

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.

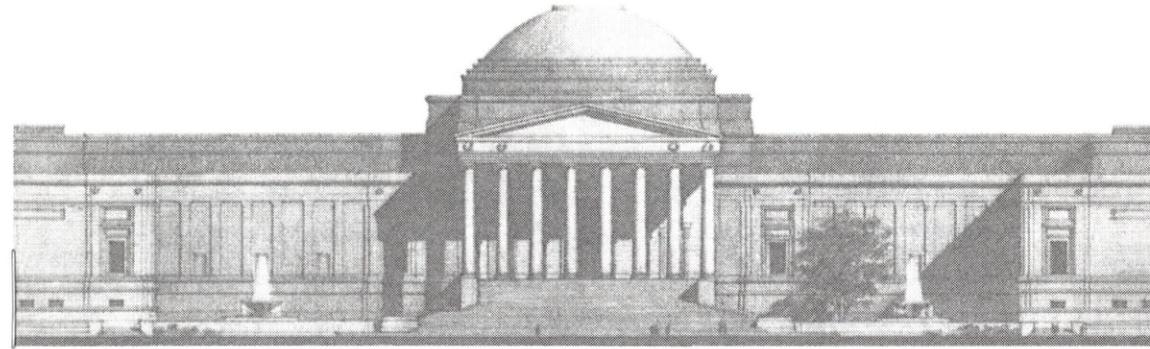
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

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

National Gallery of Art  
3,021st Concert

**Francisco Bernier, guitarist**

Presented in honor of  
*El Greco in the National Gallery of Art  
and Washington-Area Collections:  
A 400th Anniversary Celebration*

November 9, 2014  
Sunday, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Fernando Sor (1778–1839)

*Theme and Variations*, op. 9 (c. 1815)

Luys de Narváez (1526–1549)

*Emperor's Song* (1538)

Johann Sebastian Bach (1685–1750)

*Chaconne from Partita no. 2 in D Minor* for solo violin, BWV 1004

Antonio Lauro (1917–1986)

*Four Venezuelan Waltzes*

Leo Brouwer (b. 1939)

*One Day in November* (2000)

Enrique Granados (1867–1916)

*Spanish Dance no. 5* (c. 1888)

Agustin Barrios Mangoré (1885–1944)

*The Last Tremolo*

Astor Piazzolla (1921–1992)

*Summer* from *The Four Seasons of Buenos Aires*

Francisco Tárrega (1852–1909)

*Fantasy on Themes from La Traviata* by Verdi

This concert is sponsored by the Billy Rose Foundation.

## The Musician

Hailed by critics and guitar aficionados as one of the world's leading classical guitarists of his generation, Francisco Bernier has performed in prestigious venues throughout the world, including Alessandria, Italy's, Teatro Comunale; Bordeaux's Grand Théâtre; New York's Merkin Concert Hall; Paris's Salle Cortot and Théâtre Mogador; Berkeley, California's, Zellerbach Hall; Seville's Teatro de la Maestranza; Tokyo's Oji Hall; and Washington, DC's, Organization of American States. Finalist in New York's Concert Artist Guild competition and recipient of more than twenty international prizes, Bernier has performed with many orchestras, including the Saint Petersburg Camerata, the Symphony Orchestra of the Mediterranean, and the symphony orchestras of Berkeley, California; El Vallés and Huelva, Spain; Manchester, England; and San Francisco.

After initial music studies at the Conservatorio Superior de Música in Seville, Bernier went on to the École Normale "Alfred Cortot" in Paris, where he studied under Alberto Ponce. From 1998 to 2002, Bernier studied at the Hochschule für Musik in Cologne, the Université du Québec in Montréal, and the Conservatoire National Supérieur of Paris. He has recorded CDs under the sponsorship of the Spanish Ministry of Arts, Sciences, and Music and has taken part in numerous radio and television recordings for Cadena SER, Deutsche Welle, Italy's national network RAI, Nippon NHK, and Radio France.

Francisco Bernier's interest in contemporary music has produced collaboration with many living composers, including César Camarero, José Manuel López, Luis de Pablo, and José M. Sánchez Verdú. A member of the Zahir Ensemble, Bernier teaches at the Royal Conservatory of Music in Seville and directs the Seville Guitar Festival and Contrastes Records in London. He appears at the National Gallery by arrangement with Dan McDaniel, LLC.

## Program Notes

In observance of the 400th anniversary of the death of the Greek-born Spanish painter El Greco (1541–1614), the National Gallery of Art—with one of the largest number of works by the artist in the United States—is currently presenting a commemorative exhibition of his paintings. Attesting to El Greco's special importance to American collectors of the last century, the exhibition continues in the West Building Main Floor galleries until February 16, 2015. Noting that El Greco lived and worked in Crete and Italy before spending the final third of his career in Spain, guitarist Francisco Bernier has selected repertoire for his instrument from the Spanish tradition and from Latin American sources influenced by that tradition. The program's centerpiece, a chaconne by Johann Sebastian Bach, uses an ancient dance form common to both Spain and Italy, but also transcends all ethnic identification.

Catalan composer and guitarist Fernando Sor was educated at the choir school of the Montserrat Monastery. Under the French occupation of his homeland in 1808, he accepted an administrative post, and when the French retreated in 1813, he had to emigrate to Paris. Eventually he became equally famous for his skill as a concert guitarist and for his more than sixty-five compositions for the guitar. His *Méthode complète pour la Guitare* has been regarded by subsequent generations of guitarists as the most remarkable book on technique ever written.

Spanish composer and vihuelist Luys de Narváez is listed among the musicians of the royal chapel in Valladolid in 1548 and 1549, in which capacity he traveled abroad with Prince Philip, later Philip II of Spain (whom El Greco unsuccessfully petitioned for a position as court painter). With the exception of two pieces, all of Narváez's music is included in his book, *Los seys libros del Delphin*, published in 1538. The pieces for solo vihuela (a plucked string instrument similar to but larger than the modern guitar) include Narváez's transcriptions of songs, elaborated with passing notes and scales. His arrangement of Josquin's famous *Mille Regretz* is described as "La Canción del Emperador" and is thought to have been a favorite of Charles V, the King of Spain and the Holy Roman Emperor who preceded Phillip II.

Many composers who love the music of J. S. Bach have transcribed for various instruments his monumental *Chaconne from Partita no. 2 in D Minor* for solo violin. Most famous among these composers are Johannes Brahms (1833–1897) and Ferruccio Busoni (1866–1924), both of whom transcribed the work for the piano, and Andrés Segovia (1893–1987), who transcribed it for the guitar. One can imagine that Bach would have welcomed such transcriptions, as he himself was an active performer who regularly transcribed and adapted his own works and those of other composers for various instruments.

Venezuelan guitarist and composer Antonio Lauro studied piano at the Caracas Conservatory but later took up the guitar after hearing the Paraguayan guitarist Agustín Barrios Mangoré. Lauro's output, much of which was published only in his last years, included a concerto, a sonata, and several suites. He is best known for his Venezuelan waltzes, characterized by rhythmic vitality, teasing hemiolas (juxtaposition of two beats against three), and lyrical melody. For some years Lauro was a member of the folk music trio Los Cantores del Trópico.

A leading Cuban composer, guitarist, and conductor during the second half of the twentieth century, Leo Brouwer studied composition at the Juilliard School in New York, under Isadora Freed, Vincent Persichetti, and Stefan Wolpe. As head of the department of music in the Instituto Cubano del Arte e Industria Cinematográficos (ICAIC), Brouwer wrote scores for more than sixty films. A musical adviser for Radio Habana Cuba (1960–1968) and for other Cuban institutions, he taught counterpoint, harmony, and composition at the Conservatorio Municipal in Havana from 1960 to 1967. For his contribution to the Cuban and international music scenes, he was awarded the Orden Félix Varela, the highest cultural honor granted by the Cuban state. Since launching the avant-garde music movement in Cuba in the 1960s, Brouwer has been the most significant promoter of the biennial Havana Concourse and Festival of the Guitar. Three phases can be identified in Brouwer's work: nationalistic (1955–1962); avant-garde (1962–1967); and, after 1980, "new simplicity," as described by the composer. *One Day in November* exemplifies this third period, with its neo-Romantic, lyrical, and straightforward tonal elements.

Born in the cosmopolitan city of Barcelona, Enrique Granados blended mainstream European musical traditions with elements derived from traditional Spanish folk music. His youthful work as a pianist in Barcelona's clubs and cafés gave him firsthand experience with piano improvisation in the style of traditional dances. The inspiration for the dance selected by Francisco Bernier, number five from *Twelve Spanish Dances*, is the Andalusian *playera*.

Born in southern Paraguay's remote Misiones District, Agustin Barrios Mangoré began playing his father's guitar at about age seven. After intermediate and advanced studies at the Colegio Nacional in Asunción, he traveled and performed in Argentina and Uruguay, which became his adopted homeland. In 1930 Barrios left South America and began presenting himself as Mangoré (a legendary Guaraní chieftain), appearing onstage with a feathered headdress. He lived the last four years of his life in El Salvador, where he continued to compose, teach guitar, and perform. Barrios Mangoré wrote high-quality guitar music that extended the instrument's technique beyond the levels of his predecessors, Sor and Tárrega. *The Last Tremolo* is one of the approximately 130 works for guitar by Mangoré that has been preserved.

Melding the popular style of tango with his knowledge of classical genres, Astor Piazzolla singlehandedly reinvented the tango in the second half of the twentieth century. *Summer* is the final movement of a four-part suite titled *The Four Seasons of Buenos Aires*. The suite pays tribute to Vivaldi's *Four Seasons*, yet clearly highlights the culture and environment of Piazzolla's native Argentina. Originally written for violin, electric guitar, piano, bass, and bandoneon, *The Four Seasons of Buenos Aires* exists in many transcriptions, including the solo guitar version heard on tonight's program.

Born in Villarreal, Spain, Francisco Tárrega suffered eye injuries as a child, prompting his parents to send him to study with blind musicians Eugeni Ruiz and Manuel González. As early as age ten, Tárrega ran away to launch his own career in coffee houses and restaurants in Barcelona. This venture was cut short by his parents, but by the time he entered the Madrid Royal Conservatory at age twenty-two, he had run away from home three times, always with the idea of pursuing his career. His mature years were marked by widespread acclaim for his concerts, which included his own works and those of other composers, and a teaching career in Barcelona. Among his friends and colleagues in that city were Isaac Albéniz, Pablo Casals, Enrique Granados, and Joaquín Turina.

*Program Notes by Stephen Ackert, Senior Music Program Advisor,  
National Gallery of Art*