

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.

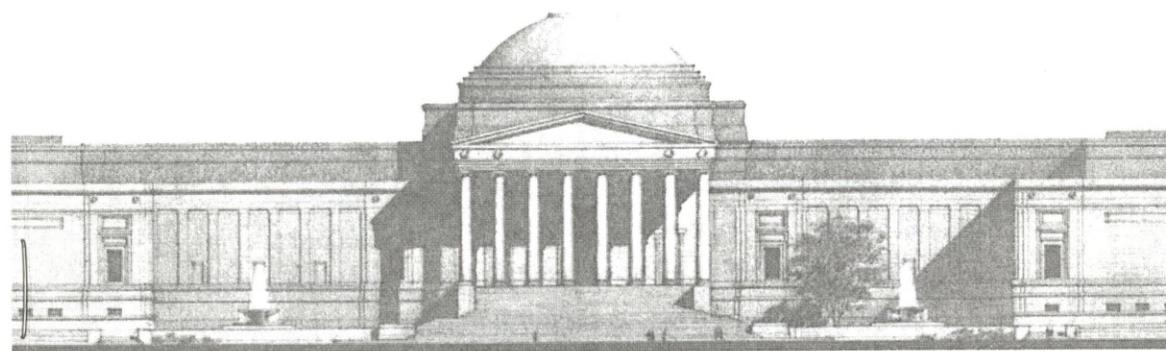
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

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

National Gallery of Art
3,007th Concert

José Ramos Santana and José Cáceres, duo-pianists

June 15, 2014
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

“Puerto Rico in 176 Keys”

Juan Morel Campos (1857–1896)

Four Puerto Rican Dances

El ciclón (The Cyclone)

¡También lo dudo! (I Doubt It Also)

Noche deliciosa (Delicious Evening)

La traviesa (The Mischievous Girl)

Jack Délano (1914–1997)

La bruja de Loíza (The Witch of Loíza)

Ballet Suite for Two Pianos

Fiesta en el pueblo (A Feast in the Village)

La novia desconsolada (The Disconsolate Bride)

Noche de brujería (Night of Witchcraft)

Las viejas chismosas (The Old Gossips)

Muerte de la bruja-bella (Death of the Beautiful Witch)

INTERMISSION

Narciso Figueroa (1906–2004)

Suite de canciones infantiles (Suite on Children's Tunes)

Mambrú se fue a la guerra; Hilo verde; Las cortinas;

A la limón; Alfonso XII; La cojita; Ambos a dos; Doña Ana;

La pastora; La tablita; La caraqueña; Arroz con leche; Nanas;

El hijo del conde

Héctor Campos Parsi (1922–1998)

Ballet Suite no. 1: *Juan Bobo y las fiestas* (Juan Bobo and the Festivities)

Plena (Full Ensemble – Folk Dance)

Mazurca (Mazurka)

Pas de deux (Duo)

Danza festiva (Festive Dance)

The Musicians

JOSÉ CÁCERES

Critically acclaimed as a musician of virtuosity and versatility, pianist José Cáceres has appeared throughout the Caribbean region, Central and South America, Europe, and the United States. He has been heard in recital in Carnegie Hall's Weill Recital Hall; the Concert Hall at the Fine Arts Center in San Juan, Puerto Rico; the Kennedy Center; and the Sala Manuel M. Ponce at the Palace of Fine Arts in Mexico City. A featured soloist with the American Youth Philharmonic Orchestra and the Fairfax, National, and Puerto Rico symphony orchestras, his repertoire encompasses a wide array of styles. For championing some of the most ambitious and challenging music of lesser-known contemporary Latin American composers, he has received a grant for further study from the Ford Foundation and the Johns Hopkins University Latin American Studies Program. Selected awards include major prizes in the Kennedy Center's Fellowships of the Americas National Program, the Teresa Carreño International Piano Competition of Venezuela, and the Young Soloists' Competition of the National Symphony Orchestra.

As a collaborator in chamber and art song recitals, Cáceres has appeared twice at the National Gallery with soprano Carmen Balthrop as well as at the Irving S. Gilmore International Keyboard Festival, the Library of Congress, the Marian Anderson International Vocal Arts Competition and Festival, the San Antonio Music Festival, and the Smithsonian Institution.

Cáceres received his bachelor and master of music degrees from the University of Maryland, where he was a scholarship student of Thomas Schumacher, winning the Elizabeth Davis, Homer Ulrich, and Theodore Presser Foundation awards. In conjunction with the Smithsonian Institution's 2001 exhibition celebrating the tricentennial of the invention of the piano (*Piano 300: Celebrating Three Hundred Years of People and Pianos*), Cáceres was one of four pianists engaged to explore Spanish and Latin American repertoire.

JOSÉ RAMOS SANTANA

Acknowledged as a master of Spanish music, Puerto Rico native José Ramos Santana performs a wide and diverse repertoire. A top prizewinner of the Gina Bachauer International Piano Competition, he has performed extensively throughout Europe, the Far East, Latin America, and the United States. Music festivals at which he has been a featured pianist include the Caramoor, Casals, Grant Park, and Spoleto festivals as well as Festival de Música Contemporánea in El Salvador and Festival Bravissimo in Guatemala.

Returning for his third concert at the National Gallery, Ramos Santana has appeared at Bösendorfer Hall in Osaka, Japan; Cherbourg's fiftieth Anniversary of D-Day; the Center for the Arts in Hong Kong, China; and the Twenty-Fifth Anniversary of the Música de Cámara Series at Merkin Hall. Among his many concerto appearances are concerts with the Baltimore, Detroit, Puerto Rico, Saint Louis, and San Antonio symphony orchestras; the Moscow, New York, Rochester, and Royal philharmonic orchestras; the Casals Festival Orchestra; the Hermitage Museum Orchestra in Saint Petersburg, Russia; and The New York Virtuosi. He has collaborated with composers and conductors John Adams, Dennis Russell Davies, and Krzysztof Penderecki; conductors Jerzy Semkow and Joseph Silverstein; cellist Arto Noras; violinist Gregory Zhislin; and pianist Vladimir Viardo.

In 1997 he gave three performances at Carnegie Hall, including a guest appearance at the Sonidos de las Américas Festival, which Allan Kozinn of the *New York Times* described as "...powerful... Mr. Ramos Santana played with virtuosity and precision."

A graduate of the Juilliard School of Music, where he studied with Adele Marcus, William Masselos, and Sylvia Rabinof, Ramos Santana has also coached with Leon Fleisher and Alicia de Larrocha. He is an artist faculty member of the International Keyboard Institute and Festival at Mannes College in New York City, and a member of the faculty of Catholic University in Washington, DC.

Program Notes

Inspired by nineteenth-century European dance traditions, the Puerto Rican *danza* is considered the ultimate expression of the musical culture of the island. Traditionally, the *danza* consists of four or more sections. The first is known as *paseo* or promenade, where the gentleman “promenades” the hall with his dancing partner. When a dominant chord is heard at the end of the *paseo*, both dancers bow to each other and then proceed to the full body of the dance. All sections, including the *paseo*, are usually repeated. The most prolific composer of this genre, Juan Morel Campos, was born in Ponce, Puerto Rico. The examples of his work that begin tonight’s concert range from nostalgic and romantic (Noche deliciosa) to playful, cheerful, and vivacious (El ciclón, ¡También lo dudo!, and La traviesa).

Born in Kiev, Ukraine, in 1914, Jack Délano immigrated with his family to the United States at age eight, settling in Philadelphia, where he studied music. After receiving a grant from the Guggenheim Foundation, he traveled to Puerto Rico in 1946, remaining there until his death in 1997. His interest in photography and film production led to his appointment as head of the film department of Puerto Rico’s División de Educación de la Comunidad. During his tenure, he produced a series of films and composed the scores as well. His ballet, *La bruja de Loíza* (The Witch of Loíza) was commissioned in 1955 by choreographers Ana García and Gilda Navarra, then codirectors of Ballets de San Juan. The suite presented on this program is a condensed version of the complete ballet music, which is also scored for two pianos four hands.

The plot of the ballet is based on a folk story collected by Puerto Rican anthropologist and archaeologist Ricardo Alegría. A beautiful woman named Bella appears mysteriously in the town of Loiza, located in the north-eastern area of Puerto Rico. Juan, a young man from Loiza, falls in love with her during the Feasts of Saint James, and the couple soon wed. Every night, Bella prepares a draught so that Juan can drink it and fall into deep sleep. As soon as her husband is asleep, Bella changes into a witch, shedding her skin and joining other witches in their night dance. Three village gossips find out Bella’s real identity and tell Juan about it. The next night, Juan,

feigning sleep, observes his wife during the transformation and sprinkles pepper on the skin she had shed. When she returns from her wanderings and gets back into her skin, she is possessed by violent itching. With the crowing of the roosters at dawn, she vanishes forever into dust. At the ballet’s premiere on April 26, 1956, the music was performed by Puerto Rican pianists Irma Isern and Nydia Font.

Famous for his art songs and *danzas*, Narciso Figueroa is considered one of Puerto Rico’s most important musicians and pedagogues. Originally scored for voice and piano, his *Suite de canciones infantiles* (Suite on Children’s Songs) was composed in New York around 1953. Collected and harmonized by Figueroa, the pieces that comprise this suite are inspired by children’s songs from Puerto Rican folklore.

Héctor Campos Parsi’s *Juan Bobo y las fiestas* (Juan Bobo and the Festivities) was commissioned by Ballets de San Juan and premiered in 1957 within the framework of the first Casals Festival in San Juan. The choreography is inspired by one of the stories about the traditional Puerto Rican character Juan Bobo, an ostensibly naïve person whose misadventures reveal a hidden virtue or helpful way to approach life. In this story, Juan Bobo is invited to two parties taking place on the same day and time on a coffee plantation. One party is hosted by the daughter of the plantation’s master; the other by the plantation butler’s daughter. Since Juan Bobo loves to attend parties, he accepts both invitations.

The suite opens with a *Plena* featuring a dance rhythm attributed to the southern city of Ponce, Puerto Rico. A *mazurca* and a *pas de deux* ensue, both fully ingrained in the nineteenth-century European ballet tradition. The suite ends with a festive dance, inspired by the Puerto Rican national dance form, the *danza*. Campos Parsi studied at the New England Conservatory with Francis Judd Cook and privately with Aaron Copland, Nadia Boulanger, Paul Hindemith, and Olivier Messiaen. His musical output encompasses diverse genres, including works for orchestra, art song, solo piano, and chamber music.

Program notes by José Cáceres