

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.

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

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

*Plato's Academy*, 1st century BC–1st century AD, mosaic,  
Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei,  
Museo Archeologico Nazionale di Napoli



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

National Gallery of Art  
2,686th Concert

Michele Campanella, *pianist*

October 15, 2008  
Wednesday, 12:10 pm  
East Building Auditorium

*Admission free*

Program

Music of Domenico Scarlatti (1685–1757)

*Sonata in C Major*, Kirkpatrick 270

*Sonata in D Major*, K. 515

*Sonatas in E Major*, K. 380 and 381

(Played without pause)

*Sonata in B Minor*, K. 27

*Sonata in D Major*, K. 96

*Sonatas in D Major*, K. 490, 491, and 492

(Played without pause)

*Sonata in G Minor*, K. 426, and *Sonata in G Major*, K. 427

Presented in cooperation with the Center for  
Musical Studies and the Giunta Regionale della Campania  
in honor of the exhibition *Pompeii and the Roman Villa:*  
*Art and Culture around the Bay of Naples*

## The Musician

An internationally recognized virtuoso and interpreter of the music of Franz Liszt, Michele Campanella was awarded the Grand Prix du Disque by the Franz Liszt Academy of Budapest in 1976, 1977, and 1998, and was recently the recipient of the prestigious Fondazione Premio Napoli and Fondazione Guido e Roberto Cortese awards. He also received widespread critical acclaim for his recordings of the complete piano works of Beethoven, Mozart piano concertos, and Brahms piano variations. As a result of his training with Vincenzo Vitale in Naples, Michele Campanella is fluent in the musical language of a wide range of composers, including Ferruccio Busoni, Muzio Clementi, Gioacchino Rossini, Domenico Scarlatti, and Carl Maria von Weber.

Campanella's discography includes recordings for Cetra, EMI, Fone, Musikstrasse, Philips, and PVE. He has played with leading orchestras in Europe and the United States, under the baton of Claudio Abbado, Gianluigi Gelmetti, Eliahu Inbal, Charles Mackerras, Zubin Mehta, Riccardo Muti, Georges Prêtre, Esa-Pekka Salonen, Wolfgang Sawallisch, Thomas Schippers, Hubert Soudant, and Christian Thielmann. Campanella is frequently invited to perform at international music festivals in Berlin, Lucerne, Prague, Taormina, Turin, and Vienna. He collaborates regularly as a chamber musician with violinist Salvatore Accardo and flutist Rocco Filippini.

In recent years, Campanella has expanded his career to include conducting, and has appeared as conductor and soloist with the Accademia Nazionale di Santa Cecilia Orchestra in Rome, the Haydn Orchestra of Bolzano and Trent, I Filarmonici di Verona, the Orchestra da Camera of Padua and the Veneto, and the ORT Orchestra of Tuscany. Much in demand as a teacher, he is a faculty member at the Accademia Chigiana in Siena and conducts popular master classes at the world-renowned Villa Rufolo in Ravello.

## Program Notes

This concert is the culmination of a series of concerts offered in honor of the exhibition *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*, which opens at the Gallery on October 19. Presented at the National Gallery and in other venues in the United States and Italy under the title "The Eighteenth Century Rediscovered the Ancient World," the series represents a collaboration among the Gallery, the Center for Musical Studies, and the Giunta Regionale della Campania, which has sent a special delegation from Italy to this concert and to the other events celebrating the opening of the exhibition. Noting that the rediscovery of ancient Roman artifacts and texts from Pompeii began in earnest in the eighteenth century, during the reign of the Bourbon kings of Naples, the concerts have featured the works of eighteenth-century Neapolitan composers, many of whom were inspired by the legends of ancient Greece and Rome.

In addition to this appearance by Neapolitan pianist Michele Campanella, the series has included a lecture by Professor Anthony DelDonna of Georgetown University and performances by soprano Rosa Lamoreaux, pianist Fabrizio Soprano, Chatham Baroque, and the National Gallery Chamber players. Concerts were also held at the Strathmore Center for the Arts in Bethesda, Maryland, the Italian Embassy in Washington, and the Amalfi Coast Music and Arts Festival in Italy. Now in its fourteenth year, the Amalfi Coast Festival is produced by the Washington-based Center for Musical Studies and takes place in Campania, the region in Italy of which Naples is the capital. The primary historical sites in Campania are the source for many of the artifacts, books, and manuscripts on view in *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*.

The era known as "the golden age of the Kingdom of Naples" (1735–1800) was a time of breathtaking archeological discoveries and important early research into life in the ancient Roman Empire. Domenico Scarlatti was born in Naples in 1685, when it was nearing the end of its subservience to Spain and Austria and was emerging as a power to be reckoned with, both

economically and culturally. The city's musical culture was his first nurturing environment. He excelled at an early age as a performer on the harpsichord, so much so that his father, Alessandro Scarlatti, who was an important musical figure in his own right, came to see Domenico as an unwelcome rival and used his influence to get appointments for him in other places. Alessandro's problem was resolved when Domenico was hired as *maestro di cappella* by the King of Portugal.

That appointment took Domenico to Lisbon, where his duties included teaching Princess Maria Barbara to play the harpsichord. When she married the crown prince of Spain, she could not bear to leave her beloved teacher behind in Lisbon, so she brought him along with the rest of her entourage to Madrid. He remained in her service until the end of his life. Thanks to Maria Barbara's loyalty to her teacher, most of Scarlatti's works were copied for her use and preserved, whereas the original manuscripts have all disappeared. An inventory of her possessions, compiled at the time of her death, includes detailed descriptions of the keyboard instruments Scarlatti had at his disposal. From this one can be quite certain that he was acquainted with both the double-manual harpsichord and the fortepiano, which were included in her collection. However, a comparison of the highest and lowest notes on the keyboards of those instruments with the range of notes in his late works suggests that Scarlatti preferred a single-manual harpsichord, the only one in Maria Barbara's collection to have a wider compass of notes.

Domenico Scarlatti introduced a hitherto unexplored freedom of style to keyboard music, much as his father opened the gates to stylistic innovations in opera. He introduced many new technical devices, among them rapid repetitions, crossed hands, and dissonant chord clusters. The 550 single-movement sonatas he wrote are indebted to Neapolitan folk song for their exuberance and their reliance on exact repetition as an emphatic device.

Next Week at the National Gallery of Art

### **Festival Strings Lucerne**

*Presented in connection with the Swiss cultural festival*

Music by Ammann, Brahms, and Mendelssohn

October 19, 2008  
Sunday evening, 6:30 pm  
West Building, West Garden Court



### **Brazilian Guitar Quartet**

Music by Albéniz, Mignone, Miranda, and Villa-Lobos

October 22, 2008  
Wednesday, 12:10 pm  
East Building Auditorium