

which he and his wife sailed, the *Sussex*, was torpedoed on 24 March 1916 in mid-channel between England and the continent by a German submarine. Granados was picked up by a lifeboat, but saw his wife still struggling in the sea. He dove into the waters to save her, and both drowned.

Part II of *Goyescas* contains two pieces that are not performed as often as those of *Part I*. In *El amor y la muerte (Love and Death)*, the death themes are more emotionally elaborate than the melodies of love. Granados marked the former "very expressive, as though happy in having pain." The *Epílogo* is not connected to the piano suite, *Goyescas*, but is the first number in Granados' opera bearing the same title. It is stylistically pure Goyesque, containing all the bravura born of that period. *El pelele (Straw Man)* is also not from the piano suite, but was published later as a separate *Goyesca*. The music is derived from the opening scene of the same opera, in which a group of men and women are tossing a straw dummy about in a blanket, and its song is among the finest melodies to emerge from Granados' last years.

The selections from *Goyescas* are performed with revisions by Alicia de Larrocha.

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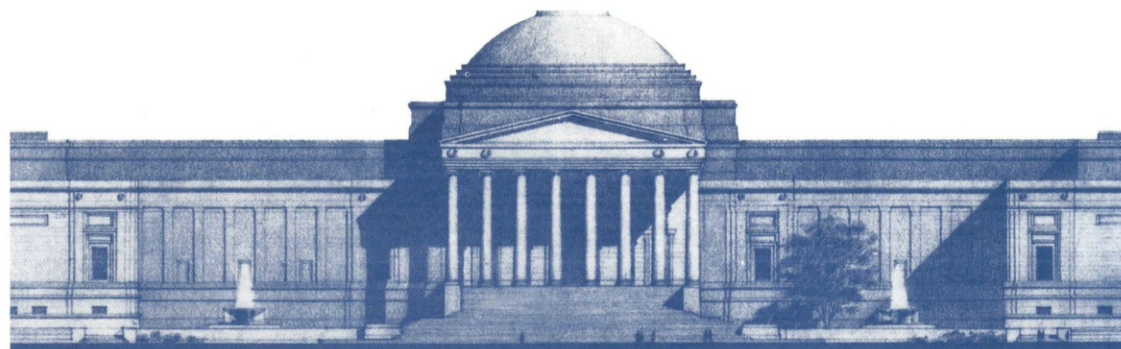
*For the convenience of concertgoers,
the Garden Café remains open until 6:30 p.m.*

*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.*

The Sixtieth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2415th Concert

ALICIA DE LARROCHA, *pianist*

Presented in honor of the exhibition *Goya: Images of Women*

Sunday Evening, 24 March 2002
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Antonio Soler (1729–1783)	Sonata No. 87 in G Minor Sonata No. 84 in D Major
Isaac Albéniz (1860–1909)	Selections from Iberia (1906–1909)
	Book I: Evocación Book II: El Albaicín
Xavier Montsalvatge (b. 1912)	Impromptu en el Generalife from <i>Quatre diàlegs amb el piano</i> (1930, rev. 1996)
Montsalvatge	Sonatina para Yvette (1962)
	Vivo e spiritoso Moderato molto Allegretto

INTERMISSION

Enrique Granados (1867–1916)	Goyescas–Los majos enamorados Part II (1911)
	El amor y la muerte (Ballad) Epílogo: La serenata del espectro
Granados	El pelele: Escena goyesca

A native of Barcelona, **Alicia de Larrocha** made her first public appearance there in 1929, at the age of six. She was a student of Frank Marshall, the head of the Marshall Academy, founded in her native city by Enrique Granados. Today Alicia de Larrocha serves as the third president of the academy. She first toured outside Spain in 1947 and made her British debut in 1953, followed by her American debut in 1955 with the Los Angeles Philharmonic under Alfred Wallenstein. Although she subsequently received the Paderewski Prize in London and international honors for her early recordings, she established her reputation as one of the world's great artists when she returned to the United States for a second debut in 1965. During the 1995–1996 season, she celebrated the thirtieth anniversary of her debut with the New York Philharmonic.

Music critics have been unanimous in their praise of Alicia de Larrocha's unique artistry: "She can do no wrong.... She is a marvel. Her playing has perfect finish" (*The New York Times*). "This was a program that depended on evocation and color.... Her personality is still captivating and her art is as rich and imaginative as ever.... There are undoubtedly secrets that explain how de Larrocha achieves such miracles, but they are hers and hers alone" (*The Baltimore Sun*). "You seldom encounter really great musicians whose performances give you fresh impressions each time you hear him or her. From my own experience, Alicia de Larrocha is one of these very special pianists" (*Mainichi Shimbun*, Tokyo).

The comprehensive music magazine *Musical America* honored Alicia de Larrocha at the fiftieth anniversary of her debut by naming her musician of the year in 1979. In 1982 the city of Barcelona awarded her the *Medallo d'oro* for artistic merit, and the Spanish National Assembly awarded her its gold medal *al merito en las bellas artes*, which was bestowed on her by King Juan Carlos at a formal reception in Madrid. The year 1989 marked the diamond jubilee of her performing career. Among the many awards that followed was the *Premio Fundacion Guerrero de la Musica Española*. Alicia de Larrocha appears at the Gallery by arrangement with Columbia Artists Management, Inc., and Herbert H. Breslin, both of New York City.

Composer, organist, and theoretician Antonio Soler spent the greater part of his life in the service of the Church of Spain. He entered the monastery school of Montserrat (near Barcelona) at the age of six and studied organ and harmony. Around 1750 he was appointed *maestro de capilla* at Lérida (the birthplace, in 1860 and 1867, respectively, of Isaac Albéniz and Enrique Granados). Having taken holy orders at the Monastery of the Escorial in 1752, he became its *maestro de capilla* in 1757, a position he held until his death. Through his activity at the Escorial, he often came in contact with the musical establishment of the Spanish royal family and was able to study with its musicians, notably the famous harpsichordist and composer, Domenico Scarlatti (1685-1757).

A prolific composer of masses, psalm-settings, music for the Divine Office, sonatas, and concertos, Soler was also involved in a celebrated theoretical dispute centering around his *Llave de la modulación* (*Key to Modulation*) of 1762, in which he demonstrated how to move quickly from any major or minor key to another. Conservative music theorists condemned his modern techniques, but ultimately his ideas were accepted. He also served as a music instructor to a prince of the royal family, wrote a book on the conversion of Castilian currency to that of Catalan, and was an authority on the construction of pipe organs.

Soler wrote 120 keyboard sonatas, many showing Scarlatti's influence. Both men's styles include a virtuoso technique, the use of syncopation and ostinato, and the presence of Iberian dance rhythms. Generally the sonatas adhere to a one-movement bipartite form, though Soler later wrote sonatas of three and four movements. His sonatas also tend to a more moderate tempo than those of the older master, and he preferred to build his phrases out of repeated one- or two-bar motifs.

Born at Camprodón in the province of Lérida in 1860, Isaac Albéniz gave his piano recital debut at the age of four at the Teatro Romea in Barcelona. The audience was shocked at the young boy's prodigious talents, and some even accused the theater management of trickery. Albéniz' mother took him to Paris at the age of seven, hoping to enroll him at the Paris Conservatory, but he was too young to be admitted to the prestigious institution. When the family moved to Madrid, Albéniz enrolled in the local conservatory. Although he enjoyed his studies,

Albéniz' spirit of adventure led him to run away from home at the age of twelve. He found his way to the port city of Cadíz, where he stowed away on a ship bound for South America. He visited Argentina, Uruguay, Brazil, Cuba, Puerto Rico, New York, and San Francisco before returning to Spain at age thirteen. He then began a more formal course of schooling that included studies in Leipzig with Carl Reinecke (1824–1910) and at the Conservatory of Music in Brussels. This period in Albéniz' life culminated in his association with Franz Liszt.

Albéniz became a key figure in the Spanish nationalist musical revival of the early twentieth century. His music synthesizes Spanish dance rhythms and folk elements with colorful virtuoso techniques, incorporating classical forms into a profoundly Spanish musical style. Later in his life, Albéniz made an illuminating remark about his work: "I think that people are right to love this music; it contains more light, warmth, and the taste of olives."

Although he wrote orchestral works and three operas, the bulk of Albéniz' music was written for the piano. His masterwork, *Iberia*, composed during his final years, is regarded as the pinnacle of Spanish piano music and was a great source of inspiration to his contemporaries and future composers. Few tonal portraits of any nation penetrate so deeply into its heart or reproduce so accurately the pulse and heartbeat of the people as *Iberia*. It is rich in imagery, varied in background, deft in the projection of atmosphere, and sensitive in the evocation of sounds and smells. It is therefore Spain truly set to music.

Originally written in four books for piano, *Iberia* includes twelve pieces and is among the most demanding works in the piano repertoire. *Evocación* has been described by Gilbert Chase as a "little fandango with an intensely lyrical *copla* that appears in the upper register marked 'very soft and distant.'" *El Albaicín*, the first piece of *Book III*, takes its name from the gypsy quarter in the very Moorish city of Granada. This is a contemplative piece, reminiscent of the strumming of guitars. In one *copla*, the performer is instructed to use the soft pedal and "imitate the sonority of reed instruments." *El Albaicín* was a favorite of Debussy, who declared that few compositions could compare.

In the context of twentieth-century Spanish music, Xavier Montsalvatge is difficult to pigeonhole. Some refer to his compositional style as eclectic, others as Antillean, but there is no doubt that, whatever the title or description, his work is firmly rooted in his Spanish heritage. The influences of Cuban music can also be clearly heard as well as that of Stravinsky and the composers of *Les Six*. Montsalvatge has also had a career as a music critic, beginning in 1939 with articles for the magazine *Destino* and concluding in 1962 with *La Vanguardia*.

Montsalvatge's long association and lasting friendship with Alicia de Larrocha has resulted in a number of his most cherished works. The *Impromptu en el Generalife*, the first of the *Quatre diàlegs amb el piano*, was written for her as an homage to the Spanish pianist Ricardo Viñes (1875–1943, also a native of Lérida). Viñes was a direct contemporary of Manuel de Falla and a leading proponent of the avant-garde music of the day. He premiered many works by Albéniz, Debussy, Falla, Satie, Turina, *Les Six*, Mompou, and Rodrigo, among others.

Montsalvatge has written mostly for the orchestra: symphonic music, operas, and ballets. Among his chamber music works are the *Cinco canciones negras*, which have become world-famous, and the *Sonatina para Yvette*, first performed in 1962 by Gonzalo Soriano. The title indicates the desire of the composer to write a joyous and juvenile work, thinking of his daughter, Yvette. The final movement includes a popular children's theme, but in style it does not approach what would generally be considered children's music. The interpretation is not simple, and the work uses the harmonic and rhythmical means that are generally regarded a product of the aesthetic postimpressionist movement. Alicia de Larrocha plays works by Montsalvatge in this recital in honor of the composer's ninetieth birthday on 11 March 2002.

Enrique Granados is revered today as the founder of the modern Spanish school of composition. As with Chopin, Liszt, Grieg, and Dvořák, he turned to the folk music of his native land as a source of inspiration for his works. Granados undertook his early musical studies at the Barcelona Conservatory of Music. In 1884 he enrolled at the Madrid Conservatory. There he came under the tutelage of Felipe Pedrill, who inspired Granados to create music in an authentic Spanish style

rooted in the folk music of his native people. Granados traveled to Paris in 1887 and studied privately with Charles de Bériot. He returned to Barcelona two years later and presented his first public recital.

It was in Paris that Granados first became interested in painting. Upon his return to Spain, he discovered works by Goya in the Prado and took up drawing and painting as a serious hobby. His notes for *Goyescas* include sketches on the subjects of the pieces, and he painted a self-portrait in imitation of Goya's style. In Granados' own words, "I fell in love with the mind of Goya, with his palette, with his models, his battles, loves, and conquests, with pink and white cheeks against lace and black velvet. Those small waists and pearly hands dazzled me."

Goyescas (Pieces after Goya) is a set of six piano pieces, contained in two books. They are based on pictures and tapestries of Goya, each representing a scene from eighteenth-century Madrid that particularly caught the composer's imagination. Granados imbues these pieces with a technique and breadth of style reminiscent of Liszt, combined with the rhythmic and melodic elements of Spanish folk music. These six large-scale, loosely constructed pieces require a formidable command of piano technique. The set as a whole features wild and insistent melodies, as well as highly individual rhythms, harmonies, and colorings.

Granados first presented the suite in Barcelona on 9 March 1911. He also performed it in Paris on 4 April 1914, at the Salle Pleyel, at which time the work was received with enormous enthusiasm. Granados made such an impression with the work that he was elected to the *Legion d'honneur* and was asked to fashion an opera from it for the Paris Opera. A belated acceptance of the work by that institution, coupled with the declaration of the First World War, resulted in *Goyescas*, the opera, being premiered in the United States. Granados came to New York on 26 January 1916 in order to attend the premiere at the Metropolitan Opera, which was a tremendous success. Soon thereafter, the composer wrote to a friend, "I have a whole world of ideas. . . . I am only now starting my work."

Tragically, his life ended a mere two months after he wrote the letter. Asked to perform a recital at the White House for President Woodrow Wilson, Granados delayed his return to Europe by a week. The ship on