

Sunday, April 5, 2026

Paul Galbraith, guitar

Tarleton's Resurrection (about 1589)

John Dowland (1563–1626)

Sir John Souch's Galliard (about 1604)

Unquiet Thoughts (about 1597)

Sir Henry Guildford's Almaine (about 1610)

Quatre pièces pour la guitare (1927–28)

Lennox Berkeley (1903–1989)

Moderato ma con brio

Andante con moto

Lento (Mvt. de Sarabande)

Allegro energico

Suite in A

J.S. Bach (1685–1750)

Allemande, from French Suite No. 4, BWV 815 (about 1722)

Tempo di Menuet, from Keyboard Partita No. 5, BWV 829 (about 1730)

Sarabande, from English Suite No. 1, BWV 806 (about 1715)

Menuets 1 & 2, from Keyboard Partita No. 1, BWV 825 (1726)

Gigue, from Keyboard Partita No. 1

INTERMISSION

Sonata in D major (trans. E major), Hob.XVI:33 (1778)

Franz Joseph Haydn
(1732–1809)

I. Allegro

II. Adagio

III. Tempo di Minuetto

Prélude in A minor, M. 65 (1913)

Maurice Ravel (1875–1937)

Menuet sur le nom d'Haydn (1909)

À la manière de Borodine (1913)

Tango, from España, Op. 165 (1889–90)

Isaac Albéniz (1860–1909)

Cataluña (Corranda), from Suite española, Op.47 (1886)

Sevilla (Sevillanas), from Suite española

All works arranged for eight-string classical guitar by Paul Galbraith.

Paul Galbraith appears by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com

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NOTE FROM THE CURATOR

Superstar Paul Galbraith is a dazzling guitarist and a superb interpreter who performs on a remarkable eight-string “Brahms guitar,” which he holds like a cello. There is no better place than Calderwood Hall to hear Galbraith’s miraculous playing, which today features Bach and Albéniz at the heart of the program. He continues our commemoration of the 400th anniversary of John Dowland’s death with a set of lute pieces arranged for his unique instrument, and rounds out today’s concert with works by Haydn, Ravel, and the English 20th-century composer Lennox Berkeley.

—George Steel, *Abrams Curator of Music*

NOTES ON THE PROGRAM

**All notes by Paul Galbraith
except Albéniz**

While still a relative youngster, guitarist Julian Bream was described by the redoubtable musical thinker and writer, Hans Keller, as “a great artist without very much great literature at his disposal.” Keenly aware of this disadvantage, it was therefore one of the joys of Bream’s early musical life to chance upon—in the Manchester (UK) Central Library during the intermission of a concert—a selection of lute music by John Dowland, in transcription for keyboard. Here, finally, was music which immediately revealed itself to be great literature, written by “one of our own”: a fretted instrument “insider,” a virtuoso lutenist. Both the lute and Dowland’s music were still almost completely

forgotten at the time, and had been for centuries, so this repertoire from the golden age of English music—the Renaissance—a time when the lute featured at the very center of music making, was a thrilling discovery.

Bream’s subsequent championing of the lute and Dowland’s music helped galvanize the start of his career, and effectively initiated the revival of the lute in modern times. It also led to Benjamin Britten composing, some years later, that undisputed masterwork for guitar dedicated to Bream, and written on the quadricentenary of Dowland’s birth—his *Nocturnal*, a set of variations on a Dowland lute song. I imagine that Hans Keller, who brilliantly championed Britten’s music from the outset, might well have congratulated Bream at that point for having respectively discovered and inspired such “great literature.”

The four pieces I have chosen are arranged in the form of a short suite, and between them, they comprise the four most popular instrumental dance forms of the time, respectively: the Jig, Galliard, Pavane, and Almaine.

1. Jig: “Tarleton’s Resurrection” is an extremely brief and touching homage to a famous comic actor of the time, Richard Tarleton, known for his ballades and songs. Hence perhaps the lyrical, song-like nature of this miniature, with the characteristic high energy of the dance pushed far into the background, almost beyond recognition, thus creating a “spiritualized” jig.
2. Galliard: “Sir John Souch’s Galliard” is identical—besides subtle differences in the accompanying lute part—to the third song in Dowland’s *The First Book of Songs*, “My Thoughts are Wing’d with Hopes.”

Renaissance dances such as these were typically in three sections, each of which was repeated with ornate elaborations the second time around. It was normally expected that lutenists—who were almost always also composers at that time—would improvise these elaborations on the spur of the moment. However, Dowland usually preferred to notate everything himself, down to the last ornament.

It so happens that, in the case of this particular galliard, Dowland omitted for once those repeats, with the result that present-day lutenists and guitarists are obliged to get creative and improvise something of their own. For my part, I noticed that the galliard version seemed largely to already be an elaboration on the simpler lute part of the song version, and so I tend to use the latter first, followed by the galliard in the repeats, with a few flourishes of my own invention for good measure.

An additional detail in this piece, maybe worth mentioning, relates to dynamics—indications for loud and soft. These were almost nonexistent in early music scores (basically until the end of J.S. Bach's lifetime; the change happened with his sons and their contemporaries), and in fact a contrast of loud and soft is very much the exception rather than the rule throughout the era. So it is particularly fascinating here to have the words of the song inform our interpretation of the instrumental galliard, as the lyrics at one point clearly create, or demand, a sudden, unexpected drop in volume; the third section, toward which the previous sections have been steadily building and which would therefore tend to be played slightly more emphatically, opens with the phrase: "And whisper this but softly in her ear . . .".

3. Pavane: "Unquiet Thoughts" is set in the rhythm of a pavane (a slow, processional dance). Just as Britten arranged the closing song from *The First Book of Songs*, "Come Heavy Sleep" (also a pavane), for his *Nocturnal* mentioned above, so have I arranged this opening song from the same book.

4. *Almaine* (the Renaissance equivalent of the more familiar Baroque "Allemande"): "Sir Henry Guildford's *Almaine*" features in *Varietie of Lute Lessons*, a collection of 42 lute solos by composers from all over Europe, compiled by John Dowland's son, Robert (also a lutenist and composer). There has been some confusion over the authorship of this piece, as it seems that the manuscript is unsigned and in an unknown hand. Initially it was assumed to be by the elder Dowland; subsequently it was officially deemed "anonymous" (and was excluded from the publication of Dowland's complete works); and these days we are, thankfully, back to square one and those first impressions. Dowland the elder it is!

In 2001, an exciting event sent classical guitar blogs into overdrive: Andrés Segovia's widow, Emilita, announced to the guitar community at large that her late husband had kept a wooden chest—a treasure chest!—that contained a multitude of original and largely unknown guitar works dedicated to, but mainly unplayed by, Segovia. Furthermore, she sanctioned the publication of all this repertoire. As each piece emerged (always, thankfully, featuring facsimiles of the original manuscripts), excitement grew, as here and there were some real gems.

Now the dust has settled, most guitarists would agree, I think, that perhaps the most

enduring and substantial “new” work from the archive is Lennox Berkeley’s suite of four pieces, or *Quatre pièces pour la guitare* in Berkeley’s original title (he was part French, through his French grandmother, besides which he was studying in France at the time—late 1920s—with Nadia Boulanger, through the recommendation of his friend and mentor, Ravel).

Initial news of this work’s existence was both welcome and surprising for guitarists: welcome, because all three of Berkeley’s later pieces for guitar—the *Sonatina* (1957), *Variations* (1970), and *Concerto* (1974)—had long been mainstays of the repertoire. The prospect of an additional fourth work on that list generated a high degree of anticipation, long before we could get our hands on the score; and surprising, because Berkeley himself had always stated that his first work for guitar was his *Sonatina*. He obviously had no memory of having composed these pieces around three decades earlier!

The present work needed more editing than usual to make it feel and sound “guitaristic,” perhaps because Berkeley doesn’t seem to have worked with a guitarist when writing it, in contrast to later years when he worked closely, and for extended periods, with Julian Bream. In fact, I ended up changing the keys of all four pieces. Not that they were unplayable in the original keys (though some passages needed revoicing to be feasible, no matter what the key), but I found that the music was generally enhanced at the new pitch—“sang out”—better.

The four pieces are Neoclassical in style and are set in and against some of the forms which comprise a French Baroque suite: minuet (here, unusually, placed first);

allemande; sarabande (the one movement to which Berkeley gave a title), and (arguably) a rigaudon, originally a folk dance from the southeastern regions of France, including parts of the Mediterranean. My guess is that this “rigaudon” is in the style of both Ravel and Rameau. Ravel paid homage to 18th-century French music in his *Le Tombeau de Couperin* for piano and incorporated in that suite a rigaudon, to which Berkeley’s movement bears some similarities, not surprisingly, to Rameau’s rigaudon for harpsichord, the likely source of inspiration for Ravel in the first place.

If the intention with the last of the *Quatre pièces* was for it to sound French (via Ravel), the same cannot be said of the other pieces. Or, to be more accurate, they partly do and partly don’t. The part that does sound French is kept more or less discreetly running in the background, and serves among other things to throw into relief the part that doesn’t, which sounds unmistakably Spanish instead, in an obvious nod to the work’s dedicatee. Thus:

1. The traditionally polite, French Baroque minuet is infused with a lively Spanish saeta dance rhythm (of the type used, for example, by Albéniz in his piano piece *Cádiz*), with the middle section (or “Minuet II”) in flamenco-esque “tremolo” (though true flamenco tremolo adds an extra note to its “tremolandi”), while:
2. the allemande gradually and stealthily takes on a veiled, slow, dreamlike “fandango” character (usually a lively dance), which moves softly but clearly through the piece like “el susurro de las brisas aromadas” (“the whisper of aromatic breezes”), as Albéniz memorably wrote at the head of the score of his *Córdoba*—without ever disturbing the steady walking

pace of the allemande (fandangos are traditionally in 3 or 6: never, as far as I'm aware, in 2 or 4 time), and:

3. the sarabande—which possibly takes its cue from Rameau's Sarabande from his *Nouvelles suites de pièces de clavecin* (about 1728)—with its lute-like arpeggiations, is adorned with impassioned, melismatic figurations and flourishes which point toward *cante jondo*, the “deep song” of flamenco. Here, in fact, the background formality of the sarabande is promoted to the structural foreground—hence Berkeley's title—and the reason for this is that the sarabande was an Iberic dance to begin with. Rameau's Sarabande also sounds, or should sound, Spanish.

4. The last piece may well have been intended as an homage to Ravel. It is perhaps worthwhile remembering that Ravel—whom Berkeley knew well, after all—was half Spanish through his Basque-Spanish mother, and famously wrote several modern Spanish classics. In fact it could be argued that all of Ravel's music contains at least an undertone of Spanish character. And so, even though this movement doesn't possess many obvious traces of Spanish music, such as those found in the other three pieces, we can still allow ourselves to imagine a subtle continuation of those Spanish “breezes” to which we've now become accustomed, blowing through this finale after all, and mingling with those of southern France.

Bach's lute works have long been a staple of guitar programs, much in the way Bach's harpsichord works have long been a staple of piano programs. In fact, the analogy is inevitably made between the two pairs of instruments: Historically the guitar relates to the lute as the piano relates to the

harpsichord, approximately so at least. I merged these keyboard pieces by Bach, taken in this instance from four separate works, in order to create a “lute sonata” as a complement to the existing body of Bach lute works. The fact that Bach's keyboard sonatas, suites, and partitas often vary in texture from movement to movement, led me to think of lifting the lighter-textured, more lute-like movements from one or two of them, and matching them up with others of a similar type which sounded familial, to form a new extended structure (naturally transposing where necessary).

Of course Bach's own partitas and suites were tightly structured on a level to which my, admittedly, “mix-and-match” assemblage could never hope to aspire. Nevertheless, it's maybe worth remembering that Bach himself largely created his great B-minor Mass, for example, from disparate cantata movements written throughout his composing life, something you are never aware of when listening to this seemingly tightly integrated, towering structure.

Might Bach have approved, then? Naturally it's impossible to be entirely sure, but given Bach's highly practical approach to arrangements of his own music and that of his contemporaries, as well as his penchant for reassembling and recycling musical material, I'd wager he would.

Haydn liked to group his keyboard sonatas, as he did his string quartets, into sets of six. Although, unlike his string quartets, there is no real consensus as to opus numbers in the keyboard sonatas, due mainly to the fact that Haydn's various publishers each came up with their own opus sequencing. This confusion has also complicated the exact dating of individual sonatas, so that we are

often left to guess the dates of composition based solely on advances or otherwise in style.

Since Haydn was a born developer, with each new work—especially in his maturity—markedly different from the previous one, it is fascinating to try to judge the approximate composition date of any given Haydn keyboard sonata (or those for which no date is available, at least), purely by means of the score.

The present Sonata, Hob.XVI:33, is a case in point. Consensus has it that this has a composition date of around 1771–73, which puts it at the most important juncture of Haydn’s musical life, when he “hit his stride,” so to speak, never (or rarely) to look back. In fact, Haydn’s famous C-minor Sonata, Hob.XVI:20, credited with being the first “great” classical keyboard sonata in the literature, has (for once) a clear date of composition of 1771. The celebrated six Op. 20 string quartets of 1772 heralded the start of Haydn’s sustained (and almost uninterrupted) sequence of 45 master quartets, to span the next 27 years.

One telltale sign that the present Sonata is definitely mature Haydn, is the formal feast he serves up in the Tempo di Minuetto final movement. Taking the minuet tempo “in the old style” for once—that is to say, at a leisurely pace—Haydn sets out upon a musical discourse which folds sonata, rondo, and variation forms into one. In order to do this, he infuses variation with sonata contrasts through one of his (many) very own inventions: his revolutionary “double variation” form. The term “double variation” is really shorthand for “two themes and their respective variations” (which doesn’t trip off the tongue quite so easily . . .). It is the “two

themes” aspect which sparks that interplay of contrast lying at the root of the sonata dynamic, and which enables Haydn to achieve the ultimate paradox: a sonata-like variation form.

In 1909, the French Société Internationale de Musique commissioned eight French composers to each write a short piano piece in homage to Haydn, marking the centenary of his death, to be published in their magazine. The composers chosen were Paul Dukas, Reynaldo Hahn, Charles-Marie Widor, Vincent d’Indy, Claude Debussy, Ravel, Camille Saint-Saëns, and Gabriel Fauré. (All except the last two accepted.) Five notes, derived from the letters of Haydn’s name—which, in German musical notation, translate to the pitches B-natural (H), A, D (Y), D, and G (N)—were to be used as thematic material, in keeping with the time-honored musical practice of paying homage to an important composer.

It is significant that Ravel (along with d’Indy, as it happens) chose the form of minuet for his homage to Haydn. From the age of about 40 onward, Haydn tirelessly mined the minuet form, to the extent that, throughout his mature string quartets (which almost invariably include a minuet), no two minuets are alike. By the time you get to late Haydn, the minuet has become a fast movement—sometimes ferociously so!—and Haydn eventually supplanted the name with the title “Scherzo.”

Ravel’s Minuet, however, looks back nostalgically to earlier times when the minuet was spaciouly paced, possibly in order both to provide a broader platform for his rich harmonic “chemistry,” as Debussy would have put it, as well as to enable him to pay fuller homage to the great harmonic explorer that was Haydn.

The “Homage à Borodine” Waltz is highly reminiscent of the Russian composer’s Sérénade from his *Petite Suite pour piano*, to the extent of its being almost a Ravelian readaptation. Both Ravel and Debussy were indebted to the Russian composers who immediately preceded them, especially Modest Mussorgsky, whose *The Nursery* songs were likely the inspiration for the latter’s *Children’s Corner*. Despite Jean Cocteau’s malicious comment that their style consisted of little more than “Russian music with the pedal down,” neither composer would have denied the profound effect that this generation of Russian composers had on them.

The Borodine Waltz was written in 1913, as was the solitary Prélude that distills in its single page Ravel’s irresistible blend of subtle sensuality and ravishing clarity.

Born in Camprodon, province of Girona, Catalonia, Isaac Albéniz was a child prodigy who first performed at the age of 4. At age 7, he passed the entrance examination for piano at the Conservatoire de Paris, but he was refused admission because he was believed to be too young. By the time he had reached 12, he had made many attempts to run away from home.

His concert career began at the age of 9 when his father took both Isaac and his sister, Clementina, on tours throughout northern Spain. A popular myth is that, at the age of 12, Albéniz stowed away in a ship bound for Buenos Aires. He then found himself in Cuba, then in the United States, giving concerts in New York and San Francisco, and then travelled to Liverpool, London, and Leipzig. By age 15, he had already given concerts worldwide. This story is not entirely false—Albéniz did travel the world as a performer—

however, he was accompanied by his father, who as a customs agent was required to travel frequently.

Albéniz, along with Enrique Granados and Manuel de Falla, defined and elevated Spanish music at the turn of the 20th century, each answering the call of their revered teacher Felipe Pedrell for music that united traditional and folkloric elements with classical forms to create a true national style. It is ironic that much of this music, written by and for virtuoso pianists, is better known in transcriptions for classical guitar. Albéniz used the guitar as his instrumental model and drew inspiration from the traits of Andalusian folk music without actually using folk themes.

It was in the British Isles of all places—where his piano recitals were causing a sensation—that Albéniz increasingly turned to subjects from his native country, composing and performing the six “Hojas de Álbum” (“Album Leaves”) of *España*. It might seem surprising that, in this journey through the Iberian peninsula, Albéniz decided to include a tango in the form of a Cuban habanera. It would become one of his most popular works.

Albéniz began composing his *Suite española* in 1886. It was intended as a collection of eight pieces, each highlighting a particular region of Spain. The work originally consisted of four pieces—Granada, Cataluña, Sevilla, and Cuba (then a colony of Spain)—which were grouped together in 1887 in honor of the Queen of Spain, Maria Christina. Twenty years later, four other pieces (Cádiz, Asturias, Aragón, and Castilla) were added

by the editor Hofmeister. Deliciously atmospheric, by turns languid and festive, the suite’s movements each bear a title and a

subtitle, the first referring to the geographical region portrayed, and the second to a musical form or dance from that region.

Cataluña is a *corranda*, or *courante*, a lively dance in 6/8 time performed in a circle with the women's hands on the men's shoulders. It is reminiscent of an early hunting song.

Sevilla, the third piece in *Suite española*, is a *sevillanas*, a Castilian dance with origins in the 15th century.

ABOUT THE ARTIST

Paul Galbraith is internationally renowned as one of the foremost guitarists of our time. The searching depth of his interpretations, along with his revolutionary playing style and instrument, have made him an instantly recognizable figure in the world of classical music.

Galbraith was named as the 2024 recipient of the Guitar Foundation of America's Hall of Fame Artistic Achievement Award for "monumental contributions to the development of the art and life of the classical guitar"—an extraordinary honor that places him alongside Andrés Segovia, Julian Bream, John Williams, and more.

Galbraith's recording of the complete Bach violin sonatas and partitas was nominated for a GRAMMY® Award in the category of Best Solo Instrumental Album. This two-CD set was also chosen as one of the two best recordings of the year by *Gramophone* magazine, which called it "a landmark in the history of guitar recordings." It received a four-star rating in *Stereo Review*, and reached the top 10 on *Billboard's* classical charts.

Both Galbraith's playing position, and his guitar's extraordinary design, are considered groundbreaking developments in the history of the instrument. The guitar is supported by a metal endpin, similar to that of a cello, which rests on a wooden resonance box. The instrument has two extra strings—one high, one low—increasing its range to an unprecedented extent.

At the age of 17, Galbraith won the silver medal at the "Andrés Segovia" International Classical Guitar Competition. Segovia, who was present, called his playing "magnificent." This award helped launch an international career, including engagements with some of the finest orchestras in Britain and Europe (Royal Philharmonic Orchestra, Chamber Orchestra of Europe, BBC Philharmonic, Royal Scottish National Orchestra, English Chamber Orchestra, BBC Scottish Symphony Orchestra, Scottish Baroque Orchestra, Ulster Orchestra, the Hallé, and Scottish Chamber Orchestra among them). He toured the US as soloist with the Moscow Chamber Orchestra and performed in Prague's Rudolfinum Dvořák Hall with the Chamber Orchestra of Chile. In the US, he has appeared as soloist with the Indianapolis Chamber Orchestra, Knoxville Symphony Orchestra, Santa Rosa Symphony, and ProMusica Chamber Orchestra, among others.

Galbraith gave a nationally televised closing-night performance of Joaquín Rodrigo's *Concierto de Aranjuez* at the Scottish Proms with the BBC Scottish Symphony Orchestra and was invited by the CBC to give a special "Tribute to Glenn Gould" concert for Canada-wide broadcast at the Glenn Gould Studios in Toronto on the occasion of the 25th anniversary of the great pianist's death. Galbraith has been

featured twice on National Public Radio's *All Things Considered* and numerous times on *Performance Today*.

Galbraith has recently appeared in festivals in Vienna, Austria, and in Spain, Italy, China, and South Korea. He made his New York debut at the Frick Collection, receiving a rave review in *The New York Times*; he appeared three times on Lincoln Center's Great Performers series, and he has twice given solo recitals at 92NY. Recent and forthcoming engagements include NYC, Boston, Washington, DC, Los Angeles, San Diego, Atlanta, St. Louis, Cincinnati, Cleveland, Portland, Seattle, Miami, Baltimore, Buffalo, Milwaukee, San Antonio, and San Juan (Puerto Rico). Recitals in Brazil, Mexico, the UK, Spain, Portugal, the Netherlands, Denmark, Norway, Finland, Germany, Switzerland, Italy, Hungary, Poland, Russia, Israel, and Turkey are among Galbraith's international activities. He has appeared at numerous Bach festivals, including those of Los Angeles, Philadelphia, Denver, and Carmel.

Other highlights of Galbraith's recent tours are appearances at the Lichfield and Greenwich+Docklands festivals in the UK; the Swedish Guitar and Lute Society; a tour of Italy, including the Padova International Guitar Festival; and duo concerts in New York City, Washington, DC, Atlanta, and other cities with the late Antônio Meneses, cellist of the legendary Beaux Arts Trio. He recently made the world premiere recording of British composer Thomas Wilson's Guitar Concerto with the Royal Scottish National Orchestra, to be released on Linn Records; and this August he gave the world premiere, in the UK, of a new solo guitar piece, *Morning Star*, by Michael Berkeley (the son of Lennox Berkeley, whose Four Pieces for the

Guitar can be heard on today's program). Born in Scotland and now residing in Cambridge, England, Galbraith has lived in Basel, Switzerland, and São Paulo, Brazil, where he founded the Brazilian Guitar Quartet. He has been a professor at the Basel Academy of Music, the Royal Conservatoire of Scotland, Columbus State University in Georgia, and taught virtually for the University of Colorado Boulder College of Music.

Further information on Paul Galbraith is available at www.paul-galbraith.com

Discography:

Bach: The Complete Violin Sonatas and Partitas (Delos)

Bach Lute Suites (Delos)

Paul Galbraith Plays Haydn (Delos)

In Every Lake the Moon Shines Full (Delos, folk tunes from various countries)

French Impressions: Music by Debussy and Ravel (Delos)

Paul Galbraith performs Mozart, Bach, & Britten (Mashulka Productions, CD and DVD)

Allemande: Paul Galbraith Plays Bach and Mozart (GuitarCoop)



UPCOMING PERFORMANCES:

RANDALL GOOSBY, VIOLIN, WITH ZHU WANG, PIANO

Sunday, April 12

BOSTON CHILDREN'S CHORUS

Saturday, April 18, at 2 pm

IMANI WINDS

Sunday, April 19

BUTTER QUARTET

Sunday, April 26

ISATA KANNEH-MASON, PIANO

Sunday, May 10

RENAISSANCE STRING QUARTET

Sunday, May 17

The Isabella Stewart Gardner Museum resides on the homelands of the Massachusetts Tribe, who belong to this place and continue to regard these lands and waters as sacred.

Music at the Gardner is supported by Manitou Fund. The Museum thanks its generous concert donors: The Coogan Concert in memory of Peter Weston Coogan; Fitzpatrick Family Concert; James Lawrence Memorial Concert; Alford P. Rudnick Memorial Concert; David Scudder in memory of his wife, Marie Louise Scudder; Wendy Shattuck Young Artist Concert; and Willona Sinclair Memorial Concert. The piano is dedicated as the Alex d'Arbeloff Steinway. The harpsichord was generously donated by Dr. Robert Barstow in memory of Marion Huse, and its care is endowed in memory of Dr. Barstow by The Barstow Fund. Music at the Gardner is also supported in part by Barbara and Amos Hostetter, Joseph Mari, Sallie and Jim McGregor, Nicie and Jay Panetta, The Aaron Copland Fund for Music, Inc., and the Massachusetts Cultural Council, which is supported by the state of Massachusetts and the National Endowment for the Arts.



Kindly turn off all electronic devices during the concert and refrain from any photography or filming in the hall. Also, please note the location of the emergency exit doors: across the hall from the doors through which you entered.