

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

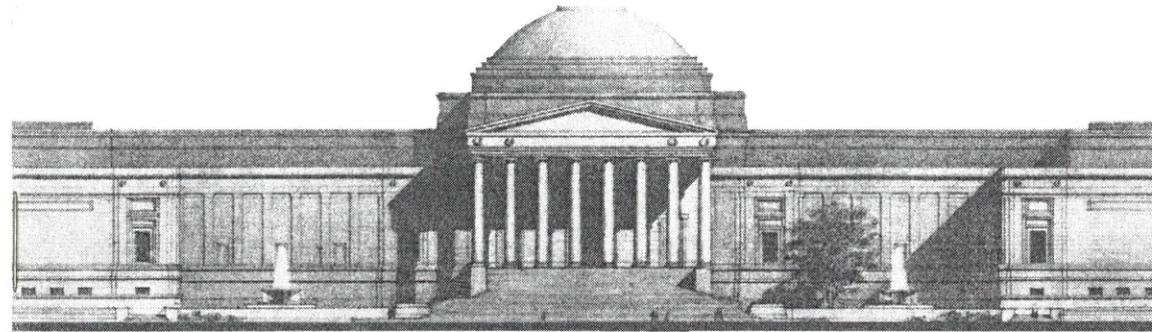
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of
the West Building 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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The Sixty-fourth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,582nd Concert

Drew Minter, *countertenor*
with Gwyn Roberts, *recorders*
Rosamund Morley, *violas da gamba*
Richard Stone, *lutes*

Presented in honor of *Bellini, Giorgione, Titian,*
and the Renaissance of Venetian Painting and
in connection with the Washington Early Music Festival

June 25, 2006
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Venetian Virtuosity in the Sixteenth and Seventeenth Centuries

Marchetto Cara (c. 1470–c. 1525)

Non è tempo d'aspettare

Marchetto Cara

Se non hai perseveranza

From Ottaviano Petrucci, *Frottole*, Libro primo (1504)

Anonymous

Aimè sospiri

From Petrucci, Libro sesto (1506)

Giovanni Bassano (c. 1560–1617)

Divisions on *Ancor che col partire*

From *Motetti, madrigali, e canzoni francese* (1591)

Anonymous

Se mai per maraveglia

From *Tenori e contrabassi intabulati col sopran in canto figurato* (1511)

Francesco da Milano (1497–1543)

Fantasia "de mon triste," no. 36

From *Des chansons... reduictz en tablature de lut... livre cinquiesme* (1547)

Don Nicolo (fl. 1500–1550)

Ben sera crudel e ingrata

Attributed to Don Nicolo

Vengo a te, madre Maria

From Petrucci, *Laude*, Libro primo (1508)

Girolamo Dalla Casa (c. 1543–1601)

Divisions on *Ancor che col partire*

From *Il vero modo di diminuir*, Libro secundo (1584)

Francesco da Milano

Ricercare, no. 28

Marchetto Cara

Se de fede vengo a meno

From Petrucci, *Frottole*, Libro primo (1504)

INTERMISSION

Giulio Caccini (c. 1545–1618)

Amarilli, mia bella

From *Le nuove musiche* (1602)

Giulio Caccini

Io che dal ciel cader

From *Intermedio per La Pellegrina* (1589)

Giulio Caccini

Aria di Romanesca: *Torna, deh torna*

From *Nuove musiche e nuova maniera di scriverle* (1614)

Gwyn Roberts

Divisions on *Amarilli, mia bella*

Diego Ortiz (c. 1510–1570)

Recercada segunda

From *Tratado de glosas sobre clausulas* (1553)

Giovanni Girolamo Kapsberger (c. 1580–1651)

Toccata prima

From *Libro primo d'intavolatura di Chitarrone* (1604)

Sigismondo d'India (c. 1582–1629)

Odi quel rossignuolo

Francesco Cavalli (1602–1676)

Lucidissima face, aria di Endimione

From *La Calisto* (1651)

Francesco Cavalli

Delizie contente, aria di Giasone

From *Il Giasone* (1649)

The Musicians

Regarded for more than two decades as one of the world's finest counter-tenors, Drew Minter was a boy treble in the Washington National Cathedral Choir of Men and Boys. His subsequent studies earned him a bachelor of science degree in music and languages from Indiana University and a diploma in lieder and oratorio from the Academy of Music in Vienna. A respected expert in the field of early music, Minter has taught since 1989 at the Amherst Early Music Institute. He has sung leading roles with the opera companies of Boston, Brussels, Glimmerglass (New York), Nice, Santa Fe, Toulouse, and Washington, DC, among others. A specialist in the works of Handel, he has performed regularly and directed operas at the Handel festivals of Maryland and Göttingen, Halle, and Karlsruhe, Germany. Minter has appeared at the Boston Early Music Festival, the Brooklyn Academy of Music's Next Wave Festival, and the festivals of Edinburgh, Regensburg, and Spoleto, with such outstanding baroque ensembles as the Handel and Haydn Society, Les Arts Florissants, and the Philharmonia Baroque Orchestra. He is a founding member of the Newberry Consort and performs regularly with ARTEK, the Folger Consort, and My Lord Chamberlain's Consort. In addition to his own recitals, in which he sometimes accompanies himself on the harp, Minter has undertaken recital tours with mezzo-soprano Lorraine Hunt Lieberson and pianist Peter Serkin. His more than fifty recordings include disks produced by Decca London, Harmonia Mundi, Hungaroton, and Newport Classics. A member of the voice faculty at Vassar College and director of the Vassar Opera Workshop, Minter looks forward to his first season as artistic director of the Boston Midsummer Opera.

Recorder specialist Gwyn Roberts has been called "a world-class virtuoso" by *American Record Guide*. She studied recorder with Marion Verbruggen and Leo Meilink and baroque flute with Marten Root at the Utrecht Conservatory in The Netherlands. She has been a featured soloist at the Prague Spring Festival of New York and with the Chamber Orchestra of

Philadelphia, the Philadelphia Bach Festival Orchestra, the Philadelphia Classical Symphony, and Recitar Cantando of Tokyo. As a member of the Philadelphia-based wind ensemble Piffaro, she has performed on many early-music series, including Music Before 1800 and Tage alter Musik Regensburg, and at the Chautauqua Festival. Recent engagements have taken her to Baltimore, Boston, New Orleans, and Spokane. Her recording *Veracini: Recorder Sonatas* earned a five-star rating from *BBC Music Magazine*. Roberts is director of early music at the University of Pennsylvania and is on the faculty of the Peabody Conservatory of Music.

Early-music aficionados delight in the performances of Rosamund Morley. She has toured worldwide as a member of the Waverly Consort, playing viol, *vielle*, and *violone*, and has toured with Sequentia. As a former member of the New York Consort of Viols she performed and recorded contemporary music for viola da gamba. Morley has performed as soloist at the Brooklyn Academy of Music with Les Arts Florissants and works regularly in Canada with Le Studio de musique ancienne de Montréal and Les Voix Humaines. Much in demand as a teacher, Morley is the director of the VdGS-Viols West Workshop in San Luis Obispo, California, and teaches viol at Columbia University. She received a master of arts degree in musicology from the University of Toronto and studied for two years at the Royal Conservatory of Music in The Hague. Morley has recorded for Arabesque, CBS Masterworks, Classic Masters, EMI/Angel, and the Musical Heritage Society.

The *New York Times* described lutenist Richard Stone's playing as both "beautiful" and "lustrously melancholy." His performance of baroque lute repertoire won him a prize at the 1990 Festival of Flanders in Bruges. He is one of the most highly regarded accompanists to baroque vocalists in the United States and is in constant demand as a continuo player on lute, archlute, and theorbo. His conducting credits include Monteverdi's *Poppea*, Steffani's *Stabat Mater*, and Handel's *Judas Maccabeus*, which he led while performing on the archlute and theorbo. His broadcast credits include the

BBC, Czech Radio, and National Public Radio. The most recent among his many recordings is *Lute Works of Silvius Leopold Weiss*, on the Titanic label. Stone is director of the Swarthmore College Baroque Ensemble. He studied lute with Nigel North as a Fulbright Lusk Fellow at the Guildhall School of Music and Drama in London, and with Patrick O'Brien at the Mannes College of Music in New York.

The Washington Early Music Festival

This concert brings to a close the third Washington Early Music Festival, which began on June 2, 2006. Taking advantage of the festival's overlap with the National Gallery's major exhibition *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting*, open through September 17, twenty-eight concerts of Italian music were presented under the title "La Musica Antica d'Italia." Founded and staged by volunteers, the festival showcases early-music performers from the District of Columbia and around the world. Its offerings include lectures, exhibits, and workshops in addition to concerts. *Washington Post* reviewer Tim Page wrote: "The Washington Early Music Festival, which has very quickly become one of the cultural highlights of summer life in the capital area, . . . promises to offer a beautiful and radiant exploration of music that is heard too rarely." The National Gallery is pleased to have presented two of the concerts in this year's festival and looks forward to linking great art and early music on many occasions in the future.