

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

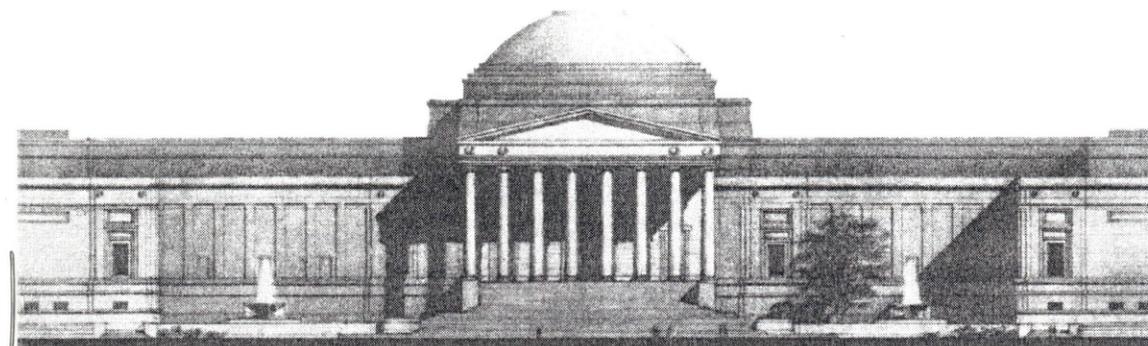
The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

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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Landover, MD 20785

*www.nga.gov*



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

National Gallery of Art  
2,736th Concert

**ArcoVoce Chamber Ensemble**

Rosa Lamoreaux, *soprano*  
Elizabeth Field, *baroque violin*  
Nina Falk, *baroque violin*  
Douglas McNames, *baroque cello*  
Steven Silverman, *harpsichord*

Presented in honor of *An Antiquity of Imagination:*  
*Tullio Lombardo and Venetian High Renaissance Sculpture*

October 4, 2009  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Isabella Leonarda (1620–1704)

Motet: *Ave suavis dilectio*

Leonarda

*Sonata in A Minor*, from op. 16

Claudio Monteverdi (1567–1643)

*Exulta filia*

Antonio Vivaldi (1678–1741)

*Sonata in B Minor*, op. 5, no. 16

Preludio

Allemanda

Corrente

Francesco Mancini (1672–1737)

Cantata for Soprano, Violin, and Continuo: *Quanto dolce è quell' ardore*

Aria: *Quanto dolce è quell' ardore*

Recitative: *Purche à te sia vicina*

Aria: *Aprim' il petto mio bel diletto*

## INTERMISSION

Marco Uccellini (1603–1680)

Sonata: *La Luciminia contenta*, op. 4, no. 2

Tarquino Merula (1595–1625)

Cantata: *Gaudeamus omnes*

Alessandro Stradella (1639–1682)

*Symphonia*

Alessandro Scarlatti (1660–1725)

Recitative and Aria from *Il Giardino di amore*

## The Musicians

The ArcoVoce Chamber Ensemble's name elides the Italian words for strings (*arco*) and voice (*voce*), and reflects its commitment to combining vocal and instrumental music in its programs. The instrumentalists in the ensemble perform on both modern and period instruments. In the Washington, DC, area, ArcoVoce has performed at the Corcoran Gallery, the embassies of The Netherlands and Germany, the Lyceum, and the Phillips Collection, where it has been named resident chamber ensemble. Among the notable guest artists who have appeared with ArcoVoce are Elisabeth Wallfisch, the celebrated baroque violinist; Phoebe Carrai, principal cellist of Musica Antiqua Köln; and Franklin Cohen, longtime principal clarinetist of the Cleveland Orchestra.

### NINA FALK

The *Washington Post* has called Nina Falk “one of Washington’s finest musicians,” praising her “warmth of tone and expressive phrasing.” Born in New York City, Falk studied at the Juilliard School of Music and the Oberlin College Conservatory of Music. She received a Fulbright fellowship to study in London and Rome and received a diploma with honor from the Accademia Chigiana in Siena, Italy. Falk performs, tours, and records with Apollo’s Fire, the Bethlehem Bach Festival, Brandywine Baroque, the Carmel Bach Festival, the Folger Consort, the Four Nations Ensemble, the Handel and Haydn Society, Opera Lafayette and the Violins of Lafayette, the Smithsonian Chamber Orchestra and Chamber Players, and the Washington Bach Consort. She has recorded on the Dorian label with the Apollo Ensemble. She is also a visual artist, working in the medium of glass.

### ELIZABETH FIELD

Violinist Elizabeth Field holds a doctorate in historical performance practice from Cornell University. She is a member of the Washington String Quartet and Brandywine Baroque. She is concertmaster of the Bethlehem Bach Festival and the Violins of Lafayette and has served as a guest concertmaster

for the Washington Bach Consort and the Washington Chamber Symphony. She also performs with the Kennedy Center Opera House Orchestra. She is the founder and principal violinist of the Vivaldi Project, which will perform next Sunday at the National Presbyterian Church.

#### **ROSA LAMOREAUX**

Soprano Rosa Lamoreaux is known for her flawless sense of style, incandescent presence, and “a wonderfully rich timbre and an amazingly flexible voice” (*The Washington Post*). After winning the Handel Aria Competition at the Aspen Music Festival and becoming a finalist in the Oratorio Society Competition of New York, Lamoreaux went on to perform at Carnegie Hall, the Dorothy Chandler Pavilion, and the Kennedy Center. In Europe she has appeared at the Amalfi Coast Music and Arts Festival in Italy’s Campania Region, the Belvedere Schloss in Salzburg, the Proms in London, La Fenice in Venice, the Louvre in Paris, and the Rheingau Music Festival in Germany. A popular chamber music performer, she sings with the Folger Consort, Hesperus, and the Vocal Arts Quartet, and she has toured with Musicians from Marlboro. She is the music director of the National Gallery of Art Vocal Ensemble.

#### **DOUGLAS MCNAMES**

As a member of the award-winning Delos Quartet, Douglas McNames appeared regularly throughout the United States and abroad. A regular substitute player with the Philadelphia Orchestra, McNames also performs with Brandywine Baroque, the Carmel Bach Festival, Concerto Soloists of Philadelphia, Melanomie, the Mid-Atlantic Chamber Music Society, the Opera Company of Philadelphia, Pro Musica Rara, and the Rider String Quartet. He has been a member of the Santa Fe Opera Orchestra and the Casella Quartet, which won the 1983 Fischhoff National Chamber Music Competition. Awarded the 1995 Delaware State Arts Council Individual Artist Fellowship, McNames can be heard on the Centaur, Epiphany, Etcetera, and Spectrum labels.

#### **STEVEN SILVERMAN**

Steven Silverman has performed extensively in solo, chamber, and concerto appearances throughout the United States on both piano and harpsichord. The *New York Times* called his New York solo piano debut “a splendid affair . . . his playing had dimension, atmosphere, energy and discipline—wedded to a sense of rhythm that would not quit.” Along with much of the standard repertory, Silverman has given acclaimed performances of rarely heard works such as both of Charles Ives’ piano sonatas, the complete *Goyescas* of Granados, Elliott Carter’s piano sonata, and Manuel de Falla’s harpsichord concerto. Silverman holds bachelor and master of music degrees from the University of Michigan.

#### Program Notes

From about the year 1500 onward, painters in Venice went beyond traditional commissions for altarpieces and household devotional images to develop new art forms—imaginative evocations of ancient mythology, poetry, history, or philosophy made for a growing audience of private collectors. In the process, they created new ideals of beauty, shaped by a poetic and nostalgic approach to classical antiquity. The brilliant carver Tullio Lombardo (c. 1455–1532) was inspired by ancient art and the Venetian painters Bellini, Giorgione, Mantegna, and Titian to devise his own innovations in marble. Blending elements of the antique and the Renaissance, the sacred and the secular, his works raise provocative questions about his haunting subjects. The exhibition *An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture*, which is the first in America dedicated to Tullio, remains on view in the galleries adjacent to the West Garden Court until November 1, 2009.

The private collectors who sought out sculptures by Tullio and paintings by his contemporaries were also patrons of music, and they looked for some of the same innovations from composers that they expected of artists, especially imaginative evocations of ancient mythology, poetry, and history. They shared with Plato the opinion that music occupied an even higher

place among the arts than painting and sculpture, since it was seen as a fine art, one that related to mathematics and that could carry the listener to the world of utter perfection. Vocal music was especially esteemed, as it unites the sublime messages of poetry with the beauty of harmony.

The earliest examples of Italian music selected for this program by ArcoVoce are vocal cantatas from the sixteenth century. The program traces this genre as it developed in the seventeenth century, and proceeds to unveil Italian instrumental music as it emerged as an independent art in the seventeenth and eighteenth centuries. All of the composers represented had unique and fascinating careers, but Isabella Leonarda stands out among them for being a woman. Christened Anna Isabella Leonardi, she entered the Collegio di Santa Orsola, a convent in her hometown, Novara, at age sixteen. A document of 1658 identifies her as the music instructor as well as the "mother and clerk" for her congregation. By 1676 she had attained the rank of mother superior. Leonarda was a skillful, versatile composer whose approximately two hundred compositions include examples of nearly every sacred genre. Leonarda's instrumental works (published in 1693 as op. 16) are the earliest published sonatas by a woman. Her *Sonata in A Minor* for solo violin and continuo is conservative in its technical demands, but harmonically advanced for its time.

Upcoming Concerts at the National Gallery of Art

**National Gallery of Art Wind Quintet**

Music by Deslandres, Jongen, and Taffanel

October 7, 2009

Wednesday, 12:10 p.m.

West Building Lecture Hall

Presented in honor of

*The Darker Side of Light: Arts of Privacy, 1850–1900*



**Washington Choral Arts Society**

**Norman Scribner, director**

with

**Douglas Riva, pianist**

Music by Granados and other Spanish composers

October 11, 2009

Sunday Evening, 6:30 p.m.

West Building, West Garden Court

Presented in honor of

*The Art of Power: Royal Armor and Portraits from Imperial Spain*

Arco Voce, October 4, 2009  
Texts and Translations

**Ave suavis dilectio**

Ave suavis dilectio.  
Salve charitatis repletio.  
O cibus cibans,  
O mensa immensa,  
de te bibere vivere est,  
de te pasci nasci est.  
Salve lumen animarum,  
Ave flumen gratiarum  
si sitio tu satias,  
si esurio tu reficis.  
O amoris misterium,  
peccatoris refrigerium.  
In te salus, in te vita,  
in te totus Paradisu.  
De pane gloria, de vino divinitas,  
de morte vita.  
O pro mortalibus vitalis mors,  
vere fidelibus, o qualis sors.

Hail, sweet delight.  
Hail, full of grace.  
O nourishing food,  
O vast table,  
To drink from you is to live,  
Your nourishment is new life.  
Hail, living light,  
Hail, river of grace.  
If I thirst, you satisfy,  
If I am hungry you restore.  
O mysterious love,  
Refreshment of sinners.  
In you is salvation, in you is life,  
In you is complete Paradise.  
From bread, glory, from wine, divinity,  
From death, life.  
O for mortals a death which lives  
For the truly faithful, O such a fate.

**Exulta filia**

Exulta filia Sion,  
lauda filia Jerusalem:  
ecce rex tuus venit sanctus,  
ecce mundi salvator venit.  
Omnes gentes plaudite manibus  
Jubilare deo in voce exultationis.  
Laetentur coeli, exultet terra.  
Quia consolatus est dominus  
Populum suum,  
Redemit Jerusalem.  
Alleluia.

Rejoice, O daughter of Zion,  
Give praise, O daughter of Jerusalem.  
Behold thy King, the Holy One.  
Behold the Savior of the World cometh.  
O all ye people, clap your hands,  
rejoice in God with a voice of triumph.  
Let the Heavens rejoice, let the earth be glad.  
For the Lord hath comforted  
his people,  
He hath redeemed Jerusalem.

**Quanto dolce, è quell'ardore**

**Aria:**

Quanto dolce è quell'ardore  
che per te m' infiamma il core,  
Idol mio, caro mio ben.  
Benche pare un gran martire,  
pur m' alletta e fà gioire  
tanto amante hò il core in sen.

How sweet is that passion  
that inflames my heart for you,  
Dear loved one.  
Although it seems a great suffering  
it attracts me and makes me joyful  
So loving a heart do I have.

***Recitative:***

Purche' à te sia vicina,  
ogni pena pur me si fà contento,  
orch' io t'abbraccio, o caro,  
altro più non desio,  
altro non voglio.  
Mio Fileno adorato,  
ò qual gran gioia io sento  
in dirti, amato bene,  
Stringi, se più le puoi  
le mie catene.

Though I am close to you,  
every pain I suffer makes me  
happy, now that I embrace you,  
my love, I desire nothing else,  
Nothing more do I want.  
My adored Fileno,  
Oh what great joy I feel  
in saying to you, my love,  
"Tighten, if you can,  
My chains".

***Aria:***

Aprimi il petto, mio bel diletto,  
ch' io vò mostrartiquel tuo bel volto  
dipinto in me.  
Vò che tu almeno mi guardi in seno  
per esser certo de la mia fè.

Open my heart, my beautiful treasure,  
so that I can show your lovely face  
reflected in me.  
I want you at least to look into my heart  
to be certain of my fidelity.

**Gaudeamus omnes**

Gaudeamus omnes in Domino,  
diem festum celebrantes  
sub honore Sanctorum omnium:  
de cuius solemnitate gaudent angeli,  
et collaudant Filium Dei.  
Alleluja.

Rejoice in the Lord all ye people  
celebrate the day God has given,  
Give honor to His name,  
give solemn praise, rejoice, angels.  
Highest praise to the son of God.

**Il giardino de Amore**

***Recitative:***

Venere, assai ti deggio andianne mio tesor  
Andianne prima che l'Aurora nel Cielo  
con più serti di rose esca dall'onde.

Come, we have much to consider, my dear.  
The first breezes from the heavens  
will leave a wreath of roses on the waves.

***Aria:***

Con battaglia di fiero tormento  
Senza temi fa Guerra Cupido.  
Come dunque lasciarti un momento  
può chi t'ama chi teco è si fido.

With battles of fiery torment  
I will fight Cupid, when I am without you!  
How then, could you leave me in such a  
moment, I, who love you so faithfully?