

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

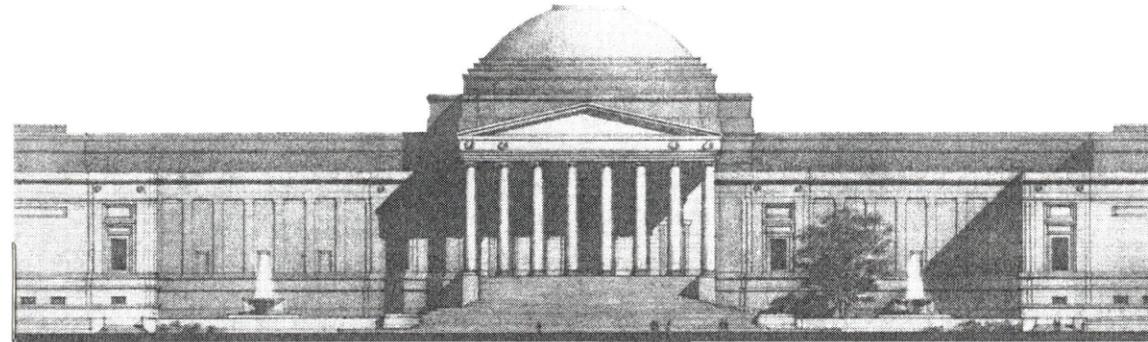
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

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

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

“Sixty-five, but not retiring”

National Gallery of Art
2,588th Concert

Alessandra Marc, *soprano*
David Chapman, *pianist*

Presented in honor of
Alexandre-Louis-Marie Charpentier (1856–1909)

October 15, 2006
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Hector Berlioz (1803–1869)

Villanelle and *Le spectre de la rose* from *Les nuits d'été*

Henri Duparc (1848–1933)

Phidylé

Extase

Benjamin Britten (1913–1976)

Les illuminations

Phrase

Antique

Royauté

Départ

Gustave Charpentier (1860–1956)

Depuis le jour from *Louise*

INTERMISSION

Giacomo Puccini (1858–1924)

O mio babbino caro from *Gianni Schicchi*

Umberto Giordano (1867–1948)

Io son l'umile ancella from *Andrea Chenier*

Puccini

Quando m'en vo' and *Sì, mi chiamano Mimì* from *La Bohème*

Un bel dì vedremo from *Madama Butterfly*

BRIEF PAUSE

Meredith Willson (1902–1984)

Till There Was You from *The Music Man*

Rodgers (1902–1979) and Hammerstein (1895–1960)

This Nearly Was Mine from *South Pacific*

Irving Berlin (1888–1989)

I Got the Sun in the Morning from *Annie Get Your Gun*

Rodgers and Hammerstein

I Loved You Once in Silence from *Camelot*

Harold Arlen (1905–1986)

Somewhere over the Rainbow from *The Wizard of Oz*

Alan Jay Lerner (1918–1986) and Frederick Loewe (1901–1988)

I Could Have Danced All Night from *My Fair Lady*

The Musicians

ALESSANDRA MARC

Dramatic soprano Alessandra Marc has consistently been acclaimed one of the world's outstanding singers. She is a frequent guest of leading opera houses and orchestras, collaborating with such eminent conductors as Daniel Barenboim, Riccardo Chailly, James Conlon, Colin Davis, Andreas Delfs, Christoph von Dohnányi, Charles Dutoit, Christopher Eschenbach, Heinz Fricke, Daniele Gatti, Marek Janowski, Mariss Jansons, Lorin Maazel, Zubin Mehta, Kent Nagano, Seiji Ozawa, Victor Pablo Pérez, Esa-Pekka Salonen, Gerard Schwarz, Leif Segerstam, Sir Georg Solti, Christian Thielemann, Michael Tilson Thomas, Edo de Waart, and Franz Welser-Möst. In her Metropolitan Opera debut, she sang the title role in Giuseppe Verdi's *Aida*, which she has also sung at the Lyric Opera of Chicago, the San Francisco Opera, and the Vienna State Opera. Recent highlights of her career include performances of Beethoven's *Symphony no. 9* with the Seattle Symphony and Verdi's *Missa da requiem* with the Choral Arts Society of Washington; the first performance in Israel of Richard Strauss's *Vier letzte Lieder*; and the role of Brünnhilde in a complete concert performance of *Die Walküre*, led by Kent Nagano. Among Marc's many recordings are Isaac Albéniz's *Henry Clifford*; Beethoven's *Symphony no. 9*; Alban Berg's *Fünf Orchesterlieder nach Ansichtskartentexten von Peter Altenberg* and *Lulu Suite*; Arthur Honegger's *Le roi David*; Ernst Krenek's *Jonny spielt auf*; Gustav Mahler's *Symphony no. 8*; and Giacomo Puccini's *Turandot*.

This concert marks Alessandra Marc's sixth appearance at the National Gallery. Her Gallery debut occurred in January 1991, and her second appearance came just two months later, when she stepped in for the ailing Arleen Auger to sing Strauss's *Vier letzte Lieder* with the National Gallery Orchestra under George Manos. The concert was a critically acclaimed triumph and a fitting celebration of the fiftieth anniversary of the Gallery's founding and its 2,000th Sunday concert, both of which occurred on March 17, 1991.

DAVID CHAPMAN

David Chapman holds degrees and performance diplomas in piano from the Peabody Institute of Johns Hopkins University in Baltimore and the Eastman School of Music in Rochester, New York. Chapman was a concerto soloist at Eastman, he served as an opera coach at both conservatories, and he studied orchestral conducting and choral conducting with George Cleve and Charlene Archibeque, respectively. He was awarded a Fulbright grant in solo piano performance and studied in Germany. He remained in Europe for a total of eleven years, during which time he performed recitals in Austria, Italy, Switzerland, Denmark, Hungary, and Germany. Chapman has recorded for the Süddeutscher Rundfunk in Stuttgart and the Westdeutscher Rundfunk in Cologne, and has appeared on German television with the world-renowned soprano Felicia Weathers. Chapman has performed in several Stuttgart Ballet premieres and collaborated with Fernando Bujones of the American Ballet Theater. He has also played in master classes for soprano Martina Arroyo, bass-baritone Hans Hotter, soprano Evelyn Lear, soprano Elisabeth Schwarzkopf, and Felicia Weathers.

A founding member of Vocal Arts International, a network of international cultural exchanges among singers, Chapman has given voice master classes at the Moscow Conservatory; the Pedagogical University of Beijing; the Shanghai Conservatory of Music; the Shanghai Opera House; the Sichuan Conservatory in Chengdu, China; and the Universities of Oklahoma and Nebraska. He also served as a vocal coach for three years at the International Bach Academy in Stuttgart under Helmuth Rilling. A member of the Friday Morning Music Club and the National Association of Teachers of Singing (NATS), Chapman is on the adjunct faculty roster at the Landon School in Bethesda, Maryland, and serves as music director and pianist at Paint Branch Unitarian Universalist Church in Adelphi, Maryland.

Program Notes

The selections in the first portion of this program include works by three French composers who were older or younger contemporaries of the medalist and relief sculptor Alexandre-Louis-Marie Charpentier (1856–1909). Born in the Marais, then a working-class neighborhood of Paris, Charpentier was apprenticed at age twelve to a decorative engraver. At that time, Hector Berlioz was the universally acknowledged grand master of French music and a controversial national hero. In the 1870s, when Charpentier was training at the École des Beaux-Arts in Paris under the renowned medalist Hubert Ponscarne, Henri Duparc was in his prime as a composer of French songs. By the early 1890s, when Charpentier was affiliated with the radical vernacular Parisian theater (for which he designed playbills and sketched leading actors and critics in clay), Gustave Charpentier (apparently no relation to the sculptor) was working on his most famous opera, *Louise*, which eventually had its premiere in 1900. By the end of his life, Alexandre-Louis-Marie Charpentier was celebrated by his contemporaries as a key figure in the art nouveau movement in France. The exhibition of his works remains on view in the West Building (Ground Floor, Gallery 21) through January 28, 2007.

Although written by an Englishman in the 1930s, Benjamin Britten's *Les illuminations* has a relationship to late nineteenth-century French art, since the lyrics are taken from the poems of Arthur Rimbaud (1854–1891), the enfant terrible of French poetry of the period. Rimbaud's writings had a profound effect on other literary figures, artists, and musicians; however, Britten's use of Rimbaud is striking, since Britten was among the first to introduce the poet into the French song tradition. Both poet and composer were facing exile when they worked on their respective pieces—Rimbaud in London and Britten in New York—but Britten's use of French functions as a sort of theatrical mask that deflects and complicates his emotional expression. The role-playing, the musical and linguistic virtuosity, and the heated sensuality of the songs make *Les illuminations* unique among his early works.

Gustave Charpentier's opera *Louise* is rarely performed in its entirety (partly because its plot and character development are naive by contemporary standards), but its lyrical arias for the title character are favorites among sopranos. Performed for the first time on February 2, 1900, it was the first new opera produced at Paris's Opéra Comique in the twentieth century. *Louise* was an immediate success and was seen all over the world during the next forty years, bringing Charpentier wide acclaim. It also launched the career of Scottish soprano Mary Garden, who took over the title role during an early performance. Woven into the dialogue are two of Charpentier's favorite themes: his fervent love of the city of Paris and his political convictions with regard to freedom and self-determination. In 1902 Charpentier acted on his convictions by founding the Conservatoire Populaire Mimi Pinson, which provided a free arts education to working-class girls. Ironically, his administrative work distracted him from composition, and he wrote no other significant works in the later part of his life.