

**La passeggiata (The Voyage)**

While the limpid sky is calm and the waves are quiet, I drift aimlessly from shore to shore without the guidance of love. To the waves, to the breeze, to the blossoms we speak of love, and the heart pounds to hear their response. But, heavens! The wind already whistles and the surface of the lagoon wrinkles, and I move my feet quickly. Ah, no! The moon appears, and if I should sing, futile dread sings (instead), laughing to itself.

**La notte del santo natale (The Night of the Holy Birth)**

O Lord, (it is) you who, to save us, descend from the sky and clothe yourself in human garb. Always compassionate, helpful forever, give peace to us, O Lord. Now that the air, the waves, the flowers all exult in the Lord, the song of the shepherd will also be gratefully lifted to heaven.

**I gondolieri (The Gondoliers)**

Sail on, under a fast sail; beautiful is the resplendent sky; without a veil the moon, without tempest the sea. To row, to rest upon the expanse (of water;) to the gondolier is given the best of all good things. Sail on! No matter if the sun is brilliant, or the moon appears sad; on the lagoon the gondolier is always king.

*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.*

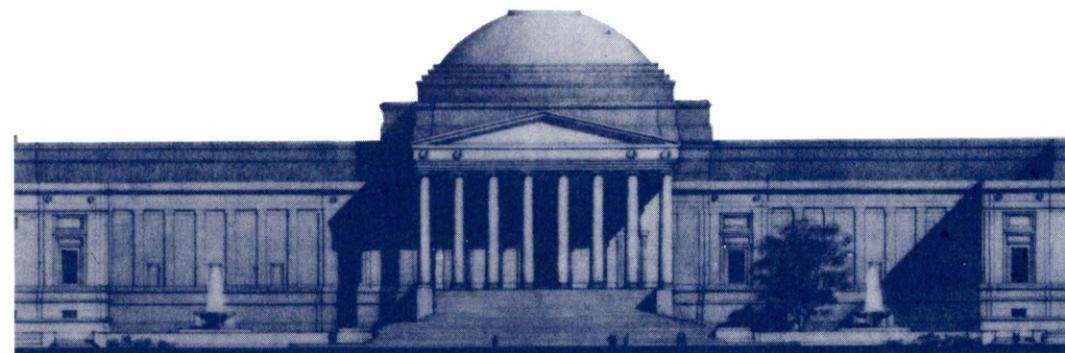
*For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.*

*The Fifty-third Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



*2145th Concert*

**NATIONAL GALLERY VOCAL ARTS ENSEMBLE**

ROSA LAMOREAUX, *soprano*

BEVERLY BENSO, *contralto*

SAMUEL GORDON, *tenor*

ROBERT KENNEDY, *baritone*

FRANCIS CONLON, *pianist*

GEORGE MANOS, *Artistic Director*

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Sunday Evening, January 29, 1995  
at Seven O'clock  
West Building, East Garden Court  
*Admission free*



Hereafter, when our earthly exile shall be ended, show us Jesus, the blessed fruit of thy womb.

O gentle, O tender, O gracious Virgin Mary.

#### **Lamento della ninfa** (The Nymph's Lament)

The nymph laments her lost love while a trio of voices expresses pity and compassion for her. She asks love, "Where is the fidelity the betrayer swore? Make him return, or kill me; don't torture me."

#### **Alcun non mi consigli** (Give Me No Counsel)

Give me no counsel. I lost my heart and abandoned myself to her. She is cruel, hoping that I die, wafting as the wind, still hoping for her. It is vain to lament my ill fortune. Fighting is not worth the torment. Her beautiful eyes are deathly darts; her gold braids, chains; her tenacious tones waft in the wind; my one peace is my own lament.

#### **Bel pastor** (Dialogue of the Nymph and the Shepherd)

Nymph: How much do you love me?  
Shepherd: With all my heart.  
Nymph: This fondling does not satisfy my desire.  
Shepherd: I love you with all my heart.  
Nymph: More happy words, sir!  
Shepherd: You are the object of my suffering.  
Nymph: I want to hear other words, words that console me.  
Do you love me as your own life?  
Shepherd: No, you astonish me! You talk of disdain, not love; you are the inn of my sadness, with two eyes which are two stars—so cruel, so beautiful!  
Nymph: Don't tell me again that you love me deeply. Tell me you love me more than your own life!  
Shepherd: Oh, I do, with all my heart!

#### **Fa una canzone** (Sing me a Song)

Sing me a song without sorrow  
That it may make me to slumber.

Ever since its first concert at the National Gallery in 1986, the NATIONAL GALLERY VOCAL ARTS ENSEMBLE has received praise for its outstanding vocal blend and integrated musicianship. The ensemble has toured Europe five times and has brought home rave reviews and the first prize from an international music festival, the "Musical Evenings at St. Donat's." This festival convened biennially in the city of Zadar (in the former Yugoslavia) until 1990. The ensemble looks forward to another concert in Europe in March of this year, when it will sing at the Louvre Museum in the context of that institution's *Museum to Museums* series.

The quartet's soprano, Rosa Lamoreaux, is well known to Washington audiences through her many appearances at the Smithsonian Concert Series, the Kennedy Center and, of course, at the National Gallery. She is a favorite oratorio soloist for many of the large choruses of Washington, and was recently selected by Robert Shaw to perform as soloist in the Cincinnati May Festival.

Contralto Beverly Benso is also well-known in Washington as a uniquely gifted singer in her range. Ms. Benso has established an international reputation through her performances in the Bach Tricentennial in Leipzig, the 1989 Salzburg and Rheingau Festivals, and the 1986 Mahler Festival in Canada. She is a member of the voice faculty at the Peabody Conservatory of Music in Baltimore.

Samuel Gordon, the tenor of the National Gallery Vocal Arts Ensemble, is Professor of Music and Head of the Music Department at the University of Akron, Ohio. He is an award-winning conductor and composer as well as a singer, and a number of his original compositions and arrangements of American spirituals have had their first Washington performances at the National Gallery.

Baritone Robert Kennedy is also much in demand as a soloist, both as a recitalist and for his fine interpretations of operatic roles, including the role of Colas in the National Gallery's concert production of Mozart's *Bastien und Bastienne*, which was presented in the context of the 1991 Washington Mozart Festival. Mr. Kennedy teaches studio voice and opera workshops at the University of Maryland, Baltimore County.

The ensemble's artistic director, George Manos, has been director of music at the National Gallery of Art and Conductor of the National Gallery Orchestra since 1985. Maestro Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland, which received repeated acclaim in both Irish and international media. He is the music director of the Kolding, Denmark, International Music Festival.

It is altogether fitting that this program focusing on the musical life of Italy begins with music by three composers who were born and trained in other places, and for whom Italy was their adopted country. Throughout the fifteenth and sixteenth centuries, it was the custom for Italian noblemen and bishops to import their musicians from Flanders or France (or Slovenia, in the case of Jacob Handl,) where music education was at a much higher level than it was in Italy.

It was one of those northerners, a Fleming by the name of Adrian Willaert (1490-1562), whose activity in Venice was responsible for the transfer of musical hegemony in Europe from Flanders to Italy. He was an exceptional teacher as well as a performer, and during his tenure at St. Mark's Cathedral he trained numerous young Italians who subsequently took the reins of the musical life of their own country. His pupils included Claudio Merulo, Andrea Gabrieli, Cipriano de Rore, and Gioseffo Zarlino, all of whom later became composers of international stature in the middle and later years of the sixteenth century. He had two other pupils who did not make a mark as composers but whose lives impacted the world of the visual arts: Girolamo Parabosco was a Venetian organist who was a close friend of Titian and the model for the musician in at least two of his paintings (*Venus and the Organ-player* and *Venus and the Lute-player*.) Willaert also provided the musical education of young Giorgio Vasari, who later became an artist and sculptor and wrote the single most valuable contemporary account of life among the artists of the late Renaissance.

Music continued to flourish in Venice throughout the seventeenth and eighteenth centuries, during which time that city was high on every musician's list of places one should visit in order to experience its musical life first hand. Both of the eighteenth century composers represented on this program were born and trained in Venice. Antonio Caldara held important posts in Mantua, Rome, and Vienna, and was one of the first proponents of the trend away from the heavily ornamented vocal style of the baroque to the simpler and more direct (as well as more easily sung) style known as *galant*. Benedetto Marcello was a civic activist as well as a composer, and served on the Grand Council of the Republic of Venice for a term that began in 1707. His settings of the Psalms in cantata style were unique for their time and copies of the first edition were sold all over Europe. They were heard in churches as far away as Hamburg (under the direction of Georg Philip Telemann and Johann Mattheson, both of whom helped to spread their fame to other parts of Europe.)

### La speranza (Hope) – A. M. Lucchini

Hope in man is born as twins:  
The one nurtures fidelity in the other, feeds it, nourishes it.  
And, in every hour of travail, says to the other, "Hope."  
As long as one lives, the other lives in its heart, the most secret part;  
And as death approaches, the last thing that dies is hope.

### Ecco il petto (Behold the Heart)

Behold the heart! Ah, do not fly,  
You cruelest of tortures.  
For as long as it lives and breathes  
It can withstand the wounds (of love.)

### Vola il tempo (Time Flies Like the Wind)

Time flies like the wind; it is as if many years disappear in a moment.  
Our mind is deceived by thoughts of long life, but wisely considered,  
our life is like a single day.  
In such a brief sojourn, let us not call death unjust and a wild beast  
because he carries us off quickly.  
Both afternoon and the hour of matins are close enough to the night.

### Toast pour le nouvel an (A New Year Toast)

On this sweet day let us reunite to celebrate the New Year together. Let boys and girls flock to pleasures, songs, gifts, and candies. Friendship and tender love in turn will feast the return of this lovely day. Joyful young hearts, old wines, is this not the happiness of paradise?

Companions, let us drink long draughts; companions, let us empty our flagons, let us clink our glasses. O Virgin Mother, be favorable to us, watch kindly over us, your sons.

Tra, la, la, how the bubbling champagne sparkles! True happiness is here. O Virgin!