

CONCERTS AT THE NATIONAL GALLERY OF ART

March and April 1992

MARCH

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|---|---|
| 8 University of Wisconsin
Concert Choir
Robert Fountain, <i>Director</i> | J.S. Bach: <i>Jesu, meine Freude</i>
Britten: <i>Hymn to St. Cecilia</i>
Messiaen: <i>O sacrum convivium</i>
Argento: <i>In Praise of Apollo</i> |
| 15 Paul Galbraith, <i>guitarist</i>
(Honoring the exhibitions:
<i>Guercino Drawings from
Windsor Castle and Guercino:
Master of Baroque</i>) | Laurencini: <i>Fantasias</i>
da Milano: <i>Ricercare</i>
Frescobaldi: <i>Variations
on "La Frescobalda"</i>
Ponce: <i>Las folias de España</i> |
| 22 The Vienna String Trio | Bach/Mozart: <i>Adagio and Fugue</i>
Von Einem: <i>Trio, Opus 74</i>
Beethoven: <i>Serenade, Opus 8</i> |
| 29 Peter Vinograde, <i>pianist</i> | Music of J.S. Bach: <i>Fifteen
Two-part Inventions, BWV 772-786</i>
<i>Goldberg Variations, BWV 988</i> |

APRIL

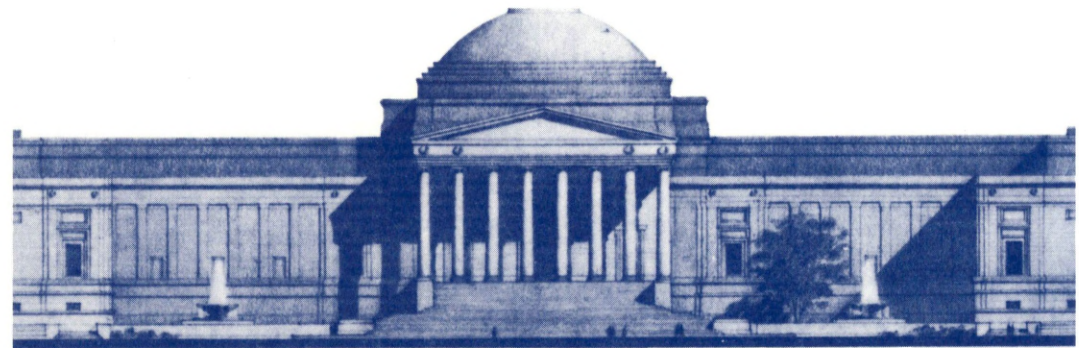
THE 49th AMERICAN MUSIC FESTIVAL
(Saturday, April 4 through Sunday, May 3)

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| 4 BBC Big Band, Barry Forgie,
<i>Conductor</i> , with
George Shearing, <i>pianist</i> ,
Angela Christian, <i>vocalist</i>
and Neil Swainson, <i>bassist</i> | Jazz Concert: "Salute to the
<i>Age of Swing</i> "
(Note: This concert begins
at 2:00 pm) |
| 5 National Gallery Orchestra
George Manos, <i>Conductor</i> | Works Robert Ward, John LaMontaine,
Morton Gould, and Richard Bales |
| 12 William Wolfram, <i>pianist</i> | Meyer Kupferman: <i>Snow;</i>
<i>Twilight Sonata</i>
William Wolfram: <i>Work #2 (1991)</i>
Edward Applebaum: <i>Arioso (1989)</i>
Gershwin: <i>Three Preludes</i> |
| 19 Pennsylvania Wind Quintet | Irving Fine: <i>Partita (1946)</i>
Persichetti: <i>Pastoral, Opus 21</i>
Ingolf Dahl: <i>Allegro and Arioso (1942)</i>
Steven Stucky: <i>Serenade for Wind
Quintet (1990)</i> |
| 26 Maryland Camerata
Samuel Gordon, <i>Conductor</i> | Morton Lauridsen: <i>Italian Madrigals</i>
Samuel Gordon: <i>Songs from the Seventh
Ring (Poems by S. Georg)</i>
Vincent Persichetti: <i>Flower Songs</i> |

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

2039th Concert

March 15, 1992

PAUL GALBRAITH, *guitarist*

PROGRAM

- Francesco da Milano Ricercare
(1497-1543)
- Laurencini Prelude
(fl. ca. 1570)
- Da Milano Ricercare
- Laurencini Fantasia
- Francesco Spinacino Ricercare
(fl. ca. 1507)
- Laurencini Fantasia
- Da Milano Ricercare: "La Compagna"
- Girolamo Frescobaldi Variations on "La Frescobalda" and Fugue
- Benjamin Britten Nocturnal after John Dowland
(1913-1976) Opus 70 (1963)

INTERMISSION
(*Twelve minutes*)

- Manuel Ponce Variations and Fugue on "Las folias de España"
(1882-1948) (1929)

This concert is presented in honor of the opening
of the exhibitions *Guercino: Master of the Baroque* and
Guercino: Drawings from Windsor Castle

*Mr. Galbraith's appearance at the National Gallery is made
possible in part by a travel grant from The British Council.*

Scottish guitarist PAUL GALBRAITH first won public acclaim when, at the age of seventeen, his performance at the Segovia International Guitar Competition won him the Silver Medal. The following year he was BBC TV's Young Musician of the Year in the string category. These awards launched for him an international career which has seen him performing with the London's Royal Philharmonic Orchestra, the English Chamber Orchestra, and the Chamber Orchestra of Europe. Recital tours have taken him to Spain, Italy, Greece, Hungary, Brazil, India, and Iceland. This concert marks Mr. Galbraith's United States debut. As result of intensive study of the acoustical and technical possibilities of the guitar, Mr. Galbraith has developed an increasingly individual approach to the instrument. One of the most noticeable aspects of his unique approach is his use of a metal spike to support the instrument, allowing greater freedom of movement to the player and a more resonant sound. This has opened up for him a whole range of repertoire by composers not usually associated with the guitar, including the sonatas of Haydn, Schubert, and Skalkottas. Mr. Galbraith records for Watercourse Records of Edinburgh, Scotland, and appears at the National Gallery by arrangement with Lisa Sapinkopf Artist Management of Boston.

In honor of the opening today at the Gallery of two exhibitions of works by Giovanni Francesco Barbieri, nicknamed Guercino (1591-1666), Mr. Galbraith devotes the first segment of his program to works by Italian Renaissance and baroque composers. Francesco da Milano and Spinacino were of an earlier generation, but their influence as masters of high Renaissance style continued into the world of late Renaissance and baroque lute music, which was an important feature of Guercino's musical environment.

Laurencini, also identified as Lorenzini or Laurecius Romanus, was court lutenist in the 1570s to Cardinal Ippolito d'Este at Tivoli and spent much of the following thirty years in Ferrara. While performing in the famous *Camerino d'Alabastro* of the d'Este residence in Ferrara, he would have seen the room in its still intact splendor, which included Bellini's *Feast of the Gods*, which now hangs here in the National Gallery. He would also have heard the unique choir of virtuoso madrigal singers that was maintained by the d'Este family. The young women of this choir were able to sing higher and with more skill than any boy singers then available, but their feminine charms were the cause of the downfall of a number of gentlemen of the court, including the madrigalists Luca Marenzio and Carlo Gesualdo. By 1607, when the young apprentice Guercino began making frequent visits to Ferrara to learn from the court painters Ippolito Scarsella and Carlo Bononi, the madrigal choir was in transition; it was still performing virtuoso madrigals by Marenzio, Gesualdo, and Monteverdi, but was also serving as an adjunct to a new and exciting art form, the baroque opera.

The composer who was Guercino's nearest contemporary was Girolamo Frescobaldi, whose performances as organist at St. Peter's Basilica in Rome were the subject of considerable attention and written comment. (The report that he gave his inaugural concert in 1608 to an audience of thirty thousand is believed to be an exaggeration, but indicates the distinction he enjoyed.) It is quite possible that Guercino might have been among those who listened to Frescobaldi perform in Rome between 1620 and 1623, when the artist was working on the *Burial and Reception into Heaven of Saint Petronilla* for one of the altars in St. Peter's.