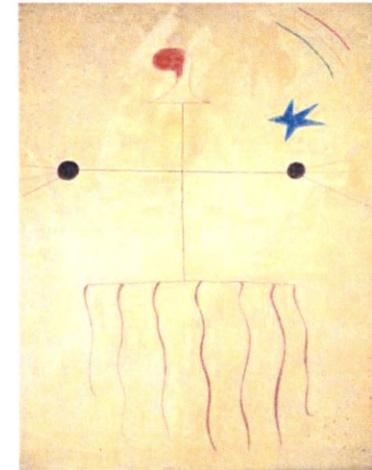
For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

www.nga.gov

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.

COVER: Joan Miró, *Head of a Catalan Peasant*, 1924,
National Gallery of Art, Washington, Gift of the Collectors Committee



The Seventieth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,897th Concert

Ignasi Terraza Trio
Ignasi Terraza, piano
Horacio Fumero, bass
Esteve Pi, drums

Presented in honor of the exhibition
Joan Miró: The Ladder of Escape

June 17, 2012
Sunday, 6:30 pm
East Building Auditorium

Admission free

Program

“Seeing Miró with Your Ears”

Original music composed by Ignasi Terraza

Give me Another

Les dotze van tocant (Traditional/Terraza)

Suite Miró

Picture 1

Picture 2

Picture 3

Picture 4

Picture 5

An Emotional Dance

Oscar’s Will

This concert is sponsored by the Institut Ramon Llull.

The Musicians

IGNASI TERRAZA

Since his first public appearance in 1980, jazz pianist Ignasi Terraza has played an important role in the Barcelona jazz scene. One of the charter members of the Barcelona Jazz Orchestra, he is among the jazz artists most frequently sought out by American musicians visiting Spain, including Gene (Mighty Flea) Connors, Jesse Davis, Teddy Edwards, Ralph Lalama, and Frank Wess as well as singers Ann Hampton Callaway, Dee Daniels, Randy Greer, Stacey Kent, and Michelle McCain.

Ignasi Terraza concertizes primarily with the members of his trio, Horacio Fumero and Esteve Pi, who perform with him this evening. Additional trio partners have included bassists Pierre Boussaguet, Daryl Hall, and Dimitri Skidanov and drummers Pierre Derouard, Bobby Durham, Jeff Hamilton, Alvin Queen, and Jorge Rossy, among others. In 2006 the Ignasi Terraza Trio toured Asia for the first time, playing in China and the Philippines.

Influenced by Ahmad Jamal, Wynton Kelly, and Oscar Peterson and rooted in the classic jazz tradition, Terraza is featured in more than a dozen CDs, including *Let Me Tell You Something* (1999), *Jazz In The Darkness* (1999), *It’s Coming* (2004), and *Plaça Vella* and *Live at The Living Room, Bangkok* (2011). His 2005 recording *In A Sentimental Groove* was named Best Jazz Record of 2006 by the Spanish magazine *Jaç*.

A frequent guest performer at jazz festivals, Terraza has been heard at the Marciac, Montreux, Ramatuelle, and Ramparts festivals. Winner of the 2009 Great American Jazz Piano Competition in Jacksonville, Florida, he joined the ranks of previous winners Lynne Arriale, Kenny Drew Jr., and Marcus Roberts. Ignasi Terraza maintains a website at www.ignasiterraza.com.

HORACIO FUMERO

Recognized by the Spanish newspaper *El Mundo* for his outstanding career in music, Argentinian bassist Horacio Fumero currently lives and works in Barcelona. He began his musical studies at the Conservatorio Manuel de Falla in Buenos Aires, Argentina, and continued them at the Conservatoire Supérieur de Musique in Geneva, Switzerland. In 1981 he joined the Tete Montoliu Trio, with whom he played and made recordings until the death of Montoliu in 1997. Since 1999 Fumero has participated annually in gala concerts organized by the Spanish Society of Authors (SGAE) in memory of Montoliu. Fumero has also played with Johnny Griffin, Freddie Hubbard, among many others. Orchestras with which Fumero has performed include Andres Segovia Chamber Orchestra of Madrid, the Chamber Orchestra of the Barcelona Teatre Lliure, the Lalo Schiffrin Orchestra Ciutat de Barcelona (OBC), and the Symphonic Orchestra of Granada. Among the many musicians with whom he has performed in duos and trios are Albert Bover, Gery Brown, Jessie Davis, Harry “Sweets” Edison, Melva Houston, James Moody, Joe Newman, Dick Oatts, Andrej Olejniczack, Horace Parlan, Danilo Pérez, and Lluís Vidal.

ESTEVE PI

At age nineteen, jazz drummer Esteve Pi began to play with some of the most respected musicians of the Spanish jazz scene while a student at Barcelona’s Taller de Músics. He spent the academic year 2002–2003 in New York City, taking private lessons with master drummers Joe Farnsworth and Kenny Washington on a scholarship from the government of Catalonia. Engagements in America, Asia, and Europe have brought him together with many jazz performers, including Harry Allen, Jesse Davies, Benny Green, Johnny Griffin, Scott Hamilton, Joe Magnarelli, Terrell Stafford, Grant Stewart, and Phil Woods.

Program Notes

Presented in honor of the exhibition *Joan Miró: The Ladder of Escape*, on view in the East Building until August 12, this evening’s program celebrates the artist’s love for jazz and his interaction with jazz musicians. A man of broad musical tastes, Miró once told an interviewer, when asked what music he liked: “The classics and swing music both. The classics—Bach, Mozart, Beethoven, and the modernists—de Falla, Stravinsky, Ravel, etc.”

Born in Barcelona in 1893, Miró was a loyal Catalanian who supported the region’s struggle for independence with a mixture of passion and pessimism. Upon completion of his military service in 1919, he retreated to the countryside around Mont-roig, where he painted landscapes. The peace of that setting was arguably the first rung in his personal “ladder of escape.” But the troubled world around him could not be ignored, and Paris—at the time a hotbed of artistic activity and innovative political thought—beckoned. In 1920 Miró moved to Paris, where the French art world took an immediate liking to two of the paintings he had brought with him, both completed the year before. *Self-Portrait* and *Mont-roig, the Church and the Village* were first displayed in the Catalan section of the Salon d’Automne and subsequently in an exhibition at the Galeries Dalmau in Barcelona. The artist continued to interact with musicians and composers throughout his life, particularly as he was drawn into the circle created by the Ballets Russes in Paris, which in the 1920s included the director Serge Diaghilev, dancers George Balanchine and Bronislava Nijinska, composers Francis Poulenc, Erik Satie, and Igor Stravinsky, and fellow artists Max Ernst and Pablo Picasso.

Miró and Ernst collaborated on the set design for the 1927 Ballets Russes production of *Romeo and Juliet*. Ernst painted curtains representing day and night and Miró painted a front cloth. For the first scene, set in a rehearsal studio, Miró scattered everyday objects, including screens and a

pink dressing gown. Hard-core surrealists, who considered the collaboration to be a sell-out on the part of two of their former heroes, staged a protest at the opening in Paris. The composer who Diaghilev had commissioned for the project, Constant Lambert, was a young newcomer at the time, but she did not hesitate to express an opinion about the set designers. In a letter to her mother she opined: “[They are] tenth-rate painters from an imbecile group called the Surrealists.”

About his approach to art, Ignasi Terraza writes: “As a blind person who lost his sight at the age of nine, I can remember colors and perspectives, and I have a visual conception of space. In some museums there are special audio guides for blind people. In those guides the information is a description of the painting that allows the blind person to build an inner image of it. I invite the audience to undertake the same exercise that I undertake—to imagine the picture, based on the description, and then listen to a musical composition inspired by this inner image. This is the approach I have taken to present the composition *Miró Suite*.”

In addition to *Miró Suite*, tonight’s program includes a traditional Catalan folk song and some original compositions by Ignasi Terraza, created for the Trio’s recent recording “Live at the Living Room, Bangkok.”

Upcoming Concerts at the National Gallery of Art

Leslie Amper, pianist

Presented in honor of *George Bellows*

Sunday, June 24, 2012

Ciné-concert at 4:00 pm, featuring music from
the silent film, *The New York Hat*

Concert at 6:30 pm, featuring music by
Gershwin, MacDowell, and other composers
East Building Auditorium



New York Opera Society

Music by Catalan composers

Presented in honor of *Joan Miró: The Ladder of Escape*

July 1, 2012

Sunday, 6:30 pm

West Building, West Garden Court

Last concert of the 2011–2012 season.

Concerts resume on September 5, 2012.