

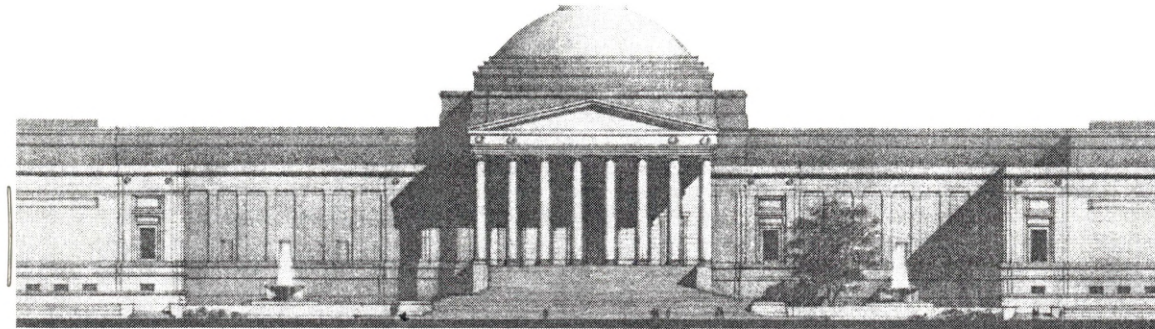
For the convenience of concertgoers
the Garden Café remains open until 3:00 pm on weekdays.

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.

Music Department
National Gallery of Art
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Washington, DC

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The Sixty-fourth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
Mid-day Concerts in May 2006
Presented in honor of
Master Drawings from the Woodner Collections
and
The Poetry of Light: Venetian Drawings
from the National Gallery of Art

Wednesdays at 12:10 pm

May 3, 17, 24, and 31, 2006
West Building Lecture Hall

May 10, 2006
East Building Small Auditorium

Admission free

2,571st Concert

May 3, 2006, 12:10 pm

Barbara Hollinshead, mezzo-soprano

Howard Bass, lutenist

Bartolomeo Tromboncino (c. 1470–c. 1535)

Che debo far che mei consigli amore

Ostinato vo' seguire

A la guerra a la guerra

Benedetto Cariteo (c. 1450–c. 1500)

Amando e desiando

Marco Cara (flourished c. 1500–1525)

Non è tempo

Hans Neusiedler (1508–1563)

Preamblel

Lute solo

Ludwig Senfl (c. 1490–c. 1543)

Im Maien

Ach, Elslein

Neusiedler

Ein welscher Tanz

Lute solo

Heinrich Isaac (c. 1450–1517)

Innsbruck, ich muß dich lassen

Greiner, zancker, schnöpffitzer

Gregorius Huwet (1550–1617)

Fantasia

Lute solo

Constantijn Huygens (1596–1687)

Domine, spes mea

Memor fui dierum

Huygens

Prelude

Lute solo

Nicolas Vallet (c. 1583–c. 1642)

Pavanne en form de complainte

Courante de complainte

Carillon

Lute solo

Huygens

Morte dolce

Riposta dalla finestra

Pietro Francesco Cavalli (1602–1676)

Sospiri di foco

Tremulo spirito

Simone Molinaro (c. 1565–1615)

Ballo detto il Conte Orlando

Saltarello del predetto ballo

Lute solo

Giulio Caccini (c. 1548–1618)

Amarilli mia bella

Belle rose porporine

The Musicians

Mezzo-soprano Barbara Hollinshead is acknowledged as one of Washington's finest early-music singers. A member of the National Gallery Vocal Arts Ensemble, she is frequently called upon to perform with other ensembles throughout the mid-Atlantic region. Outside the region she has performed in Indiana, New York, and Toronto, as well as in Germany, Italy, and Scotland. Her repertoire ranges from medieval Byzantine chant to twentieth-century song cycles. Actively involved in music education, she is a professor of voice at American University and a cast member of the Washington Bach Consort's "Bach to School" program.

Hollinshead has collaborated with lutenist Howard Bass for more than a decade, and she likens the musical pairing to figure skating. She says: "Like the athletes, the musicians practice together for long hours, learn each other's timing, master their own routines and flourishes, and then trust the partner enough to take flying leaps in performance, confident that the pair will land together and no one will crash onto the ice."

Howard Bass has been featured as a soloist throughout the United States and has been a guest accompanist with renowned ensembles and singers, including the Masterworks Chorale, The Santa Fe Opera, the Washington Bach Consort, the Washington Chamber Symphony, and soloists Peter Becker, James Bowman, Barbara Hollinshead, Custer LaRue, and Derek Lee Ragin. Bass was a founding member of the early- and traditional-music ensemble La Rondinella and has recorded and performed with the Baltimore Consort, The Choral Arts Society of Washington, Ensemble Galilei, the Folger Consort, Hesperus, the New England Viol Consort, and the Smithsonian Chamber Players. In a recent broadening of his activities, he has worked extensively with Sephardic singer and composer Flory Jagoda. Howard Bass is manager of the cultural arts division in the public programs department of the National Museum of the American Indian.

2,573rd Concert

May 10, 2006, 12:10 pm

Arco Voce

Elizabeth Field, baroque violin

Nina Falk, baroque violin

Rosa Lamoreaux, soprano

Douglas McNames, baroque cello

Steven Silverman, harpsichord

Alessandro Scarlatti (1660–1725)

Cantata: *Correa nel seno amato*

Sinfonia and Balletto

Recitative: *Correa nel seno amato*

Aria: *Ombre o pache*

Recitative: *Curilla, anima mia*

Aria: *Fresche brine che pietose*

Recitative: *Piante insensate e fide*

Aria: *Idolo amato*

Recitative: *Ma voi occhi dolenti*

Aria: *Onde belle*

Recitative: *Curilla, anima mia*

Accompanied recitative: *Volea più dir Daliso*

Johann Jakob Froberger (1616–1667)

*Lamentation faite sur la mort très douloureuse [sic] de Sa Majesté Imperiale,
Ferdinand le troisième*

Harpsichord solo

Isabella Leonarda (1620–1704)

Sonata decima from *Sonatas*, op. 16

Johan Helmich Roman (1694–1758)

Trio Sonata in G Minor

Adagio

Allegro

Andante

Presto assai

Georg Friederich Handel (1685–1759)

Cantata: *O qualis de coelo sonus*

Sonata

Recitative: *O qualis de coelo sonus*

Aria: *Ad plausus, ad jubila*

Recitative: *Eja ergo, mortalis*

Aria: *Gaude, tellus benigna, decora*

Aria: *Alleluja*

The Musicians

The Arco Voce chamber ensemble, now in its tenth year, offers a unique approach to music, with some of the East Coast's finest performers specializing in both period and modern instruments and the regular inclusion of vocal music in its concerts. The ensemble is noted for augmenting its already large repertoire of early music by rediscovering and presenting the modern premiere performance of works by the seventeenth-century Dutch composer Cornelius Padbrue and the eighteenth-century German J. C. Graun. Open as well to the performance of new music, Arco Voce was the first to perform some of the works of Lori Leitman. Among the notable guest musicians who have appeared with Arco Voce are Phoebe Carrai, the principal cellist of Musica Antiqua Köln, Franklin Cohen, the principal clarinetist of the Cleveland Orchestra, and Elisabeth Wallfisch, the celebrated baroque violinist.

Violinist Elizabeth Field is much in demand for performances of early chamber music, having performed and recorded extensively with the American Ballet Theater, the Brooklyn Philharmonic, the Classical Band, the Haydn and Handel Society of New York, the New York Chamber Orchestra, the New York City Opera, the Orpheus Chamber Orchestra, and the Philharmonia Virtuosi. She holds a doctorate in historical performance practice from Cornell University. From 1993 to 1998 she was a professor of violin at California State University in Sacramento. She was the first violinist of Cal State's resident string quartet, the Sun Quartet, and first violinist of the acclaimed Van Swieten Quartet. She is currently a member of the Washington String Quartet (in residence at George Washington University) and Brandywine Baroque. She serves as concertmaster of the Bethlehem Bach Choir Orchestra and the Violins of Lafayette and has served as guest concertmaster for the Washington Bach Consort and the Washington Chamber Symphony.

Nina Falk has received praise from the *Washington Post* as "one of Washington's finest [violinists]," noting her "warmth of tone and expressive phrasing." Born in New York City, she attended the Juilliard Preparatory Division, where she studied with the late Christine Dethier. After completing bachelor and master of music degrees at the Oberlin College Conservatory of Music and the University of Iowa, respectively, she received a Fulbright scholarship to study in London and Italy, where she earned the diploma with honor from the Accademia Musicale Chigiana in Siena. A participant in the Aspen, Marlboro, and Tanglewood Festivals, Falk performs, tours, and records with Apollo's Fire, Brandywine Baroque, the Folger Consort, the Four Nations Ensemble, Boston's Handel and Haydn Society, the Smithsonian Chamber Players, and the Violins of Lafayette, among others.

Soprano Rosa Lamoreaux is known for her "wonderfully rich timbre and an amazingly flexible voice" (*Washington Post*), versatile musicianship, diversity of repertoire, and many fine recordings. An award-winning vocalist with a busy international career, her beautifully styled readings of repertoire from Hildegard von Bingen (1098–1179) to Dmitri Shostakovich (1906–1975) have earned her recognition. Lamoreaux has sung in such prestigious venues as Carnegie Hall, the Chautauqua Institution, the Dorothy Chandler Pavilion, the Library of Congress, and the Kennedy Center. She has been soloist with the Atlanta Symphony Orchestra and the Cincinnati Symphony Orchestra with Robert Shaw in performances of Bach's *Mass in B Minor* and Mozart's *Mass in C Minor* and has won critical acclaim for her performances at Bach festivals in both the United States and Europe. A popular chamber music performer, she also sings with Arco Voce, the Folger Consort, Hesperus, and the Vocal Arts Quartet, and has toured with Musicians from Marlboro. In 2004 Lamoreaux was appointed artistic director of the National Gallery Vocal Arts Ensemble.

Cellist Douglas McNames is a member of the award-winning Delos Quartet, with which he appears regularly throughout the United States and abroad. His solo recital credits include performing Beethoven's complete works for cello and piano with pianist Michael Steinberg. A regular substitute player for The Philadelphia Orchestra, McNames is also the principal cellist of the Carmel Bach Festival. In addition to his work with Arco Voce, he plays with Brandywine Baroque, the Concerto Soloists of Philadelphia, Melanomie, the Mid-Atlantic Chamber Music Society, the Opera Company of Philadelphia, Pro Musica Rara, and the Rider String Quartet. In 1995 McNames was awarded the Delaware State Arts Council Individual Artist Fellowship.

Harpsichordist Steven Silverman has performed at the Amherst Baroque Academy, the Boston Early Music Festival, the Corcoran Gallery of Art, the Grace Church Bach Festival (Georgetown), and The Phillips Collection. Active as well as a pianist, he has been featured in recitals, chamber music concerts, and concertos throughout the United States. The *New York Times* called Silverman's New York debut recital "a splendid affair. . . . His playing had dimension, atmosphere, energy, and discipline." He holds bachelor and master of music degrees from the University of Michigan, and his former teachers include Eugene Bossart, Charles Crowder, Arthur Haas, Ann Schein, and Andrzej Wasowski.

2,575th Concert

May 17, 2006, 12:10 pm

Stephen Ackert, harpsichordist

Joanambrosio Dalza (fl. 1508)

Tastar de corde

Pavana alla venetiana

From a lute tablature of 1508

Anonymous

Passamezzi antichi nos. 2 and 3

From *Intabulatura nova di balli* (1551)

Francesco Bendusi (fl. c. 1553)

Desiderata (1553)

Andrea Gabrieli (c. 1510–1586)

Canzona: *Pour ung plaisir* (1571)

Girolamo Frescobaldi (1583–1643)

Toccata and Canzona in D (1637)

Alessandro Scarlatti (1660–1725)

Toccata settima (Theme and Variations)

Domenico Scarlatti (1685–1757)

Sonata in C Major, Kirkpatrick 461

The Musician

Stephen Ackert has been the head of the music department at the National Gallery since 2003. A member of the Gallery music staff since 1986, he has presented lecture-recitals on subjects related to music and the visual arts since the early 1990s, at the Gallery as well as at the San Antonio Museum of Art, the Walters Art Museum in Baltimore, and the embassies of Austria and Germany. A graduate of Oberlin College, Northwestern University, and the University of Wisconsin, he studied organ and harpsichord as a Fulbright scholar in Frankfurt, Germany, where his teachers were Maria Jaeger-Jung and Helmut Walcha. From 1974 to 1978 he served as a specialist in Western music for the National Iranian Radio and Television Network in Tehran and as manager and musical director of the network's resident chamber orchestra.

Ackert has served three churches in the Washington area as organist and choir director: St. Margaret's Episcopal Church (1979–1986), The Falls Church Episcopal (1988–1990), and The United Church (1990–2003), where he founded and presented a series of Bach concerts. In 2004 he completed his seventh recital tour of historic churches and concert halls in Germany. A member of the adjunct music faculty at the Northern Virginia Community College, Alexandria campus, Ackert has served on the boards of directors of the Arlington Symphony and the Washington International Bach Competition and is a member of the advisory board of the Amalfi Coast Festival (Italy).

2,577th Concert

May 24, 2006, 12:10 pm

Piffaro

Rotem Gilbert, recorders

Grant Herried, lute

Greg Ingles, sackbut

Joan Kimball, tenor shawm and bagpipe

Christa Patton, alto shawm

Bob Wiemken, bassoon

Tom Zajac, sackbut

The musicians will announce their program from the stage.

Images shown in connection with the music:

Giovanni Bellini and Titian, *The Feast of the Gods*, 1514/1529, National Gallery of Art, Washington; Titian, *Venus and the Organ Player*, c. 1550, Staatliche Museen, Berlin; Orazio Gentileschi and Giovanni Lanfranco, *Saint Cecilia and an Angel*, c. 1617/1618 and c. 1621/1627, National Gallery of Art, Washington; Giovanni Paolo Panini, *Interior of Saint Peter's, Rome*, c. 1754, National Gallery of Art, Washington; Canaletto, *The Square of Saint Mark's, Venice*, 1742/1744, National Gallery of Art, Washington; Canaletto, *Interior of Saint Mark's Basilica*, 1742/1744, Windsor Castle

The Musicians

World-renowned for its highly polished, energetic, and richly varied performances, the Philadelphia-based Renaissance band Piffaro has delighted audiences throughout the United States, Europe, Canada, and South America. The ensemble recreates the elegant sounds of the official professional wind bands of the late medieval and Renaissance periods as well as the rustic entertainments of the peasantry. Audiences from Seattle to Spoleto, Italy, have marveled at the virtuosity of this ensemble, its precision and impeccable intonation, and above all its vitality and enthusiasm. A review in the *Mittelbayerische Zeitung* (Regensburg, Germany) attested to Piffaro's "colorful and secure instrumental style, and a technical perfection delivered with verve."

Shawms, sackbuts, dulcians, recorders, krummhorns, bagpipes, lutes, guitars, and percussion provide the fascinating aural dimensions to an entertaining Piffaro performance. The band has recorded extensively and can be heard on the Archiv Produktion, Dorian, Newport Classic, Passacaille, and Wyndham Hill recording labels.

2,578th Concert

May 31, 2006, 12:10 pm

Ars Lyrica Houston

Matthew Dirst, artistic director and harpsichord

Alan Austin, baroque violin

Melissa Givens, soprano

Claudio Monteverdi (1567–1643)

Exulta, filia Sion (Rejoice, daughter of Zion) (1629)

Isabella Leonarda (1620–c. 1700)

Sonata duodecima, op. 16, no. 12 (1693)

Wilhelm Friedemann Bach (1710–1784)

Fantasia in E Minor, Falck Catalog no. 21

Jean-Joseph Cassanéa de Mondonville (1711–1772)

Pièces de clavecin avec voix ou violon, op. 5 (1748)

Benefac, Domine

Protector meus

Johann Sebastian Bach (1685–1750)

Sonata no. 6 in G Major for Violin and Harpsichord, BWV 1019 (1723)

Allegro

Largo

Allegro

Adagio

Allegro

George Frideric Handel (1685–1759)

Figlio d'alte speranze, HWV 113 (c. 1710?)

The Musicians

ARS LYRICA HOUSTON

Recently named “the leader among Houston’s early music ensembles” by the *Houston Chronicle*, Ars Lyrica Houston has become a driving force in the period-instrument movement in Texas and the southwestern United States. Founded in 1998 by Matthew Dirst, the ensemble specializes in baroque chamber and dramatic works. It has appeared at national conventions of the American Bach Society, the American Guild of Organists, and the American Musicological Society. Major works presented by Ars Lyrica Houston include staged versions of J. S. Bach’s *Coffee Cantata* and *Saint John Passion*; the American premiere of Handel’s first oratorio, *Il trionfo del tempo e della verità*; Monteverdi’s *Combatimento di Tancredi e Clorinda* and *Vespers of 1610*; and Purcell’s *Dido and Aeneas*.

MATTHEW DIRST

Founder and artistic director of Ars Lyrica Houston, Matthew Dirst is the first American to win major international prizes in both organ and harpsichord, including the American Guild of Organists National Young Artists Competition and the Warsaw Harpsichord Competition. A graduate of the University of Illinois, Southern Methodist University, and Stanford University, where he earned a PhD in musicology, Dirst is associate professor of music and director of the Collegium Musicum at the Moores School of Music at the University of Houston. As a Fulbright scholar in France, he studied with Marie-Claire Alain and Huguette Dreyfus, winning the coveted Prix de virtuosité in both organ and harpsichord. An author as well as a recitalist, Dirst has written *Bach as Idea: Strategies in the Reception of the Keyboard Works, 1750–1850*, soon to be published by Cambridge University Press.

ALAN AUSTIN

Baroque violinist Alan Austin teaches at the University of Houston and the University of St. Thomas, Houston. In addition to regular appearances with Ars Lyrica Houston, he pursues an active career as a soloist and chamber musician with the period-instrument ensembles Aquinas, Mercury Baroque, and the Texas Baroque Ensemble. His teachers of baroque violin, Elizabeth Blumenstock, Manfredo Kraemer, Andrew Manze, and Simon Standage, rank among the world’s primary practitioners of that instrument. Austin is concertmaster of the Texas Bach Collegium in San Antonio and the Bach Society Orchestra in Houston.

MELISSA GIVENS

Soprano Melissa Givens has been featured in concert series throughout the United States, including the Saint Cecilia Music Series in Austin, Texas. A member of the Houston Grand Opera Chorus, she has recently sung solo roles in Purcell’s *Dido and Aeneas* (Dido), Mozart’s *Don Giovanni* (Donna Anna), and Alessandro Scarlatti’s *La Giuditta* (title role). Charles Ward of the *Houston Chronicle* called Givens a singer who is “constantly rewarding and a pleasure to hear,” and the *Austin American-Statesman* reported that her 2003 performance of the soprano solos in Brahms’s *A German Requiem* “sounded like the angelic voice that Brahms probably imagined as he composed it.” Givens is a member of the voice faculty of Houston Baptist University.