

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.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

www.nga.gov

COVER: Canaletto, *Ascension Day Festival at Venice*, 1766,
National Gallery of Art, Washington, Samuel H. Kress Collection



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

National Gallery of Art
2,837th Concert

Venice Baroque Orchestra

with

Giuliano Carmignola, *violinist*

Presented in honor of *Venice: Canaletto and His Rivals*

April 10, 2011
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Antonio Vivaldi (1678–1741)

Sinfonia in A Major for Strings and Continuo

Allegro molto

Andante molto

Allegro

Baldassare Galuppi (1706–1785)

Concerto a Quattro in G Minor for Strings and Continuo

Grave

Spiritoso

Allegro

Tomaso Albinoni (1671–1751)

Concerto a Cinque in G Major for Strings and Continuo, op. VII, no. 4

Allegro

Adagio

Allegro

Giuseppe Tartini (1692–1770)

Concerto in A Major for Violin, Strings, and Continuo, D. 96

Allegro

Adagio

Presto

Largo andante: “Arivi, a fonti, a fiumi correte amare
lagrime sin tanto che consumi l’acerbo mio dolor”

INTERMISSION

Vivaldi

Concerto in E-flat Major for Violin, Strings, and Continuo, RV. 253

(“La tempesta di Mare”)

Presto

Largo

Presto

Concerto in G Minor for Violin, Strings, and Continuo, RV. 332

Allegro

Largo

Allegro

Concerto in D Major for Violin, Strings, and Continuo, RV. 210

Allegro

Largo

Allegro

The Musicians

VENICE BAROQUE ORCHESTRA

Founded in 1997 by baroque scholar and harpsichordist Andrea Marcon, the Venice Baroque Orchestra is recognized as one of Europe's premier ensembles devoted to period instrument performance. Recent concert and opera performances include Vivaldi's *Andromeda liberata* at the Ambronay Festival; Vivaldi's *Juditha triumphans* in Amsterdam's Concertgebouw, Baden-Baden's Festspielhaus, and the Théâtre des Champs-Élysées; and Ludovico Ariosto's *Orlando furioso* in Rome. The ensemble has toured with outstanding specialists in early music including countertenor Andreas Scholl, mezzo-sopranos Romina Basso and Magdalena Kozená, soprano Anna Netrebko, and violinists Viktoria Mullova and Giuliano Carmignola. Additional concert tours have taken the orchestra to China, France, Germany, Japan, and Korea.

Committed to the rediscovery of first-rate baroque opera, Marcon has led the Venice Baroque Orchestra in modern-day premieres of Francesco Cavalli's *L'Orione*, Vivaldi's *Atenaide e Benedetto*, and Benedetto Marcello's *La Morte D'Adone* and *Il trionfo della poesia e della musica*. With Teatro La Fenice in Venice, the orchestra staged Handel's *Siroe* in 2000, followed by an equally successful staging of Cimarosa's *L'Olimpiade* in 2001. In April 2004, the orchestra revived *Siroe* in its first full staging in the United States at the Brooklyn Academy of Music.

Frequently engaged to make landmark recordings of baroque works, the orchestra has recently completed the first-ever recording of *Andromeda liberata* for Deutsche Grammophon. Its extensive discography also includes two recordings of violin concertos with Giuliano Carmignola, an album of Vivaldi sinfonias and concertos for strings, and Vivaldi motets and arias with soprano Simone Kermes. For its recordings, the ensemble has been honored with the Diapason d'Or, the Choc du Monde de la Musique, the Echo Award, and the Edison Award. Filmed in concert by the BBC and Japan's NHK, the orchestra's concerts have been broadcast by Arte, BBC3, France Musiques, National Public Radio, RaiDue, Radio France, and

RadioTre. The Venice Baroque Orchestra is supported by the Fondazione Cassamarca in Treviso, Italy, and appears at the National Gallery by arrangement with Alliance Artist Management, www.allianceartistmanagement.com.

GIULIANO CARMIGNOLA

Equally accomplished on modern and baroque violins, Giuliano Carmignola is highly regarded for his command of a broad repertoire, ranging from baroque to twentieth-century works. An award-winner at the Premio Città di Vittorio Veneto Competition in 1971 and the Paganini Competition in Genoa two years later, Carmignola quickly secured his status as a leading soloist, playing under Claudio Abbado, Eliahu Inbal, Peter Maag, and Giuseppe Sinopoli in prestigious venues that included the Berlin Philharmonie, London's Royal Albert Hall, Milan's La Scala, Moscow's Tchaikovsky Hall, and Vienna's Musikverein. Carmignola's concerto appearances this season include performances with the Academy of Ancient Music in the United Kingdom; Paul McCreech and the Basel Chamber Orchestra in France and Germany; Claudio Abbado and the Orchestra Mozart in Italy; the Royal Concertgebouw Orchestra in Amsterdam; and the Venice Baroque Orchestra in Switzerland, France, Italy, and the United States.

In demand as a conductor and chamber musician, Carmignola has led the Basel Chamber Orchestra, the Kammerakademie Potsdam, the Mahler Chamber Orchestra, and the Orchestre des Champs-Élysées, and has collaborated in recital with fortepianists Robert Levin and Yasuyo Yano and violinist Viktoria Mullova. In addition to his award-winning recordings with the Venice Baroque Orchestra, Carmignola has also recorded the complete Mozart concertos with Claudio Abbado and Orchestra Mozart.

A native of Treviso, Italy, Carmignola began his studies with his father, Antonio, and graduated from the Conservatorio Benedetto Marcello in Venice, where he studied with Luigi Ferro. He attended master classes with Franco Gulli, Nathan Milstein, and Henryk Szeryng. A professor of violin at the Lucerne Hochschule für Musik and Siena's Accademia Musicale Chigiana, Giuliano Carmignola plays a 1732 Stradivarius violin on permanent loan from the Fondazione Cassa di Risparmio in Bologna.

Program Notes

By the eighteenth century, Venetians could claim a heritage of more than two hundred years of glorious music and illustrious composers. Looking back to the sixteenth century, they could point to Adrian Willaert (1490–1562) and his pupils Andrea (1532–1585) and Giovanni (1554–1612) Gabrieli, all of whom served as music director at the Cathedral of Saint Mark. From the seventeenth century, they could boast of Claudio Monteverdi (1567–1643), Francesco Cavalli (1602–1676), and Giovanni Legrenzi (1626–1690). During the course of the eighteenth century, the era of Antonio Vivaldi, Tomaso Albinoni, and the superstar castrato Carlo Broschi, popularly known as Farinelli (1705–1782), the city’s vibrant cultural life also inspired a school of cityscape painters whose achievements are among the most brilliant of the period. The exhibition *Venice: Canaletto and His Rivals* celebrates the rich variety of these painted views of Venice, known as *vedute*, through masterworks by Giovanni Antonio Canal (1697–1768), popularly known as Canaletto, and his rivals, including Bernardo Bellotto (1720–1780), Francesco Guardi (1712–1793), and Michele Marieschi (1710–1743). Responding to an art market fueled largely by the Grand Tour, these gifted painters depicted the famous monuments and vistas of Venice in different moods and seasons. This evening’s program brings together works by some of the city’s most illustrious resident composers, providing an opportunity to hear music that was played within the walls of the palaces and churches depicted in the *vedute*.

Antonio Vivaldi was recognized throughout Europe for his innovative contributions to string writing, the concerto genre, and programmatic orchestral music. He and his contemporaries used the term *sinfonia* interchangeably with *sonata* and *canzona* to indicate a piece that was intended for an ensemble—preserving the derivation from the Greek word *symphōnia* (sounding together). An unabashed musical borrower and improviser, Vivaldi often reused his own material and modified it for new purposes.

His work was constantly evolving and changing, and each performance was most likely unique, responding to the nature of the room, the reactions of the audience, and the whims and passions of the performers. The exciting challenge for contemporary performers is to recapture the spirit of Vivaldi and his exuberant age.

Born on the island of Burano, where a monument has been erected in his memory, Baldassare Galuppi was known to his eighteenth-century Venetian colleagues as “Il Buranello.” A pupil of Antonio Lotti, Galuppi worked most of his life in Venice except for sojourns at the court of Catherine the Great in Saint Petersburg and as an opera composer in London. Written while he was the choirmaster at the Ospedale degli Incurabili (Venice’s hospice for “incurables”) and at Saint Mark’s Cathedral, his sacred choral works include oratorios, motets, masses, and other settings of liturgical texts. His instrumental works consist of several dozen keyboard sonatas (which were influential in the development of the form) and a set of *concerti grossi*, which was for a long time misattributed to the more famous Arcangelo Corelli (1653–1713). Galuppi’s music went out of fashion soon after his death and is only now being rediscovered.

Famous in his own lifetime as a composer of operas and music for the violin, Tomaso Albinoni is known to modern audiences primarily on account of a work that he may not have composed. According to the Italian musicologist Remo Giazotto (1910–1998), the immensely popular and frequently recorded *Adagio in G Minor* for violin, strings, and organ is based on a manuscript fragment (consisting of a few measures of the melody line and basso continuo) from a slow movement of a trio sonata. The fragment was one of a few documents in the Dresden State Library that survived the bombing of the city in 1944. Giazotto concluded that the fragment was a portion of a *sonata da chiesa* (church sonata) composed by Albinoni, possibly as part of his opus 4, around 1708. He constructed the balance of the complete single-movement work around the fragmentary

theme he ascribed to Albinoni, copyrighted it, and published it in 1958. A lush adaptation of the *Adagio* for large string orchestra was featured in the 1981 award-winning film *Gallipoli*. Ten years later, the *Adagio* was adapted for rock guitars and recorded by The Doors, using lead singer Jim Morrison's prerecorded poetry, as "The Severed Garden."

A considerable number of Albinoni's works have survived intact, among them four sets of *concerti a cinque* (concertos in five voices), opp. 5, 7, 9, and 10. Reflecting the attention that Albinoni and other eighteenth-century composers paid to numerology, each set contains twelve concertos—the number twelve being a symbol for perfection and completeness. Johann Sebastian Bach owned several scores of Albinoni concertos, apparently copied by Bach himself, an indication that he held his Italian contemporary in high esteem.

Born in Piran, a town in present-day Slovenia that in the eighteenth century was a part of the Republic of Venice, Giuseppe Tartini received his basic musical training, including violin instruction, as a novice in a Franciscan monastery. He left the novitiate to study law at the University of Padua, where he developed a reputation as a skilled swordsman. In 1710, at age eighteen, he married Elisabetta Premazone, who was not only several years younger than the composer, but also a favorite of the powerful Cardinal Giorgio Cornaro (1658–1722), who promptly charged Tartini with abduction and ordered his arrest. To escape prosecution, Tartini fled to the monastery of Saint Francis in Assisi, where he resumed playing the violin. By 1721 his skill had improved so remarkably that he was offered the post of *Maestro di Cappella* at the Basilica di Sant' Antonio in Padua. Since Cardinal Cornaro was by then too old and feeble to press charges, and the Basilica offered Tartini a contract that allowed him to concertize wherever and whenever he wished, he decided to risk returning to Padua, the scene of his "crime." The first known owner of a violin made by Antonio Stradivarius, Tartini started a violin school that attracted students from all over Europe. He also published

important treatises on the theory of harmony and acoustics. The passion that marked Tartini's life and music is reflected in the subtitle that he provided for the final movement of his *Violin Concerto in A Major*—"A rivi, a fonti, a fiumi correte amare lagrime sin tanto che consumi l'acerbo mio dolor" (O bitter tears, flow as rivulets, as springs, as rivers, so that my bitter sorrow is consumed).

*Program notes by Stephen Ackert, head, music department,
National Gallery of Art*

Next week at the National Gallery of Art

Georgia Chamber Singers and Men in Blaque

Music by Martin, Stravinsky, and other composers

April 17, 2011

Sunday, 6:30 pm

West Building, West Garden Court