

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

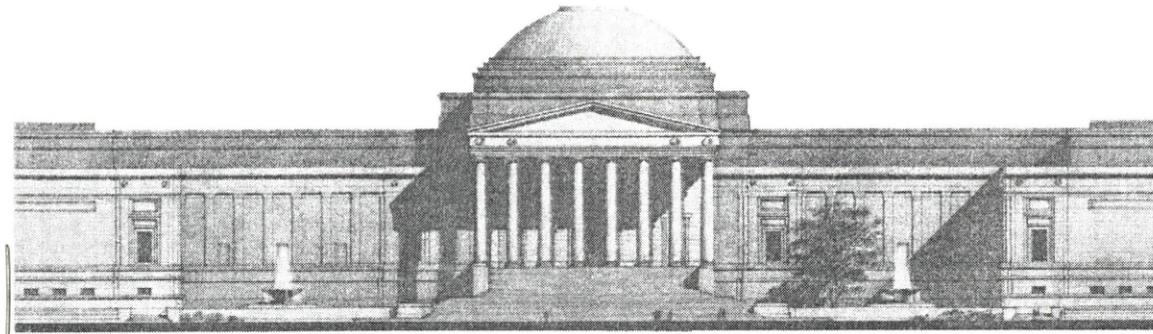
The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

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

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

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2000B South Club Drive  
Landover, MD 20785

*www.nga.gov*



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

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**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.