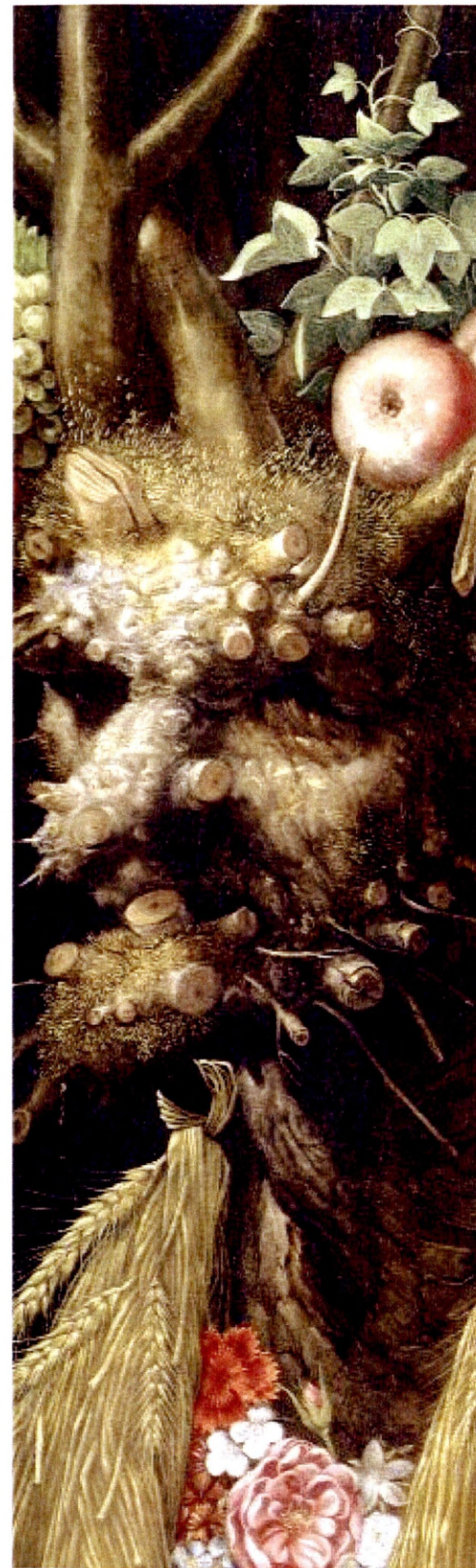


The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

[www.nga.gov](http://www.nga.gov)

COVER: Giuseppe Arcimboldo, *Four Seasons in One Head* (detail), c. 1590.  
National Gallery of Art, Paul Mellon Fund



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

National Gallery of Art  
2,809th Concert

**Quaver Viol Consort**  
Nature and Fantasy—Painting  
with Music

Presented in honor of  
*Arcimboldo, 1526–1593:*  
*Nature and Fantasy*

November 17, 2010  
Wednesday, 12:10 pm  
East Building Auditorium

*Admission free*

## Program

Giovanni Paolo Cima (1570–1630)  
*Canzona detto Il Capriccio*

William Lawes (1602–1645)  
*Aire 336*

Anthony Holborne (1545–1602)  
*Pavana Infernum*

John Dowland (1563–1626)  
*Weep Ye No More, Sad Fountains*

Hugh Ashton (1485–1558)  
*Hugh Ashton's Maske*

Adrian Willaert (1490–1562)  
*Ricercar no. 1*

Zachary Wadsworth (b. 1983)  
*The Muses*

to Calliope

to Erato

to Thalia

to Polyhymnia

to Terpsichore

to Euterpe

to Melpomene

to Clio

to Urania

Sheryl Crow (b. 1962)

*Wildflower*

Arranged for viol consort by Brady Lanier

Anonymous (Sixteenth century)

*La Morte de Ragione*

Astor Piazzolla (1921–1992)

*La Muerte del Angel*

Arranged for viol consort by Tobi Szuts

## The Musicians

### QUAVER

The viol consort Quaver is committed to playing new and old music in ways that engage the eclectic sensibilities of the iPod generation. The ensemble's repertoire ranges from the fifteenth-century collection assembled by Ottaviano Petrucci to present-day creations by American singer-songwriter Sheryl Crow, Radiohead, and the electronica ensemble Ratatat. Quaver takes on the established masterworks for viol consort, including the music of Henry Purcell (1659–1695) as well as music composed for viols by twentieth-century composers such as György Ligeti (b. 1923). The ensemble's arrangements of music by Astor Piazzolla and other popular composers appeal to a diverse audience.

### MARIE DALBY

A former member of the New York Consort of Viols and the baroque ensemble Flying Forms, Marie Dalby performs with numerous ensembles in the San Francisco Bay Area and around the country. While finishing a master's degree in medieval history at Yale University, she was on the teaching faculty of the Neighborhood Music School in New Haven, where she also founded and directed the Yale Temperament Consort. She regularly teaches at workshops and serves as vice president of the Viola da Gamba Society of America.

### BRADY LANIER

An active performer on the viola da gamba, baroque cello, and modern cello, Brady Lanier plays in numerous ensembles in the Houston area, including the Houston Bach Society, Houston Symphony Orchestra, Revels Houston, and Z-Viols of Houston. His career takes him around the United States on concert tours with Ars Lyrica and Mercury Baroque. A graduate of the Shepherd School of Music at Rice University, he continued his early music studies at the Baroque Academy at Amherst and the Baroque Performance Institute at Oberlin College. Lanier is also an active arranger and composer, having had works performed at Carnegie Hall and by the Houston Symphony Orchestra and the United States Air Force Orchestra.

### LOREN LUDWIG

A master of both acoustic and electric viols, Loren Ludwig plays in a wide range of styles. He has performed in Asia, Europe, South America, and the United States with Catacoustic, the New York and Oberlin Consorts of Viols, the Oberlin Baroque Ensemble, and the Smithsonian Chamber Players, as well as many other ensembles. He is the recipient of both Fulbright and Mellon fellowships for study and research in Holland and England, respectively. A graduate of the Oberlin College Conservatory of Music, where he studied with Catharina Meints, Ludwig is currently writing a dissertation at the University of Virginia titled *Equal to All Alike: A Cultural History of the Viol Consort in England, c. 1550–1675*. He was an intern with the National Gallery of Art music department in 2008.

### TOBI SZUTS

A resident of Boston and an active participant in its thriving early music scene, Tobi Szuts cofounded the viol consort Long & Away. He studied with Jane Hershey at Longy School of Music and has worked with Wieland Kuijken. He has played with Les Bostonades, the Harvard Early Music Society, and Seven Times Salt in concerts that included Clérambault's French cantatas in and Cavalli's opera *L'Ormindo*. A former leader of the Mather Viols, an undergraduate consort at Harvard University, Szuts also studies neuroscience.

## Program Notes

Choosing as a title for this concert “Nature and Fantasy—Painting with Music,” the Quaver Viol Consort brings together the sound of Renaissance instruments with the phantasm-filled world of Giuseppe Arcimboldo (1526–1593). Joining in the spirit of invention, the ensemble celebrates the creative confluence of music and visual art.

For many, the Impressionist era represents the highest level of interaction among the arts—from the sensuous sibilance of Paul Verlaine, who dreamt of a moonlit poetic realm where dancers in fanciful disguises played their lutes, to Édouard Manet’s vision of the port of Boulogne colored by lush new chords, to the ethereal sunken cathedral of Claude Debussy. It is a popular view that the fusion of poetry, painting, and music reached its ideal state around the turn of the twentieth century.

Centuries earlier, however, philosophers, poets, musicians, and artists borrowed from each other as they explored nature with touches of magical fantasy. In 1591 the Milanese cleric Gregorio Comanini, an associate and friend of Arcimboldo, wrote: “The art of music and the art of painting walk along the same path and follow the same laws of creation.” For his own part, Arcimboldo used tonal theories derived from music theory to create scales of color values.

Noting that the overlapping sonorities of the viola da gamba family were a treasured aspect of music in Arcimboldo’s time, Quaver has identified major themes of his art that also find voice in Renaissance music—the intricacies of human inventiveness, nature and its beauties contrasting with the inevitability of death, and the fantasy world of the heavens and its creatures. As a playful opening prelude, Cima’s *Canzona* combines dance rhythms with the polyphonic fantasy of a capriccio. In the next four pieces, Quaver employs word play to represent the elements of natural science—air, fire, water, and earth—in music by great English viol composers. William Lawes’ *Aire*, a rare example of four-part music from a composer who often preferred heavier forces, is followed by Anthony Holborne’s *Pavana Infernum*, calling to mind the flames made famous by Dante. John Dowland’s weeping fountains flow like tears (he willingly encouraged the rumor that his name came from the

Latin *dolente*, which means mournful), while Hugh Ashton graciously celebrates earthly pleasures at a masked ball where the ground bass (a repeating figure) supports the swirling divisions of the upper parts.

Sheryl Crow’s lovely *Wildflower*, produced through the alchemy of nature and fantasy, shifts modes as gently as windblown petals. The ethereal muses receive musical homage in the nine-movement suite by contemporary composer Zachary Wadsworth, while the complex weaving of themes in the music of Adrian Willaert perfectly suits the intricacy and complexity of the fantastic composite heads that Arcimboldo created by juxtaposing flora and fauna in imaginative ways.

The penultimate and final pieces on the program make reference to death. Astor Piazzolla’s tango *La Muerte del Angel* (The death of the angel) entices the listener from a strict fugal theme toward a sensuous climax. Once again there is a close connection to the overall theme of the concert, as one remembers that, in the Renaissance, death was a poetic double entendre for the most intense physical pleasure.

The exhibition *Arcimboldo, 1526–1593: Nature and Fantasy* remains on view in the East Building until January 9, 2011.

*Program notes by Dr. G. Yvonne Kendall, associate professor of arts and humanities, University of Houston*