

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

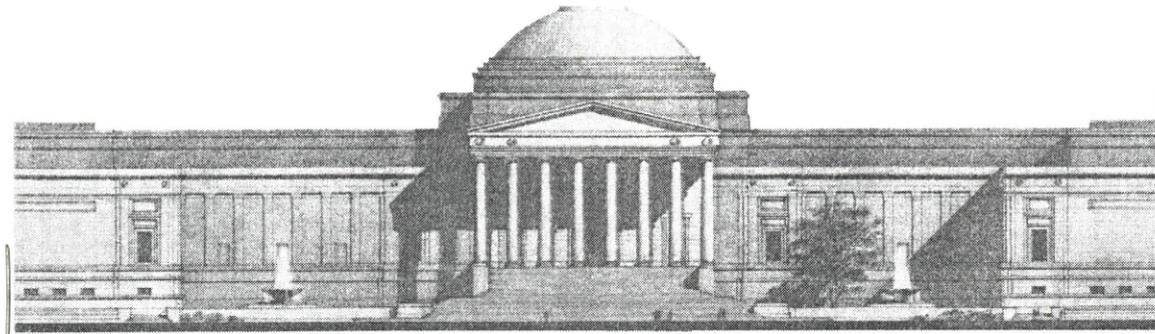
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

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

Music Department
National Gallery of Art
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Washington, DC

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

National Gallery of Art
2,530th Concert

Rosa Lamoreaux, *soprano*
Betty Bullock, *pianist*

Presented in honor of
Toulouse-Lautrec and Montmartre

April 3, 2005
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Part I: "Toulouse Lautrec's Neighborhood"

Aristide Bruant (1851–1925)

Le Chat Noir

Faye Jozin/Yvette Guilbert (1865–1944)

Madame Arthur

Léon Xanrof (1867–1953)/Guilbert

Le fiacre

Bruant

Alléluia du cheminot

Marcel Bloch/Louis Maubon/Jean Lenoir

Tu m'as possédée par surprise

Part II: "Les Folies"

Oscar Straus (1870–1954)

From *Mariette, ou Comment on écrit l'histoire*

Romance

L'Air des adieux

Robert Planquette (1848–1903)

Va, petit mousse from *Les cloches de Corneville*

Reynaldo Hahn (1875–1947)

Nous n'embarquons from *Le temps d'aimer*

Henry Pacory/Erik Satie (1866–1925)

Je te veux

Charles LeCocq (1832–1918)

Valse de la cravache from *La petite mariée*

Part III: Songs by Francis Poulenc (1899–1963)

Guillaume Apollinaire/Poulenc

Voyage à Paris

Louise de Vilmorin/Poulenc

Violon

Jean Anouilh/Poulenc

Les chemins de l'amour

INTERMISSION

Part IV: "Expatriates," or "The Tourists"

E. Y. Harburg/Vernon Duke

April in Paris

(Piano solo)

Cole Porter

C'est magnifique

Noel Coward

Parisian Pierrot

Otto Harbach/Jerome Kern

Poor Pierrot

Porter

I Love Paris

Part V: “Street Voices”

Edith Piaf/Louiguy

La vie en rose

Jacques Prévert/Joseph Kosma

Déjeuner du matin

Jean Dréjac/Herbert Giraud

Sous le ciel de Paris

Prévert/Kosma

Les feuilles mortes

Prévert/Kosma

Deux escargots s'en vont à l'enterrement

Piaf/Marguerite Monnot

Hymne à l'amour

Piano accompaniments adapted and arranged by
Betty Bullock, except for the Poulenc and Hahn selections.

The Musicians

Soprano Rosa Lamoreaux is known for her flawless sense of style, incandescent presence, and “wonderfully rich timbre and an amazingly flexible voice” (*Washington Post*). She has been hailed for her versatile musicianship, radiant and effortless singing, diversity of repertoire, and many fine recordings. An award-winning vocalist with a busy international career, she is known for her beautifully styled readings of repertoire from Hildegard von Bingen to Dmitri Shostakovich.

After winning the Handel Aria Competition at the Aspen Music Festival and an honor as finalist in the Oratorio Society Competition of New York, Lamoreaux went on to sing in such prestigious venues as Carnegie Hall, the Dorothy Chandler Pavilion, and the Kennedy Center. She has been soloist with the Atlanta Symphony and the Cincinnati Symphony with Robert Shaw in performances of Bach’s *B Minor Mass* and Mozart’s *Mass in C Minor*. She has won critical acclaim for her performances at Bach festivals in both the United States and Europe.

A popular chamber music performer, Rosa Lamoreaux was appointed artistic director of the National Gallery Vocal Arts Ensemble in 2004. She also sings with the Folger consort, the Vocal Arts Quartet, Arco Voce, and Hesperus, and has toured with Musicians from Marlboro. Her many engagements include performances at the Library of Congress, the Smithsonian Institution, the National Gallery, the Corcoran Gallery, and the National Cathedral, as well as the Cloisters and the Chautauqua Institute in New York. In Europe she has appeared at the Proms at the Royal Albert Hall, the Rheingau Music Festival, La Fenice Chamber Music Festival, the Scandinavian Music Festival, the Louvre, and Schloss Belvedere.

Lamoreaux’s recordings include chants of Hildegard von Bingen, *Dancing Day* (Christmas music from the twelfth to the seventeenth centuries), songs of Stephen Foster and Charles Ives, songs of Spain in the New World, *I Love Lucette* (chansons of the French Renaissance theatre, and

My Thing Is My Own (bawdy seventeenth- and eighteenth-century songs of the British Isles), all on the Koch International label. A new recording of *Classical Cabaret* with pianist Betty Bullock has just been released.

Betty Bullock is equally at home in the worlds of classical music and the lighter repertoire of cabaret and music theater. She is active as a collaborative pianist in a wide variety of venues. This season she has performed with soprano Rosa Lamoreaux in concerts in New Mexico and Virginia. She has also performed at the new Music Center at Strathmore, the German Embassy, and the United States Supreme Court in a program of excerpts from Wagner operas. Bullock has been a coach/accompanist for more than twenty seasons at the Washington Opera, where she has been involved in the musical preparation of many operatic works, including *Elektra*, *Salome*, *Turandot*, *Simon Boccanegra*, *Tristan und Isolde*, *Parsifal*, *Der Rosenkavalier*, and *Die Walküre*, under the baton of Washington Opera general music director Heinz Fricke.

Bullock has taught at both the American Institute of Musical Studies in Graz, Austria, and the University of Miami's Summer Institute for Singers and Pianists in Salzburg, Austria. She has performed in Austria and Germany as well as at the music festival in the Côte Chalonnaise region of France. She has degrees from the Oberlin Conservatory of Music and the University of North Carolina at Chapel Hill and has also studied at the Mozarteum Music Academy in Salzburg and the Hochschule für Musik in Munich, on a grant from the German government. She won the Franz Schubert Prize for Accompanists at the Schubert Institute in Baden bei Wien, Austria.

The performers wish to thank Genevieve Mason and Christian Thorin for the translations and Christian Borie, Alain Dechy, Nairi Demirdjian, and Jean-Marc Leri, director of the Musée Carnavalet in Paris, for assistance in selecting the repertoire for this program.

The Exhibition

Toulouse-Lautrec and Montmartre, which opened March 20 in the East Building of the National Gallery, focuses on artists' fascination with the decadent spirit and glamour of bohemian life in the Parisian district of Montmartre at the turn of the twentieth century. The more than 250 works exhibited, primarily by Henri de Toulouse-Lautrec (1864–1901), include paintings, drawings, posters, prints, sculptures, zinc silhouettes from the Chat Noir cabaret, and printed matter, such as illustrated invitations, song sheets, advertisements, and admission tickets. Themes of the exhibition include dance halls, *cafés-concerts*, and cabarets (featuring a section devoted to the Chat Noir); entertainment stars, including singers Aristide Bruant and Yvette Guilbert; and song and dance performers Jane Avril, May Belfort, May Milton, Loïe Fuller, and Marcelle Lender. The artist loved the music and entertainment these performers provided and enjoyed a close personal relationship with several of them.

Among the works by Toulouse-Lautrec's contemporaries that are included in the exhibition is Ramón Casas' *Erik Satie (El bohemio; Poet of Montmartre)* from 1891. It was in the early 1890s that the painting's composer-subject, shown impeccably attired and casting a quizzical sideways glance at the viewer, began frequenting Montmartre in the company of his close friend, the poet Contamine de Latour. The two men took up lodgings there, but neither could afford the gentlemanly lifestyle to which Satie was accustomed. Eventually he exhausted his resources and, to make ends meet, began to play regularly in the *cafés-concerts*, an uncomfortable fit for a composer whose aspirations were formed in the Paris Conservatoire. Satie's bohemian lifestyle continued until 1905, when French publishers and audiences, influenced to a great extent by Debussy and Ravel's enthusiasm for his work, were finally ready to accept his iconoclastic music. *Toulouse-Lautrec and Montmartre* remains on view until June 12, 2005.