

Next Week at the National Gallery of Art

Kathryn Hearden, *soprano*
Marcio Botelho, *cellist*
Patricia Parker, *pianist*

Music by Chausson, Debussy, Fauré, Koechlin, and Massenet

Presented in honor of *In the Forest of Fontainebleau:*
Painters and Photographers from Corot to Monet

April 13, 2008
Sunday evening, 6:30 pm
West Building, West Garden Court



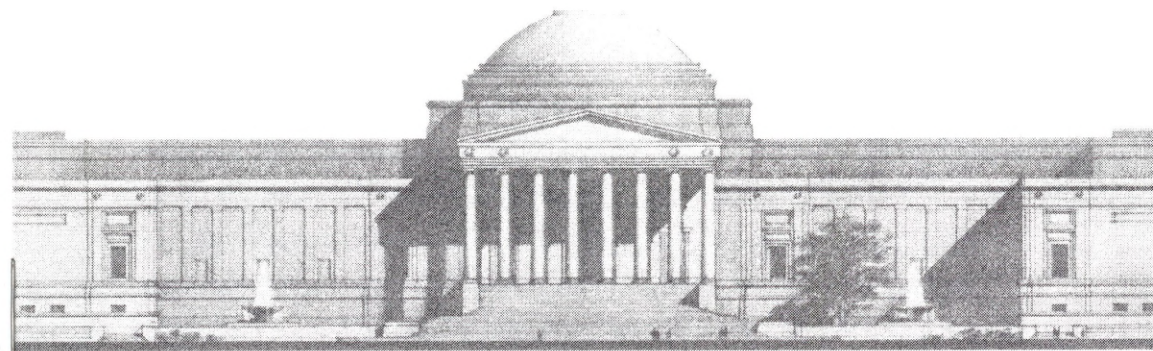
For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

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.

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

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

www.nga.gov



The Sixty-sixth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,670th Concert

Chatham Baroque

Andrew Fouts, *baroque violin*
Patricia Halverson, *viola da gamba*
Scott Pauley, *theorbo and baroque guitar*
with
Rosa Lamoreaux, *soprano*

Presented in cooperation with the Center for Musical Studies
and the Giunta Regionale della Campania

April 6, 2008
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

“La cetra amorosa”

Dario Castello (fl. early 17th century)

Sonata quinta

Tarquinio Merula (c. 1594–1665)

Nigra sum

Barbara Strozzi (1619–1677)

Moralità amorosa

Lamento: Appresso

La Vendetta

Merula

Sentirete una canzonetta

Marco Uccellini (c. 1603–1680)

Aria terza

Girolamo Frescobaldi (1583–1643)

Se l'aura spira

INTERMISSION

Antonio Bertali (1605–1669)

Sonata a due

Claudio Monteverdi (1567–1643)

Et e pur dunque vero

Johann Hieronymus Kapsberger (c. 1580–1651)

Colascione

Piva

Canario

Merula

Su la cetra amorosa

The Musicians

Chatham Baroque, western Pennsylvania's only professional baroque ensemble playing on period instruments, is repeatedly listed among the *Pittsburgh Post Gazette's* “Top Fifty Cultural Forces.” In 2006 the newspaper ranked the ensemble's concert with guest artist Chris Norman among the “Ten Best Classical Performances” in the region. In recent years, the trio has taken its performances and educational programs to Alabama, the British Virgin Islands, California, Florida, Maryland, Mexico City, Montreal, North Carolina, Ohio, Tennessee, Texas, and Washington, DC. Chatham Baroque's live performances have been recorded and broadcast on NPR's Performance Today, and its recordings for Dorian Records have been acclaimed best sellers. Both *The Scotch Humour* and *Henry Purcell: Sonatas and Theatre Music* received five-star ratings from Europe's *Goldberg* magazine. In 2007 the ensemble released its first CD on the Sono Luminus label, which features sonatas from the seventeenth-century collection *Prothimia Suavissima*. In addition to concerts and recordings, Chatham Baroque presents “Peanut Butter & Jam Sessions” for preschoolers and “Music All over the Place” performances in various community venues.

Baroque violinist Andrew Fouts performs regularly with the American Bach Soloists, the Indianapolis Baroque Orchestra, and the Napa Valley Symphony, and has appeared with El Mundo, Philharmonia Baroque, and the National Cathedral Baroque Orchestra. Performances at festivals and series have included the Arizona Early Music Society, Aston Magna, Chamber Music Sedona, Columbia University's Miller Theatre, the Redwood Arts Council, and the San Luis Obispo Mozart Festival. Fouts studied violin with Charles Castleman at the Eastman School of Music, where he performed with the eminent lutenist Paul O'Dette and was active with the contemporary music ensemble Alarm Will Sound, with whom he recorded Steve Reich's *The Desert Music* for Cantaloupe Records. Fouts received a performer's diploma from the Early Music Institute at Indiana University, Bloomington, where he was a student of Stanley Ritchie and the winner of the 2007 concerto competition. He performs on a violin by Claude Pierray, Paris, built around 1710.

Patricia Halverson holds a doctoral degree in early music performance practice from Stanford University. After completing her graduate work, she studied the viola da gamba in Holland with Anneke Pols at the Royal Conservatory in The Hague. A native of Duluth, Minnesota, Halverson is a founding member of Chatham Baroque and has been instrumental in raising the level of baroque chamber music performance in the Pittsburgh area. Her playing has been praised by the Cleveland Plain Dealer as “invested with feistiness and solidity.”

Scott Pauley, who plays both theorbo and baroque guitar with Chatham Baroque, holds a doctoral degree in early music performance practice from Stanford University. Before settling in Pittsburgh in 1996 to join Chatham Baroque, he lived in London for five years, where he studied with Nigel North at the Guildhall School of Music and Drama. There he performed with various early music ensembles, including the Brandenburg Consort, Florilegium, and The Sixteen. He won prizes at the 1996 Early Music Festival Van Vlaanderen in Brugge and at the 1994 Van Wassenaer Competition in Amsterdam. In North America Scott has performed with Apollo’s Fire, The Bottom Line, The Folger Consort, Hesperus, Musica Angelica, and The Toronto Consort. In 2007 he was a soloist with the Atlanta Symphony Orchestra.

Soprano Rosa Lamoreaux is known for her “wonderfully rich timbre and an amazingly flexible voice” (*Washington Post*), versatile musicianship, and diverse repertoire. An award-winning vocalist with a busy international career, she has earned praise for her interpretations of a wide range of music, from the songs of Hildegard von Bingen (1098–1179) to those of Dmitri Shostakovich (1906–1975). She has been a featured soloist with the symphony orchestras of Atlanta and Cincinnati and has won critical acclaim for her performances at Bach festivals in both the United States and Europe. She has been the artistic director of the National Gallery Vocal Arts Ensemble since 2004.

Chatham Baroque and Rosa Lamoreaux appear at the National Gallery by arrangement with Jonathan Wentworth Associates, Ltd., of Mount Vernon, New York.

The Program

For the gemologist, the term “baroque” is used to describe a misshapen pearl; by extension, it could be used for anything that is bizarre, irregular, or uneven. The new music that emerged in Italy in the early seventeenth century struck many listeners as bizarre. In this new style of composition, a dramatic or emotional setting of the text took precedence over the ancient rules of counterpoint. The time-honored rules of church polyphony were not abandoned or obliterated, but composers were allowed, even encouraged, to break them if the dramatic content of the text could be better expressed in the new style.

While this movement began with composers of vocal music, such as Giulio Caccini (1551–1618), Merula, Monteverdi, and Strozzi, among others, the same principles quickly spread to instrumental music. Collections of dramatic (even though wordless) instrumental music by such composers as Castello, Kapsberger, and Uccellini began to appear in the early seventeenth century, showing a new, bold, and virtuosic approach to their instruments.

More than any other composer, Claudio Monteverdi inhabited the two worlds of the late Renaissance and the early baroque. As a composer of madrigals and polyphonic sacred music, he was well-versed in the techniques of polyphony and counterpoint. At the same time, he was the leading proponent of music in which the dramatic setting of the words became more important than the old rules of counterpoint. He was able to use this new modern style not only in his dramatic secular music, such as *Et e pur dunque vero*, but also in the realm of sacred music.

Virtually nothing is known about the life of Dario Castello beyond what the titles of his publications tell us. He held positions in Venice and published two collections of instrumental music in 1621 and 1629. Both were reprinted in the 1650s—an indication of the popularity of his music—and are the first known publications to contain only sonatas. Castello nearly always specified the preferred instrumentation, be it winds such as recorder, bassoon, cornetto, trombone, or strings. The title pages of both publications carry the title *Sonate concertate in stil moderno*, indicating that the compositions include flamboyant solo passages.

Like Monteverdi, Tarquinio Merula was born in Cremona, Italy, and Monteverdi's influence on his slightly younger colleague is palpable. Constantly changing characterizations of love and loss permeate his vocal works, particularly *Su la cetra amorosa* (On the Amorous Lyre). Here, the fate of the lover is sealed from the outset, represented by the repeating *ciaccona* bass line. No matter how often the lover is scorned, he is compelled to repeat his song to new loves. *Sentirete una canzonetta* has a similar theme, but a completely different character and form. It is based on a popular folk song, *La Girometta*, which is in strophic form (a short tune repeated with several verses). Unlike the lover in *Su la cetra amorosa*, this singer seems unconcerned that his chosen love with a "pretty little mouth" and "pretty little nose" scorns him. He is content to sigh for her great beauty and declares at the end that he is happy, although he doesn't know why. The text for *Nigra sum*, a sacred motet for voice, violin, and continuo, comes from the *Song of Songs* and is through-composed, ending with a brilliant "Alleluia."

Barbara Strozzi was an extraordinary woman in many respects. Called "la virtuosissima cantatrice" (the most virtuosic singer) by one of her many admirers, Strozzi published 125 pieces in her lifetime, more than did any male composer of her time (the mid-seventeenth century). Adopted into the influential Strozzi family by Giulio Strozzi, she studied with one of the leading composers of her time, Francesco Cavalli (1602–1676). She later appeared at several "academies" (gatherings of intellectual and cultural leaders in the community), a rare honor, since most were reserved exclusively for men. Her solo songs presented in this concert show the capricious creativity and depth of her compositional gift. Strozzi composed no purely instrumental music. One of the main goals for a seventeenth-century instrumentalist, however, was to imitate the human voice, and her *Lamento* lends itself well to a contemporary instrumentalist's revival of that practice.

Marco Uccellini composed only instrumental music and is considered to be the founder of the Modena violin school. Many of his compositions are technically demanding, and his works often contain passagework that

climbs to unusual heights on the top string. The *Aria terza* on this program, a simple two-part dance, is safely situated in a comfortable position suitable for improvisations upon the tune.

Girolamo Frescobaldi is best known as a virtuoso harpsichordist, organist, and composer for keyboard instruments. Born in Ferrara, Italy, and trained by Luzzascho Luzzaschi (c. 1545–1607) and Carlo Gesualdo (c. 1561–1613), Frescobaldi quickly became the leading keyboard virtuoso of his generation. He also published a good deal of music apart from his more famous keyboard works, including arias, madrigals, and works for instrumental ensembles. *Se l'aura spira* from his *Primo libro d'arie musicali per cantarsi* (Florence, 1630) is a true aria by early seventeenth-century standards. In contrast to the free and speechlike *stile recitativo*, the aria's three verses are set to a regular and fast-moving triple meter ground bass pattern that repeats each verse.

Antonio Bertali, a favorite composer of Chatham Baroque, held the prestigious title of Kapellmeister in the imperial court of Vienna from 1648 until his death in 1669. Bertali was a master craftsman, combining virtuosic string writing from his native Italy with his adopted country's sense of instrumentation and advanced contrapuntal techniques. In his *Sonata a due*, Bertali awards the viola da gamba a role equal to that of the violin. The resulting dynamic relationship between the two instruments is rich with imitative counterpoint. As in the sonatas by Dario Castello, there are no distinctly separate movements in this piece. The composer achieves variety by contrasting the character of each section of the sonata.

Johann Hieronymus Kapsberger, the son of a German colonel who was raised in Venice, was one of the first composers to write for the solo theorbo. He spent most of his career in Rome and became known as a virtuosic, if slightly eccentric, lutenist as well as a composer of vocal music. *Piva* (Bagpipe) is an earthy folk tune and is followed by a spirited *Canario*, a popular dance imported to Italy from the Canary Islands.

Program notes by Julie Andrijeski, Patty Halverson, and Scott Pauley