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

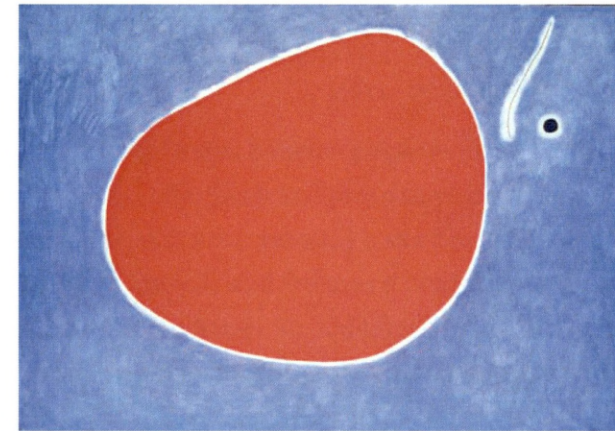
For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.

COVER: Joan Miró, *The Flight of the Dragonfly before the Sun*, 1968, National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon



The Seventieth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,899th Concert

New York Opera Society
Rosa Betancourt, soprano
Gustavo Ahualli, baritone
Giuliano Belotti, guitarist
Miguel Baselga, pianist

Presented in honor of the exhibition
Joan Miró: The Ladder of Escape

July 1, 2012
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Padre Antonio Soler (1729–1783)

Sonata in D-flat Major

Ricardo Llorca (b. 1962)

El Combat del Somni

Mai més

La Llum

En du-te'm

Isaac Albéniz (1860–1909)

Cadiz

Ernest Borrás (b. 1928)

Llibre d'Amic

XIII

VIII

VI

X

INTERMISSION

Llorca

La Memoria de les Canelles

Xavier Montsalvatge (1912–2002)

“Canto Negro” from *5 Canciones Negras*

Albéniz

Zaragoza

This concert is made possible in part by support from the Institut Ramon Llull.

The Musicians

NEW YORK OPERA SOCIETY

New York Opera Society (NYOS) benefits singers and audiences alike through timely productions that offer fresh and provocative interpretations of contemporary and classical works. NYOS annually tours a new production of an extant work at international festivals and features a contemporary opera or new commission in the United States. In addition, it hosts a salon series and an international residency for performers; supports outreach in underserved communities; and runs Les Jeunes Solistes, a training and educational program. In its most recent seasons, NYOS presented new productions of *Falstaff* and *Madama Butterfly* for its annual festival in southern France; the United States premiere of a contemporary Spanish opera, *Las Horas vacias*, by Guggenheim fellow and Juilliard faculty member Ricardo Llorca; and three performances at the National Gallery of Art. These featured a showcase for young Norwegian singers in connection with the Norwegian Christmas at Union Station (2008); a Gershwin songfest in honor of *From Impressionism to Modernism: The Chester Dale Collection* (2010); and the world premiere of a children's opera by Norwegian composer Gisle Kverndokk, *Max and Moritz: A Cartoon Opera in Seven Pranks* in honor of *Edvard Munch: Master Prints* (2010). Other notable NYOS evenings have taken place at the Chicago Cultural Center, the Embassy of Italy, and the World Financial Center in New York City.

New York Opera Society is led by its president, A. T. Nguyen, and by executive director Jennifer Cho, who has received numerous awards for her work in music since completing her studies as at Northwestern University. The society maintains a website at www.newyorkoperasociety.com.

ROSA BETANCOURT

Puerto Rican soprano Rosa Betancourt made her professional debut in 2005 as Musetta in Puccini's *La Bohème* with Ópera de Puerto Rico. Since then she has sung the title role in the zarzuela *Marina*, Valencienne in *The Merry Widow*, Cunegonde in *Candide*, Adina in *L'elisir d'amore*, Rosina in *Barbiere di Siviglia*, and Fräulein Silberklang in *Der Schauspieldirektor*. As a resident young artist in Opera New Jersey's 2007–2008 season, she sang the title role in *Roméo et Juliette* for the company's Summerfest. She has been featured as a studio artist with the Fort Worth Opera, an invited artist with the Mimesis Ensemble, and a guest soloist at the Casals Festival in San Juan. Among the contemporary composers whose works she has sung are Jack Delano, Philip Glass, and Malcom Peyton.

Betancourt holds degrees from the Puerto Rico Conservatory of Music and the Mannes College of Music. Winner of the 2005 Metropolitan Opera National Council Auditions in the Puerto Rico district, the following year she was a finalist in both the Licia Albanese-Puccini Foundation and the Giuglio Gari Foundation competitions. Additional honors include the Judge's Award at the 2007 Opera Index Competition and finalist in the 2008 Fritz and Lavinia Jensen Foundation Competition. In 2009 the Connecticut Opera Guild awarded her the Andrea Pinto prize.

GUSTAVO AHUALLI

Baritone Gustavo Ahualli made his operatic debut in 1996 as Papageno in *Die Zauberflöte* at the Teatro San Martin in Tucumán, Argentina. Since then he has sung leading baritone roles in numerous operas, including *La Traviata*, *Don Carlo*, *Lucia Di Lammermoor*, *Don Pasquale*, *La Favorita*, *Le Nozze di Figaro*, *Così fan tutte*, *La Bohème*, *Turandot*, *Eugene Onegin*, *Pagliacci*, and *Carmen*. Ahualli has recently performed at Argentina's Teatro Argentino de la Plata and Teatro San Martin and with Buenos Aires' Ópera Lírica and Ópera de Buenos Aires. In the United States, he has been heard with the New Jersey Association of Verismo Opera, Palm Beach Opera, Saint Louis' Union Avenue Opera Theatre, the Westfield Symphony, and Wichita Grand Opera. In addition to his many opera roles, Ahualli has performed the bass

arias in J. S. Bach's *Magnificat*, Beethoven's *Ninth Symphony*, and Verdi's *Requiem*. He was a featured soloist in the musical service offered by Pope Benedict XVI on his recent visit to Yankee Stadium.

Born in San Miguel de Tucuman, Argentina, Ahualli began his musical training at age seven with Hilda Deniflee, a student of Kodály and Bartók. In 1998 he obtained his Maestria de Canto from the Instituto Superior de Arte del Teatro Colón. In 2006 he was named first-prize winner of the New Jersey Association of Verismo Opera Competition. Currently, Ahualli holds positions as a bilingual cantor for the Sacred Heart Cathedral Basilica in Newark, New Jersey, and Saint Patrick's Cathedral in New York City.

GIULIANO BELOTTI

Guitarist and composer Giuliano Belotti graduated from the Conservatory Gaetano Donizetti in Bergamo, Italy, where he studied under Giorgio Oltremari. A recipient of a full scholarship at the Juilliard School of Music from 1999 to 2001, Belotti worked under the tutelage of classical guitarist Sharon Isbin. In 1997 he was awarded the Diplôme Supérieur d'Exécution at the Alfred Cortot École Normale de Musique de Paris.

Belotti has given numerous recitals at prestigious concert halls in Asia, Europe, Mexico, and the United States, including Alice Tully Hall, the Juilliard Theater, and Weill Recital Hall in New York, the DBS Auditorium in Singapore, Enrique Granados Auditorium in Spain, Salle Cortot in Paris, Teatro Gaetano Donizetti in Italy, Teatro Juárez in Mexico, and Teatro La Perla in Puerto Rico. He has appeared with the Chamber Orchestra of the Gran Teatre del Liceu de Barcelona, the Czech National Orchestra, and the Young Symphony Orchestra of Texas. As a composer, Belotti has published chamber music works with Brotons i Mercadal in Barcelona and solo guitar works with Les Productions d'Oz in Canada. He gives master classes in Europe, Mexico, and the United States.

MIGUEL BASELGA

Born in Luxembourg in 1966, Miguel Baselga began playing the piano at age six. In 1985 he graduated from the Belgian Conservatory of Music of Liège with a Piano First Prize and continued his piano studies with Eduardo Del Pueyo until Maestro Pueyo's death the following year. Baselga has performed with several orchestras including the Asunción, Madrid, Minería, NDR Hannover, and Tenerife symphonies and the Portugal, Rosario, and State of Mexico symphony orchestras, as well as the Andorra National Chamber Orchestra, Classic FM Orchestra, National Orchestra of Spain, Orchestre National du Capitole de Toulouse, and Spanish Radio-Television Orchestra. He has given solo recitals at the Cummer Museum in Jacksonville, Florida; the 92nd Street Y, the Metropolitan Museum of Art, and Weill Recital Hall in New York City; the Seattle Art Museum; and the University of Indiana.

Having recorded the complete piano works of Manuel de Falla, Baselga has recently recorded seven discs of the piano music of Isaac Albéniz for the Spanish label Columna Musica.

Program Notes

Presented in honor of the exhibition *Joan Miró: The Ladder of Escape*, on view in the East Building until August 12, 2012, this evening's program celebrates the unique contributions to the world of music by Isaac Albéniz, Ernest Borrás, Xavier Montsalvatge, and Antonio Soler, all of whom, like Miró, were born in Catalonia.

Born in Barcelona, Miró supported Catalonia's struggle for independence with a mixture of passion and pessimism. Upon completion of his military service in 1919, he retreated to the countryside around Mont-roig, where he painted landscapes. The peace of that setting was arguably the first rung in his personal "ladder of escape." But the troubled world around him could not be ignored, and Paris—at the time a hotbed of artistic activity and innovative political thought—beckoned. In 1920 Miró moved to Paris. Two of the paintings he had brought with him, *Self-Portrait* and *Mont-roig, the Church and the Village*, were first displayed in the Catalan section of the Salon d'Automne and subsequently in an exhibition at the Galeries Dalmau in Barcelona. The artist interacted with musicians and composers throughout his life, particularly as he was drawn into the circle created by the Ballets Russes in Paris, which in the 1920s included the director Serge Diaghilev, dancers George Balanchine and Bronislava Nijinska, composers Francis Poulenc, Erik Satie, and Igor Stravinsky, and fellow artists Max Ernst and Pablo Picasso.

A prolific composer of sacred music as well as keyboard sonatas and concertos, Antonio Soler was born in Olot in Catalonia. When he was six, his family sent him to study music at the nearby Monastery of Montserrat. In 1744 he was appointed organist at the Cathedral of La Seu d'Urgell and named subdeacon (the title "Padre" was assigned to him by later generations of music lovers, not by the Catholic Church). In 1762 he published a treatise on modulation at the keyboard from one key to another, which was condemned as dangerously modern by the established music theorists of the time, but eventually came to be standard practice. He wrote 120 sonatas, almost all of them in one-movement bipartite form. They are characterized by phrases made out of one- or two-bar motifs.

One of the most promising talents to emerge from the new generation of contemporary Spanish-American composers, Ricardo Llorca was born in Alicante, a city located in the southeastern coastal region of Spain that has been the birthplace of many great musicians, among them Oscar Esplá, Ruperto Chapi, José Iturbi, López Chavarri, Martín y Soler, and Joaquín Rodrigo. Llorca studied at Madrid's Royal Conservatory under Román Alís and attended the most theoretically advanced courses at the Festival de Granada with Carmelo Bernaola, Luis de Pablo, and Luigi Nono. After graduating in 1988, Llorca traveled to New York in order to continue his studies at the Juilliard School, where he worked with composers David Diamond and John Corigliano. Upon completing his studies, Llorca assumed a faculty position at Juilliard, where he combines his teaching responsibilities with his work as a composer. Ricardo Llorca was the composer-in-residence of the New York Opera Society for their 2008–2009 and 2009–2010 seasons. The recipient of grants from the Argosy Foundation and Met-Life/Meet the Composer, Llorca was awarded the Richard Rogers Scholarship in 1992, the Virgen de la Almudena Award in 1999, and the John Simon Guggenheim Award in 2001.

Born in Camprodón, a town in the Pyrenees Mountains in northeastern Spain, Isaac Albéniz played his first piano recital at age four at the Teatro Romea in Barcelona. When he was seven, his family moved from Barcelona to Madrid in order to enable him to study at the conservatory in the capital city, but by the time he reached age twelve, he became bored with studies (and with life at home), and stowed away on a ship bound for South America. He visited Argentina, Uruguay, Brazil, Cuba, and Puerto Rico, and boarded other ships bound for San Francisco and New York before he returned to Spain the next year. At that point, he was ready to settle down, and he embarked on a course of study that eventually included classes at the conservatories of Leipzig and Brussels. As a composer, Albéniz was one of the key figures in the Spanish nationalist musical revival of the early twentieth century. His music synthesizes Spanish dance rhythms and folk elements with colorful virtuoso techniques. He is quoted as saying, "This [Spanish] music contains light, warmth, and the taste of olives."

Born in Barcelona, Ernest Borrás had a fully developed career as a sculptor before turning to music in the 1990s. Since completing his music studies, he has composed works for singers and ensembles of various types, including vocal duets and trios, flute and contrabass, and choral ensembles. His lifelong fascination with the musical implications of words and syllables in the Catalan language has shaped his music for both voices and instruments.

A native of Lleida (Lérida) in western Catalonia, Xavier Montsalvatge was an eclectic composer, drawing in the course of his long career from such disparate sources as Antillean and Cuban music as well as the music of Stravinsky and the French composers known as "Les Six" (Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre). His inspiration for *Canciones Negras* was the folk music of the West Indies. From 1939 to 1962, Montsalvatge was the chief music critic for the magazine *Destino* and the journal *La Vanguardia*. On March 24, 2002 pianist Alicia de Larrocha included Montsalvatge's *Sonatina para Yvette* in her tribute to the composer's ninetieth birthday at the National Gallery. He died just two months later.

*Program notes by Stephen Ackert, head, music department,
National Gallery of Art*

Concerts at the National Gallery of Art in September 2012

National Gallery of Art New Music Ensemble

Music by John Cage

Marking the 100th birth anniversary
of the composer

September 5, 2012
Wednesday, 12:10 pm
East Building Auditorium



National Gallery of Art New Music Ensemble

Music by John Cage

September 9, 2012
Sunday, 6:30 pm
East Building Auditorium



**Members of National Gallery of Art
Resident Ensembles**

Music by J. S. Bach and Osman Kivrak

September 23, 2012
Sunday, 6:30 pm
West Building, West Garden Court

**Barbora Kolarova, violinist
Andrea Rusova, lecturer**

Music by Haba and Slavicki

Presented in connection with the
Mutual Inspirations Festival
in collaboration with the
Embassy of the Czech Republic

September 26, 2012
Wednesday, 12:10 pm
West Building Lecture Hall



The Catholic University of America Orchestra and Chorus

Music by Mozart and Rimsky-Korsakov

Presented in connection with the
Mutual Inspirations Festival
in collaboration with the
Embassy of the Czech Republic

September 30, 2012
Sunday, 6:30 pm
West Building, West Garden Court

Texts and Translations
New York Opera Society
July 1, 2012

El Combat del Somni

Text: Josep Janés (1913–1959)

Music: Ricardo Llorca

Poema 1: “Mai més”

Mai més podré ferme a la mar del goig,
mentre tornin les roses
a mi em retrobin encar tot sol,
lluny de tu, i amb les noses del gest i el
respir.

¡Si pogués fugir lluny de mi,
cap a l'alba que tu deus fer eterna!
Tot és sotmés a una nit cendra i malva
sense ales de llum de demà pel mon.

Quan ens vingui a velar
l'esguard per obrir-lo al teu
si sabrem per qué al punt de partir
no ens feies adéu amb la má
i ens daves la fe d'un demá.

The Battle of Dreams

Poem 1: “Nevermore”

Nevermore will I look at the sea with
comfort;
Never again will I care for the roses to
return;
For I am alone and far from you.
Your face is now remote
And your breath.

If I could run away from myself
to get where you are,
At daybreak, then—endless auroras with
you—I'd be blessed and contented.
But no....not yet.
Dark nights always without you,
Grey and purple nights,
Wanting your wings,
sweeping me around the globe.
And then, once you've returned,
my own wings unfold.
Only then I will know that when you left,
you didn't wave at me to say goodbye
but to give me the faith of tomorrow.

Poema 2: "La Llum"

La llum no m'isola de tu
com dies enllà m'isolava.
El món ja no m'és insegur,
talment com m'ho fou.

Si mirava en tu com un somni llunyà
tornat enyorança i absència,
avui et pressento la má
i els ulls vora meu.

La presència de tu se m'ha fet tan vivent
que dintre del meu pensament
no hi viu altra'llum ni altra glória.

Et tinc en les mans i en el cor
com una canço que no mor,
i als ulls, com una victória.

Poema 3: "En du-te'm"

¡En du-te'm!
No et tornis record
ni et facis absent del paisatge
- un dia, tan pur - del meu cor.

En du-t'em a l'última platja del món,
on retrobi la pau perduda,
on es puguin descloure les ales del cor
sota un blau de cel,
on naveguin alloure sospirs i desigs en un
mar quiet, que els teus ulls asserenin.

Domina les ones, l'atzar,
i dun-me a camins que sols menin a tu.
Fes-me fort. Fes-me pur.
Tu sols, als meus ulls.
Tu i l'atzur.

Poem 2: "The Light"

The light in you no longer shines.
The light in you no longer isolates me
As in the past.
The light in you, which made my world so
insecure, is safe now,
No longer hurts my sight
As in the past.

The light in you was like a distant dream
Turned into melancholy,
Turned into absence.
And today, as yesterday, I give you my
hands and my eyes;
I'd given you all of me.

Your presence is so vivid inside me
that I have no other light
and need no other glory

Now I have you in my hands and in my
heart like a song that never dies.
Now I have your eyes
Like a victory.

Poem 3: "Take Me Along"

Take me along!
I shall not be just a memory, not a distant
thought; Stay in my landscape and rest;
In such a pure day and live eternally deep in
my heart.
Take me with you; Look no further.
Let's go to a distant shore
And there, in regained peace,
let's unfold under the firmament,
navigating, with sighs and desires, over a
quiet sea.

Surfing the waves, diving through paths
only known by you,
Make me strong; make me pure;
Only you and your eyes—
Only you.....and the blue.

Joan Vinyoli's (1914–1984) collection of poems *Primer desenllac*, published in 1937, shows a very personal style, in which poetry is conceived as a purely intellectual reflection. He saw this poetry as inseparable from the circumstances of his life, the sense of which he questioned from the standpoint of the enigma of faith. Clearly influenced by a quote from Reiner Maria Rilke (1875–1926)—“Poetry is not a matter of feelings but of experience”—Vinyoli continued to write in this style until 1963.

From Primer desenllac

Text: Joan Vinyoli

Music: Ernest Borrás

Poem XIII

We were talking, we were expecting, and we were told: Go on the carriage and don't hurry into the abyss, but the gulf was everywhere.
On the walls and in trees and on the streets and in the leaves, in the colors and in the sounds.
On the outskirts of today and the surroundings of tomorrow.
And we were going happily in the float, into the most perfect night....

Poem VIII

We began a long, difficult and dangerous road, but we thanked things, whether snow or mud, dew or constellation, and we were making them ours, due to a love that taught us how to appropriate them.

Poem VI

We endured the yellow wind, the blue fire, the unsafe water, and dryness of a river full of rocks.

But then came the blizzard that cured our ills and spread over us a greenish night.
Then it hid us in a spike of silence and said to us words of consolation.

Poem X

We said to each other:
The difference between us and the wise seeker is in the fact that he discovers the gold in the reflection of the water, while we pursue it through the labyrinths of the stone.... But getting lost, we find the way to it....