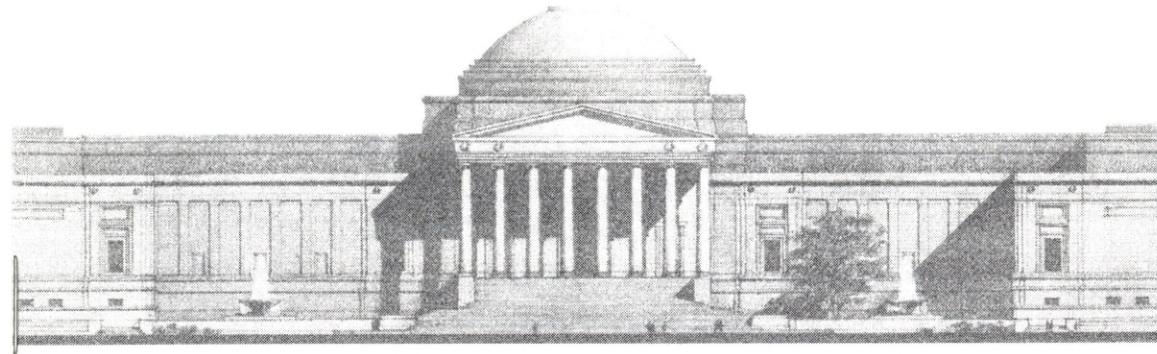


The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.



Music Department
National Gallery of Art
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Washington, DC

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

National Gallery of Art

**Concerts in Honor of
Women's History Month**

March 5, 12, and 19, 2008
Wednesday Afternoons, 12:10 pm
West Building Lecture Hall

Admission free

2,663rd Concert

March 5, 2008

Women of the National Gallery Vocal Arts Ensemble

Rosa Lamoreaux, Joellen Brassfield, *soprano*

Gisèle Becker, Barbara Hollinshead, *mezzo-soprano*

Maribeth Gowen, *piano and harpsichord*

Tina Chancey, *viola da gamba and percussion*

Risa Browder, *violin*

Hildegard von Bingen (1098–1179)

O Viridissima Virga

The ensemble

Barbara Strozzi (1619–1677)

Sonetto proemio dell'opera

Mercé di voi, mia fortunata stella

Ms. Lamoreaux, Ms. Hollinshead

Strozzi

Consiglio amoroso

O soffrire, o fuggire

Ms. Lamoreaux, Ms. Becker, Ms. Hollinshead

Fanny Mendelssohn-Hensel (1805–1847)

Two Duets

Im wunderschönen Monat Mai

Ms. Brassfield, Ms. Hollinshead

Aus meinen Tränen spriessen

Ms. Lamoreaux, Ms. Becker

Mendelssohn-Hensel

Waldruhe

The ensemble

Eric Whitacre (b. 1970)

Five Hebrew Love Songs

Poems of Hila Plitmann

Temuná

Kalá kallá

Lárov

Éyze shéleg!

Rakút

The ensemble

Eric Thiman (1900–1975)

Spring Wind

Poem by Christina Rossetti (1830–1894)

Ms. Lamoreaux, Ms. Brassfield

Clara Schumann (1819–1896)

Toccatina from Soirées Musicales, No. 6 (1834–36)

Ms. Gowen

Maria Malibran (1808–1836)

Nocturne: Le Rendez-vous

Ms. Becker, Ms. Hollinshead

Pauline Garcia-Viardot (1821–1910)

Les Bohémiennes (After a Hungarian Dance of Johannes Brahms)

The ensemble

Liza Lehman (1862–1918)

There are Fairies at the Bottom of the Garden

Arranged by Tina Chancey

The ensemble

The Musicians

ROSA LAMOREAUX

Soprano Rosa Lamoreaux is known for her “wonderfully rich timbre and an amazingly flexible voice” (*The Washington Post*), versatile musicianship, and diverse repertoire. An award-winning vocalist with a busy international career, she has earned praise for her interpretations of a wide range of music, from the songs of Hildegard von Bingen (1098–1179) to those of Dmitri Shostakovich (1906–1975). She has been a featured soloist with the symphony orchestras of Atlanta and Cincinnati and has won critical acclaim for her performances at Bach festivals in both the United States and Europe. She has been the artistic director of the National Gallery Vocal Arts Ensemble since 2004.

JOELLEN BRASSFIELD

Soprano Joellen Brassfield is a familiar figure in the local early music scene as both an accomplished soloist and ensemble artist. She has appeared as a soloist with many of the area’s most prominent musical organizations including the Alexandria Choral Society, the American Repertory Singers, Cantate Chamber Singers, Cathedral Choral Society, the New Dominion Chorale, Orpheus, the Palestrina Choir, the Washington Bach Consort, the Washington Kantorei, and the Woodley Ensemble. Recent highlights include performances with the Folger Consort in a critically acclaimed production of Henry Purcell’s *The Fairy Queen*, a program of music by Dietrich Buxtehude with *Hesperus*, and a supporting role in Purcell’s opera *Dido and Aeneas* in a joint concert with the Bach Sinfonia and Chantry.

GISÈLE BECKER

Soprano Gisèle Becker maintains an active career as a choral conductor as well as a singer. Music director of the Cantate Chamber Singers since 1994, she led that ensemble in concert at the National Gallery in December 2002. She has prepared choirs for many stage and symphonic productions in Washington, including a Cathedral Choral Society presentation of Hindemith’s *When Lilacs Last in the Dooryard Bloomed* (under the direction of Robert Shaw), a Folger Consort performance of Purcell’s *Dido and Aeneas*, and a National Symphony performance of Charles Ives’ *Symphony no. 4*, conducted by Leonard Slatkin. A graduate of The Catholic University of America, Becker has taught at Trinity College in Washington, DC, and the Shenandoah Conservatory of Music in Winchester, Virginia.

BARBARA HOLLINSHEAD

Acknowledged as one of Washington’s finest early music interpreters, mezzo-soprano Barbara Hollinshead has been a member of the National Gallery Vocal Arts Ensemble since 2004. She frequently performs as a soloist with other ensembles throughout the Mid-Atlantic region as well as in Indiana and New York. Outside the United States, she has performed in Canada, Germany, Italy, and Scotland. Her repertoire ranges from medieval Byzantine chant to twentieth-century song cycles.

RISA BROWDER

Violinist Risa Browder is much sought after as a performer of early music. A graduate of the Oberlin College Conservatory of Music, the Royal College of Music in London, and the Schola Cantorum in Basel, she is the concertmaster of the baroque chamber orchestra Modern Musick, which she cofounded with her husband, cellist John Moran. The long list of early music ensembles with which she has performed includes the Academy of Ancient Music, the English Concert, Florilegium, the Folger Consort, the Hanover Band, London Baroque, the London Classical Players, Les Musiciens du Louvre, REBEL, the Smithsonian Chamber Players, and the Washington Bach Consort.

TINA CHANCEY

Tina Chancey is a master not only of the viola da gamba but also of several lesser-known period instruments, among them the kamenj, the rebec, and the vielle. A pioneer in generating early music activity in the Washington area, she is a founding member of the ensemble Hesperus, known throughout the United States for its early music and folk music concerts and recordings. Chancey has also performed with the Folger Consort and the Ensemble for Early Music, and she writes articles and book reviews for *Early Music America* and other publications. She has bachelor and master of music degrees from Queens College, the City University of New York, and New York University, and a Ph.D. in musicology from the Union Institute.

MARIBETH GOWEN

A graduate of the University of Alabama and Emporia State University, pianist Maribeth Gowen studied with Manahem Pressler, Nelita True, and members of the Guarneri String Quartet. She was the winner of the 1980 Music Teachers National Association Collegiate Artist Competition and the 1990 Baltimore Chamber Music Award. In addition to numerous appearances at the National Gallery, she has performed at the Barns at Wolf Trap, Chicago Symphony Hall, Constitution Hall, the John F. Kennedy Center for the Performing Arts, the Phillips Collection, and Weill Recital Hall. She performs regularly in piano duo with her husband, Bradford Gowen.

2,665th Concert

March 12, 2008

Life! Love! Song! A Visit with Gena Branscombe (1881–1977)

Kathleen Shimeta, *mezzo-soprano*

Martin Hennessy, *pianist*

Ould Doctor Ma'Ginn (1911)

Text: Arthur Stringer

I Shall Hold to Life (1934)

Text: Josephine Hancock Logan

Starlight (1907)

Text: Laurence Hope

Serenade (1905)

Text: Robert Browning

The Morning Wind (1913)

From "The Sun Dial"

Text: Kendall Banning

How do I love thee? (1907)

From "Love in a Life"

Text: Elizabeth Barrett Browning

Enchantment (1911)

Text: Josef von Eichendorff

Sprightly Mrs. Grasshopper (1922)

Text: Gena Branscombe

On Green and Grassy Hillside (1911)

Text: Gena Branscombe

Hilltop Dreaming (1925)

Piano Solo

At the Postern Gate (1919)

From “Songs of the Unafraid”

Text: Kendall Banning

Hail Ye Tyme of Holidayer (1912)

Text: Kendall Banning

Heartsease (1915)

Text: Gena Branscombe

Spirit of Motherhood (1924)

Text: Louise Driscoll

Bluebells Drowsily Ringing (1916)

Text: Gena Branscombe

Ah! Love, I Shall Find Thee (1927)

From “Bells of Circumstance”

Text: Gena Branscombe

The Composer

This recital, created by mezzo-soprano Kathleen Shimeta and coauthored by Evan Pappas, showcases the life and works of Gena Branscombe (1881–1977), a pioneer among American women composers. In her 1980 doctoral dissertation, *Gena Branscombe, American Composer and Conductor: A Study of Her Life and Works*, Laurine Elkins-Marlow wrote: “The life of Gena Branscombe is an inspiring record of a woman of great ability who carved for herself a viable musical career at a time when American composers were just coming into their own in this country.” In today’s language, Branscombe was a woman who did it and had it all. She established a career in music while single and maintained it during her marriage, successfully balancing her work with actively raising a family.

Influenced early by the late German romantic style, Branscombe helped develop a twentieth-century musical voice that blended American and Victorian themes. She produced 150 art songs as well as choral, piano solo, and chamber music, most of which was published within her lifetime. After her death, her richly melodic music seemed lost to history, despite its outstanding beauty. This concert gives tribute to a woman ahead of her time, whose professional training and perseverance, contemporary associations, continuous support of American musical organizations, and European compositional influence helped lay an enduring foundation for modern women in music.

The Musicians

KATHLEEN SHIMETA

Mezzo-soprano Kathleen Shimeta is a versatile interpreter of art songs, chamber music, oratorio, and opera, whose work has been enthusiastically received throughout the United States and Europe. She has devoted considerable time to discovering and recording works from the rich repertoire of American composer Gena Branscombe. The CD *Ah, Love I Shall Find Thee: Songs of Gena Branscombe*, now available on Albany Records, is a collaboration between Shimeta and pianist Martin Hennessy.

Shimeta's recent and upcoming performances include an appearance at the Library of Congress and The University of Maryland, celebrating the 100th anniversary of the MacDowell Colony and its women composers, and two other performances of "Life, Love, Song!" one with the Cantata Singers of Elmira, New York, and the other at Hofstra University in Long Island, New York. A strong advocate for contemporary American composers, Shimeta made her New York City debut when she performed the premiere of Michael Linton's *Cantata #2* at Merkin Hall. She premiered Linton's *Canti Catulli* at the Seattle, Washington, convention of the National Association of Teachers of Singing and has appeared in performances of Bach's *St. John Passion*, Brahms's *Alto Rhapsody*, Handel's *Messiah* and *Judas Maccabaeus*, Respighi's *Laud to the Nativity*, and Verdi's *Requiem*.

MARTIN HENNESSY

Martin Hennessy is a composer, vocal coach, and pianist based in New York City. His studies at Georgetown University and at the Juilliard School of Music with Samuel Sanders and Marshall Williamson prepared him for rewarding collaborations with many leading singers. Hennessey's keen interest in language and poetry, together with his exemplary accompaniments, continue to make him a highly-prized recital partner. He has toured extensively through Asia, Europe, and the United States with the Bel Canto Trio and the Ambassadors of Opera, and he has been musical director and pianist for numerous productions and master classes presented by the Metropolitan Opera Guild's Education Program. He has also served on the faculties of the Juilliard American Opera Center; Carlo Bergonzi's Bel Canto Seminar in Busseto, Italy; Joan Dornemann's Opera Training Institute in North Carolina; and Bennington College in Bennington, Vermont.

Hennessey's compositions have earned him awards from ASCAP, the American Music Center, and Meet the Composer. A compact disc featuring seven of his songs, paired with Ned Rorem's cycle *Women's Voices*, can be found on the Newport Classic label. Hennessey's most extensive work to date is the musical *EDGAR*, inspired by Edgar Allan Poe's *The Tell-Tale Heart*, which was developed over two years by Live Arts Theater in Charlottesville, Virginia, and produced as an equity showcase by Vital Theatre Company in New York City. A member of the Dramatists Guild of America, Inc., Martin Hennessy has an honors degree in English literature from Columbia University.

2,667th Concert

March 19, 2008

Faces of a Woman

Tapestry

Cristi Catt, *soprano*

Laurie Monahan, *mezzo-soprano*

Daniela Tošić, *alto*

With guest performers

Diana Brewer, *mezzo-soprano and vielle*

Shira Kammen, *alto, harp, vielle, and fiddle*

Anonymous

A Window for Her Eyes

Text from a Serbian epic poem, *The Building of Skadar*

Marcos Krieger (b. 1967)

Lyulyala, lyulyala

Montenegrin lullaby

Sergey Rachmaninoff (1873–1943)

Tebye poyem

From The Liturgy of Saint John Chrysostom

Ivan Moody (b. 1964)

Slova: Anna Akhmatova and Orthodox liturgy

Rachmaninoff

Sugubaya i Posleduyuschiya Ekteniya

From The Liturgy of Saint John Chrysostom

Joan Szymko (b. 1960)

Nada te turbe

Dom Dinis (1261–1325)

Non sei como me salv'a

Traditional romanceiro, Alentejo Portugal

Raihna Santa Isabel

Comtessa Beatrice de Dia (Twelfth century)

A Chantar

Bamberg Manuscript (Thirteenth century)

Nonne sui, nonne/Amour vaint tout fors cuer de felon

Appalachian Folk song

Careless Love

Arr. Cristi Catt

Malvina Reynolds (1900–1978)

If You Love Me

Margaret McAllister

Gráinne (Grace O'Malley)

Irish folk song

Orò sé do bheatha

The Musicians

The women of Tapestry met in the early 1990s at the Longy School of Music in Cambridge, Massachusetts, where their interest in medieval music and the twelfth-century abbess, mystic, and composer Hildegard von Bingen led them to form the ensemble. For their debut in 1995, however, they chose to sing *Tehillim* by contemporary composer Steve Reich. In 2005 Tapestry was invited to celebrate Reich's seventieth birthday, and performed *Tehillim* with Marin Alsop and the Denver Symphony. Tapestry has four recordings on the Telarc International label: *Angeli*, *Celestial Light*, *Song of Songs*, and *The Fourth River*. Its fifth CD, *Sapphire Night*, produced by Musikhaus Dabringhaus und Grimm, won the Echo Klassik Prize. In 2007 MDG also released *Faces of a Woman*.

In addition to their active performance schedule, the members of Tapestry teach and present workshops at the Medieval Institute at the Longy Music School and perform with a wide array of musical ensembles. Laurie Monahan periodically performs baroque music as a soloist with Aston Magna, most recently as *Messegerio* and *Musica* in Monteverdi's *Orfeo*. Cristi Catt follows her fascination with the meeting points between medieval and traditional music, which has led to performances with Balmus, HourGlass, and Le Bon Vent, and research grants for study in Portugal and France. Daniela Tošić juggles music of the Renaissance (with Blue Heron), world music (with Balmus and HourGlass), and baroque music (with La Donna Musicale).

Diana Brewer, also a Longy Music School alumna, performs with the Amor Artis Baroque Orchestra of New York, the Arcadia Players of Northampton, and Boston's Handel and Haydn Society, in addition to her frequent guest performances with Tapestry. Shira Kammen travels the world performing, teaching, and looking for adventure. She produced a recording in the Grand Canyon, founded Class V Music so she could play on river rafting trips, and, together with Laurie Monahan, once entertained an elephant at the Jerusalem Zoo.

Program Notes

Drawn from the individual and shared passions of the women of Tapestry, this program crisscrosses borders and centuries to tell tales of remarkable women who inspired nations and generations and captured the imaginations of artists, composers, and writers.

A Window for Her Eyes and Lyulyala, lyulyala

I remember *The Building of Skadar* from my school days when it was forever etched into my memory. It haunted me then and it haunted me even more when I became a mother. This medieval epic poem takes place in present day Montenegro, near the Albanian border, at the dawn of the Ottoman invasion. Three brothers—a king, a duke, and a fictitious youngest brother—are charged with building a fortress at an important crossroad. For three years, the fortress is built by day and destroyed at night by the Vila, a female mountain spirit. Finally, the Vila summons the king and demands a human sacrifice. The bride of the youngest brother is the unfortunate victim. She pleads for her life for the sake of her baby. Nevertheless, she is built into the tower. A miracle occurs, and through a window around her breasts she is able to feed her son for one year. I selected three verses from the poem and set them to a somewhat altered traditional Serbian melody. To introduce this tale, we sing a Montenegrin lullaby by Marcos Krieger. A citizen of Germany, Dr. Krieger was raised in the Brazilian Amazon region, where his parents are missionaries to the Xerente tribe. He is an active conductor, vocal coach, singer, and keyboard artist.

Daniela Tošić

Tebye Poyem, Slova, and Sugubaya i Posleduyuschiya Ekteniya

Condemned for her “preoccupation” with love and God, Russian poet Anna Akhmatova (1889–1966) was harshly denounced as a “harlot-nun” and alien to the Soviet people. In 1923 she entered a period of poetic silence and literary ostracism, living in exile without fleeing her country. Following the German invasion in 1941, Akhmatova gave an inspiring radio address to the women of Leningrad. She was lovingly called “Anna Chrysostom of all the Russias” by her contemporary, Marina Tsvetayeva. Only later in her life did Akhmatova receive recognition for her work.

Sergey Rachmaninoff was forced to flee Russia after the 1917 Revolution and eventually settled in the United States. His *Liturgy of Saint John Chrysostom*, composed in 1910, received a lukewarm reception in Russia and subsequently fell into oblivion. In the late 1980s a complete set of the vocal parts for the *Liturgy* was discovered at the Saint Tikhon of Zadonsk Monastery in South Canaan, Pennsylvania. British-born Ivan Moody resides in Portugal and won the Royal Holloway Prize for his *Three Poems of Anna Akhmatova*. Eastern liturgical chant has profoundly influenced his music, and some of his music has been called reminiscent of the Rachmaninoff *Vespers*. Together, these three works make an effective musical triptych.

Daniela Tošić

Nada te turbe

We discovered Joan Szymko’s setting of Teresa of Avila’s (1515–1582) poem “Nada te turbe” during a residency with Cantus Femina at Western Michigan University. Inspired by their performance of the piece, we decided to include it here. Szymko is a prolific choral composer, conductor, performer, and educator from the Pacific Northwest. Teresa nearly fell to the Spanish Inquisition for daring to teach men and wrote an account of her life and way of prayer in order to clear her name. She is the author of *Interior Castles*, *The Way of Perfection*, and several poems. Her heavenly visions inspired sculptor Gian Lorenzo Bernini’s masterpiece *The Ecstasy of Saint Teresa*.

Cristi Catt

Raihna Santa Isabel and Non sei como me salv’a

Born in Saragossa, Spain, Isabel of Portugal (1271–1336) left her home to assume the throne of Portugal as a young teenager. The queen quickly won the love of her subjects and was referred to as “The Peacemaker,” due to her skillful mediation between various warring factions. She also possessed a remarkable understanding of architecture and engineering. The convent of Santa Clara in Coimbra as well as other hospitals and churches in Portugal were built under her direct supervision. After the death of her husband, she became a nun, dedicating her life to good works. Her popularity increased over time as numerous tales of her “miracles” spread throughout Portugal via song and storytelling. Canonized in 1625, she was also a central figure of the Crypto-Jewish cult in Portugal, as many drew parallels between Isabel and Queen Esther.

Tapestry’s realization of fragments of a *cantiga de amor* by Isabel’s husband, Dom Dinis, reveals their marriage as far from perfect. Hints of this are also reflected in Portugal’s popular tradition with tales of Isabel outwitting her husband. For our version of the tale, I adapted melodies from *Cantiga de Santa Maria #7* and an ancient ballad from *Tras os montes* and set them to a traditional *romanceiro* text.

Cristi Catt

A Chantar and Nonne sui, nonne

“The Countess of Dia was the wife of En Guillem de Poitiers, a lady beautiful and good. And she fell in love with En Raimbaut d’Orange, and wrote many good chansons in his honor” (Hieronimus Vida). The clues from this brief medieval biography of Comtessa Beatrice de Dia (second half of the twelfth century) are difficult to trace, but she is the most famous of the some twenty named women poet-composers, *trobaritz*, from the Southern French musical tradition, and her song, *A Chantar*, is the one song from these composers to survive with text and music intact. The language for the performance, Old Provençal, is the fruit of a challenging opportunity to work with language

scholar Dr. Margaret Switten, who heads the remarkable Medieval Lyric project at Mt. Holyoke College. Her scholarship and insight into the details of the language provide an important key to unlocking the sentiments of the song's expression. We have paired *A Chantar* with Bamberg motets that express the often humorous protestations of young nuns doing battle with the cloistered life.

Laurie Monahan

IF YOU LOVE ME

Malvina Reynolds (1900–1978) is remembered as an influential social activist and songwriter. Denied her high school diploma because of her parents' opposition to World War I, she went on to receive a Ph.D. in 1936. A Jewish Socialist woman in the midst of the Great Depression, she was unable to find a teaching position, so she became a social worker and columnist for *The People's World*. In her forties, she discovered her true calling in music. Her song "What Have They Done with the Rain?" helped to end nuclear testing under the Kennedy administration, and a number of her songs have been recorded by Joan Baez, Harry Belafonte, and others. "If You Love Me" is one of my favorite songs. I sang it with a good friend as we traveled cross country singing for our supper, and later with my daughter. I am happy to have the chance to include it here, and have paired it with another favorite, the Appalachian folk song "Careless Love," which I've known as long as I can remember. According to ethnomusicologist Alan Lomax, it is the earliest American blues tune.

Cristi Catt

GRÁINNE

Grace O'Malley, aka Gráinne Mhaol (1530–1603), a highly idealized and romanticized figure in Irish folklore and poetry, was a contemporary of Mary Queen of Scots and Elizabeth I of England. At that time the O'Malleys were an ancient and respected clan, one of few known for their seafaring skills. Contemporary research reveals her as a complex character—an expert navigator, literate in Latin, a leader of men in battle, smuggler, pirate, politician, wife, lover, and mother—but above all a survivor in the precarious times that marked the final twilight of Celtic Law and the Celtic way of life in Ireland. Her remote castle on Clare Island, within view of the sacred Druid and Christian mountain Crough Patrick, was her seat of power. I have attempted to reveal a little of the complexity of Grace with music and words evocative of her relationship to the land and sea, and her heart both wild and canny. I include a quote from her letter of submission to Elizabeth. She was one of the last of the clan leaders to submit to English domination and did so with characteristic boldness, presenting herself directly to Elizabeth at Hampton Court. Elizabeth was sympathetic towards Grace, but there can be no doubt that this submission was a galling requirement for the Irish woman's survival in dangerous and uncertain times. I dedicate this piece to my grandmother, Margaret Kelly, born in Glasgow to Irish parents.

Margaret McAllister, senior lecturer in music theory, Boston College