

CONCERTS AT THE NATIONAL GALLERY OF ART

November - December 1991

NOVEMBER

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| 3 National Gallery Orchestra
George Manos, <i>Conductor</i>
Honoring the exhibition <i>Albert Bierstadt: Art and Enterprise</i>) | MacDowell: <i>First Suite for Orchestra</i>
Brahms: <i>Symphony No. 3</i> |
| 10 Jorge Chaminé, <i>baritone</i> ; A recital of Iberian and Ibero-American music
Honoring the exhibition
<i>1492: Art in the Age of Exploration</i> | Spanish and Portuguese songs from the 15th to the 18th centuries
Songs by Villa Lobos, Joaquin Nin, and Carlos Guastavino |
| 17 Leonidas Kavakos, <i>violinist</i>
Peter Nagy, <i>pianist</i> | Schumann: <i>Sonata, Opus 121</i>
Bartok: <i>Rhapsody No. 1</i>
Sarasate: <i>Zigeunerweisen</i> |
| 24 Klaus Hellwig, <i>pianist</i> | Beethoven: <i>Sonata, Opus 10, No. 1</i>
Debussy: <i>Preludes from Book II</i>
Schumann: <i>Carnaval, Opus 9</i> |

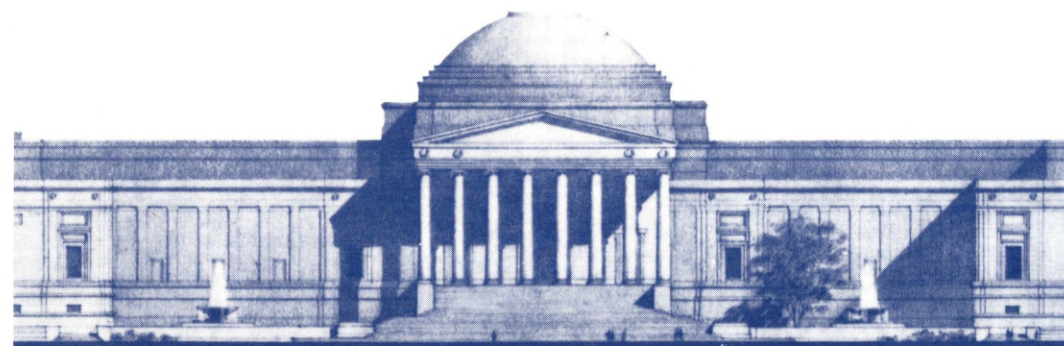
DECEMBER

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| 1 National Gallery Orchestra
Mozart concert in conjunction with the Woodrow Wilson Center Symposium, <i>Mozart and the Riddle of Creativity</i>
George Manos, <i>Conductor</i> ,
Ricardo Cincynates, <i>violinist</i> | <i>Overture to Così fan tutte</i>
<i>Symphony No. 39</i>
<i>Adagio and Fugue in C Minor</i>
<i>Violin Concerto in A Major</i> |
| 8 Mozart concert in conjunction with the Woodrow Wilson Center Symposium, <i>Mozart and the Riddle of Creativity</i>
George Manos, <i>Conductor</i> , Janice Fiore, <i>soprano</i> , Samuel Gordon, <i>tenor</i> , Robert Kennedy, <i>baritone</i> | <i>Bastien und Bastienne</i> |
| 15 The Maryland Camerata
Samuel Gordon, <i>Conductor</i>
With Classical Brass | Christmas Concert |
| 22 The Washington Men's Camerata
Thomas Beveridge, <i>Conductor</i>
Dale Anthony, <i>pianist</i> | Richard Strauss: <i>The Three Holy Kings</i>
Berlioz: <i>The Shepherds' Farewell</i>
A.S. Bach: <i>Wie will ich mich freuen</i> |
| 29 National Gallery Orchestra
George Manos, <i>Conductor</i> | Gala Viennese New Year Concert |

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



1991-1992 Season

Celebrating Fifty Years of Free Concerts
in the Nation's Capital

George Manos
Director of Music

Sunday Evenings at Seven O'clock
West Building, West Garden Court

2021st Concert

November 10, 1991

JORGE CHAMINÉ, *baritone*

MARIE-FRANÇOISE BUCQUET, *pianist*

Five Centuries of Iberian and Ibero-American Songs

PROGRAM

I

Spanish and Portuguese Songs

- Anonymous (Fifteenth century Ladino) Las estreyas
Tu madre cuando te parió
- Anonymous (Sixteenth century) Ay, amargas soledades
Miguel de Fuenllana Duelete de mi Señora
(d. 1579)
- Blas de Laserna Two Tonadillas
(1751-1816) Las majas de Paris
El tripili
- Artur Santos Five Portuguese Popular Songs
(b. 1914) Senhora do Almurvão
Milho grosso
Chula
Macela
És o meu amor e não digas que não
- Claudio Carneyro Three Songs
(1895-1963) Catigua sua partindosse
Imortal cantar
O meu amorzinho
- Joaquin Nin Two Songs
(1879-1949) Paño murciano
El vito
- Joaquin Turina Saeta a la Virgen de la Esperanza
(1882-1949)

INTERMISSION

(*Twelve minutes*)

II

Ibero-American Music

- Heitor Villa-Lobos Three Songs
(1887-1959) Viola quebrada
Canção do poeta do sec. XVIII
Xangô
- Brazilian popular song Casinha pequenina
(arr. E. Braga)
- Carlos Guastavino Four Argentinian Songs
(b. 1912) Pampamapa
Hermano
Sampedrino
Milonga de dos hermanos

This recital is presented in honor of the exhibition *1492: Art in the Age of Exploration*.

A native of Portugal, baritone JORGE CHAMINÉ was a child prodigy on the piano and the cello, making his debut at the age of four in chamber music performances. He was irresistibly drawn to singing, however, and pursued studies with Lola Rodriguez Aragon, Teresa Berganza, and Hans Hotter. He has also undertaken graduate studies at the Juilliard School in New York, under Daniel Ferro. Mr. Chaminé's repertoire spans a wide range, from roles in baroque and classical style, such as Purcell's *Aeneas* and Mozart's *Don Giovanni*, to romantic heroes, such as Rossini's *Dandini* and Borodin's *Prince Igor*. As much in demand as an oratorio soloist and recitalist as he is on the opera stage, Mr. Chaminé has just in the last season sung in performances of the requiems of Brahms, Mozart, and Fauré, as well as Gounod's *Damnation of Faust*. In addition to the recital of Iberian songs which he sings tonight, his program, "Europe and Her Melodies" is extremely popular. Mr. Chaminé makes his Washington debut in this concert, having just sung his United States debut last month with the Boston Symphony under Seiji Ozawa. In December he will return to France to sing in the world premiere of a new opera by Pierre Boulez, entitled *Place de la République*.

Pianist MARIE-FRANÇOISE BUCQUET occupies a high place in the ranks of contemporary European musicians. She, too, was a child prodigy, making her first recital appearance at age eleven as a pupil of Madame Marguerite Long. Later she studied under Wilhelm Kempff at the Vienna Academy of Music and at the Paris Conservatory. Her expertise is not limited to music, as she also has a degree in psychology. A protégée of Pierre Boulez and Edward Steuermann, Ms. Bucquet is an impassioned interpreter of contemporary music who has presented series of concerts dedicated expressly to the works of living composers. In addition to her recital and chamber music activity, Ms. Bucquet has performed with a number of the world's great orchestras, among them the London Symphony and the Philadelphia Orchestra.

TEXT TRANSLATIONS

Las estreyas (The Stars)

The poet compares the strength of his love to the firmness of the starlit sky.

Tu madre cuando te parió (When Your Mother Gave Birth To You)

When your mother gave birth to you, you were born without a heart. Farewell, my love; take another lover. You have embittered my life.

Ay amargas soledades (Ah, Bitter Solitude) — Lope de Vega

It is my fault if I do not have you now, my beautiful Phyllis. Take another look at me; you will see how different I am!

Duelete de mi Señora (Lament For Me, My Lady)

Without your love I cannot live; a day without you is like a thousand years of sighing.

Las majas de Paris (The Graceful Women of Paris)

To please my Polish friends, I ordered from Paris three carloads of graceful women, but grace and elegance in that country are contraband goods!

El tripili

Three thousand times a day I recall that you loved me; three thousand times a day I know that this does not exist any more. Come, dearest, with the tripili we will sing and dance; come, dearest, you are stealing my soul.

Senhora do Almurtão (Our Lady of Almurtao)

O, my beautiful lady, you came to the world to be a Saint. O, my lady, turn your back to Castile and refuse to be a Castilian!

Milho grosso (Tall Corn)

In the shadow of the tall corn I court a young woman.

Chula (Dance of Northern Portugal)

I jump and play with joy and want to dance the Chula. If you are my love, be the first to dance with me. If not, go away!

Macela (Camomile)

I went to the fields to pick up camomile and chose the smallest, yellowest one.

És o meu amor e não digas que não

You are my love, and don't say otherwise.

Catigua sua partindosse (Song of Farewell)

My lady, my eyes are sad to leave you; a thing so sad as my eyes you never saw.

Imortal cantar (Immortal Song)

When I was just born and opened my eyes, you were the first thing I looked at. When I close my eyes, you will be the last thing I shall see.

O meu amorzinho (O My Little Love)

I came from the country, my hat in my hand, and asked you to marry me.

Paño murciano (Murcian Cloth)

Tell me, Mr. Silversmith, how much silver is necessary to enshrine the kiss that my love gave to me with grace?

El vito (A folksong of Madrid from ca. 1800)

An old woman costs a *real* and a young woman two quarters of a *real*; as I am very poor, I shall pick the cheaper one!

Saeta a la Virgen de la Esperanza (Invocation to the Virgin of Hope)

God save you, Virgin of the Macarena, Mother of Sevillans! Thou who givest hope to the desperate and soothest the wounded, Soul of Andalucia, Sun of the Macarena!

Viola quebrada (Broken Guitar)

This love song with patriotic allusions tells the story of a player of Portuguese love songs who commits himself to a heavy work load because of his lady love.

Canção do poeta do sec. XVIII (Song of an Eighteenth Century Poet)

The poet is dreaming of a walk in the moonlight with his sweetheart.

Xangô (Xango)

Xango, a god of the African ritual *Macumba*, is master over fire and lightning. He loves war and women, but also gives courage to withstand the storms of life and resist the power of sorcery.

Casinha pequenina (The Little House) — adapted by Felix Lavilla

This love song tells the place of great love and fervent promises, but also of broken vows.

Pampamapa

The poet talks to his home country and its earth as if they were his beloved one. To her who had been so much neglected he offers his dreams, and in turn hopes for peace from her.

Hermano (Brother)

Brother, pour out your heart. Sing that you live in pain, sing of the blood in your history, and when you have sung, your people will feel at one with you.

Sampedrino (The One from San Pedro)

The poet from San Pedro sings of his loneliness and talks with nature, with the flowers of his sweetheart. Before he will die, he wants to see again his home country, but only together with his beloved.

Milonga de dos hermanos (Dance of the Two Brothers) — Jorge Luis Borges

The story of Cain and Abel is shifted to the Costa Brava.