

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 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: Salvador Dalí, *Les Chants de Maldoror* (detail), 1934 (signed 1936), National Gallery of Art, Washington, Rosenwald Collection



The Seventy-second Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,977th Concert

Dalí Quartet
Simón Gollo and Carlos Rubio, violins
Adriana Linares, viola
Jesús A. Morales, cello

January 26, 2014
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Efraín Amaya (b. 1959)

Angelica (2000)

Johannes Brahms (1833–1897)

String Quartet in A Minor, op. 51, no. 2 (1873)

Allegro non troppo

Andante moderato

Quasi minueto, moderato; allegretto vivace

Finale: Allegro non assai

INTERMISSION

Joaquín Turina (1882–1949)

La Oración del torero, op. 34 (The Bullfighter's Prayer)

Juan Bautista Plaza (1898–1965)

Fuga criolla (Creole Fugue) (1931)

Abelardito Valdés (1911–1958)

Danzón Almendra (Dance for the Almond Orchestra) (1938)

Arranged for string quartet by N. Aponte

Carlos Gardel (1890–1935)

El día que me quieras (The Day You Love Me) (1935)

Arranged for string quartet by N. Aponte

Carlos Almarán (1918–2013)

La Historia de un amor (The Story of a Love) (1956)

Arranged for string quartet by Javier Montiel

Rafael Hernández (1892–1965)

El Cumbanchero (Good-time Charley)

Arranged for string quartet by N. Aponte

The Musicians

With artful grace and a Caribbean soul, the Dalí Quartet is a fresh voice in classical and Latin-American music for string quartet. Anchored in both El Sistema, Venezuela's social and music education movement, and the American classical conservatory tradition, this young quartet combines the best of both worlds. In the spirit of Salvador Dalí, the quartet embraces imagination, excellence, and innovation as central to its artistic endeavors.

Comprised of award-winning solo and chamber artists, the ensemble has been invited to perform works that emphasize the Latin-classical connection for television, festivals, and presenting organizations in Canada, the United States, and Venezuela. It serves as quartet-in-residence for the Elite Strings Program in North Wales, Pennsylvania, where it hosts the Dalí String Quartet Summer Music Camp and Festival. It is also a resident ensemble of the Black Pearl Chamber Orchestra in Philadelphia, which is dedicated to fostering minority participation in classical music. A part of the Dalí Quartet's mission includes interactive educational concerts for students in grades K-12.

In addition to their excellent early training in Venezuela, the members of the quartet have studied at the Cleveland Institute of Music, Conservatoire de Musique de Genève, Indiana University in Bloomington, and the Simón Bolívar Conservatory in Caracas.

Program Notes

A graduate of Indiana and Rice universities, Venezuelan-born American composer and conductor Efraín Amaya is the music director of Pennsylvania Dance Theater as well as the founder and music director of the Point Chamber Orchestra in Conshohocken, Pennsylvania. In 2010 he was selected to be one of seven composers to contribute to *Decameron*, an opera project sponsored by American Composers' Forum New Voices and International Opera Theater. Amaya's *Angelica*, originally conceived for string orchestra, features a mix of Latin dance rhythms. It received its world premiere in 2000 at the hands of the BACHfest Chamber Orchestra under the direction of Sarah O'Boyle.

As if creating a foil for his first string quartet, in which the gloomy gray of winter predominates, Johannes Brahms created in his second (*Quartet in A Minor*, op. 51. no. 2) a sunny work with the crisp brightness of Indian summer. The opening theme consists of the notes A-F-A-E, which some interpreters think is a reference to "frei, aber einsam" (free, but lonely), a motto that Brahms often heard uttered by his close friend, the great German violinist Joseph Joachim (1831–1907), and by which he himself lived. Drenched with parallel thirds and sixths, the first movement is reminiscent of the duets from operas of Bellini or Rossini. In the slow second movement (*Andante moderato*), the composer places a rest on many of the downbeats, giving the melodic line an insistent quality. The unusual minuet that is the third movement is modal, featuring bare open fifths and drooping cadences. All of this is interrupted, however, by a lively interlude (*allegretto vivace*), which is a surprise in the context of a minuet, unless the listener has already taken a hint from Brahms' tempo marking for the movement—"Quasi minuetto." The exuberant last movement is made even more dynamic by syncopations, cross accents, and other pulsations that defy the basic beat.

Joaquín Turina was born in Seville, Spain, but his early life was spent in northern Italy. In 1905, after completing his music studies in Seville and Madrid, he relocated to Paris in order to study composition with Vincent d'Indy (1851–1931) and piano with Moritz Moszkowski (1854–1925). While in Paris, he met and was deeply influenced by Debussy and Ravel. Turina returned to Madrid in 1914, working as a composer, teacher, and critic. From 1931 until his death in 1949, he served as professor of composition at the Madrid Royal Conservatory. Much of his work shows the influence of traditional Andalusian music.

A native of Caracas, Juan Bautista Plaza began his studies as a medical student at the Central University of Venezuela, but left before completing a degree in order to dedicate himself to music. After studying sacred music in Rome in the early 1920s, he returned to Venezuela, where he accepted the post of Master of the Chapel at Caracas Cathedral and taught music history and music appreciation at the Caracas Superior Music School. Among his students were composer Antonio Lauro and singer Morella Muñoz.

Born in Havana, Cuba, Abelardito Valdés studied music theory and flute throughout his childhood, surrounded by the rich dance culture known as *danzón*. As an adult, he played in several leading dance orchestras and founded one of his own—Orquestra Almendra, which flourished from 1938 to 1956. He also published twenty-seven works in the style of *danzón*, all of which were markedly different from previously published works of that type.

Known for the musicality of his baritone voice and his dramatic phrasing of the lyrics in his songs, composer, singer, and actor Carlos Gardel (born Charles Romuald Gardes) was a prominent figure in the history of tango. At first singing only in bars and at private parties, he eventually made an impression upon and performed with Argentine guitarist Francisco Martino (1884–1938) and Uruguayan singer and composer José Razzano (1887–1960). Written in 1935, not long before Gardel died, "El día que me quieras" is a *tango-canción*, a genre that he created. His tragic death in an airplane crash at the height of his career made him a cultural hero in Latin America, remembered long afterward through his music.

The author of many love songs in Spanish and English, among them “Nostalgia,” “Away from you,” and “Forgive Her, Lord,” Panamanian composer Carlos Eleta Almarán also wrote sound tracks for Mexican films in the 1950s. Written shortly after the death of Almarán’s sister-in-law, “La Historia de un amor” (The Story of a Love) tells of a man’s suffering after his love has disappeared.

Rafael Hernández was working as a musician in North Carolina when the United States entered World War I. He and sixteen other Puerto Rican musicians were recruited by jazz bandleader James Reese Europe (1881–1919) to form an Army jazz band as a part of the war effort. Assigned to the 369th Infantry Regiment, the unit was called the United States Army’s Harlem Hell Fighters. Distinguishing itself on the battlefield as well as on stage, the 369th was awarded the French Croix de Guerre for gallantry by the president of France.

After the war, Hernández moved to New York City, where he collaborated with fellow Puerto Ricans Pedro Flores (1894–1979) and Myrta Silva (1917–1987), undertaking numerous tours of the Americas. In 1932 Hernández moved to Mexico, where he directed an orchestra and enrolled in Mexico’s National Music Conservatory. A successful actor as well as a musician, Hernández created many of the musical scores in Mexico’s “golden age” of film (1936–1969). The Mexicans of the state of Puebla consider his composition “Qué Chula es Puebla” to be their unofficial anthem. The popular lore around his song “El Cumbanchero” (Good-time Charley) included the rumor that its text was autobiographical. In a tribute to Hernández, delivered on the occasion of a visit to Puerto Rico, President John F. Kennedy referred to him “Mr. Cumbanchero.”

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

Upcoming Concerts at the National Gallery of Art

Wolfgang Holzmaier, baritone
Russell Ryan, pianist

Schubert: *Schwanengesang*

February 2, 2014
Sunday, 6:30 pm
West Building, West Building Court



Fine Arts Quartet

Music by Kreisler and Zimbalist

February 9, 2014
Sunday, 6:30 pm
West Building, West Building Court



Aron Zelkowitz, cellist
Ryo Yanagitani, pianist

Music by Barber, Chopin,
and other composers

February 16, 2014
Sunday, 6:30 pm
West Building, West Garden Court