

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



The Seventieth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art

Brazilian-American Music Festival

Made possible by generous support from
The Embassy of Brazil

January 8, 15, and 22, 2012
Sunday Evenings, 6:30 pm

West Building, West Garden Court

COVER: George Bellows, *Society Ball* [verso], c. 1907, charcoal and pastels on wove paper,
National Gallery of Art, Washington, Eugene L. and Marie-Louise Garbaty Fund

Admission free

2,866th Concert

January 8, 2012

National Gallery of Art Orchestra

Jean Louis Steuerman, pianist and guest conductor

Wolfgang Amadeus Mozart (1756–1791)

Overture to *The Marriage of Figaro* (1786)

Mozart

Piano Concerto no. 17 in G major, K. 453 (1784)

Allegro

Andante

Allegro; presto

Franz von Suppé (1819–1895)

Overture to *Banditenstreiche* (The Jolly Robbers) (1867)

INTERMISSION

Mozart

Symphony no. 36 in C Major, K. 425 ("Linzer") (1783)

Adagio; allegro spiritoso

Andante

Menuetto

Presto

The Musicians

NATIONAL GALLERY OF ART ORCHESTRA

The National Gallery of Art Orchestra was founded in 1943 and initially consisted of approximately twenty-five players drawn from the National Symphony Orchestra. Gradually growing in numbers, the Gallery orchestra eventually reached the size and status of a large chamber orchestra. The ensemble has undertaken the full range of chamber and symphonic repertoire and has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives' *Symphony no. 1* under the direction of Richard Bales; the 1990 premiere of Daniel Pinkham's *Symphony no. 4* under George Manos; and the 2007 premiere of John Musto's *Later the Same Evening: An opera inspired by five paintings of Edward Hopper*, under guest conductor Glen Cortese. Other guest conductors who have appeared with the orchestra in recent years include Bjarte Engeset, Vladimir Lande, George Mester, Otto-Werner Mueller, José Serebrier, and Alexander Titov.

JEAN LOUIS STEUERMAN

Born in Rio de Janeiro of Romanian parents, Jean Louis Steuerman began his piano studies at age four and made his debut with the Brazilian Symphony Orchestra ten years later. In Brazil he studied piano with Jacques Klein and composition under Claudio Dantaro before becoming a scholarship student at the Naples Conservatory. In 1972 Steuerman launched an international career when he won second prize in the Bach Competition in Leipzig. He has performed in England with the Hallé, Liverpool Philharmonic, London Symphony, and Royal Philharmonic orchestras. Other European ensembles with which he has performed include the Helsinki Philharmonic, Leipzig Gewandhaus, Polish Chamber, and Stuttgart Chamber orchestras as well as the Basel, Berlin, and Zürich Tonhalle symphony orchestras. He also toured Switzerland with the European Commission Youth Orchestra as well as Italy and Japan with the Gustav Mahler Youth Orchestra. He has been a featured soloist and guest conductor with the Bournemouth Sinfonietta, the English Chamber Orchestra, and the Norwegian Chamber Orchestra. Highlights of Steuerman's recent concert activity include appearances with the Brevard Festival Orchestra, the Fort Wayne Philharmonic, the Louisville Orchestra, the Orquestra Sinfônica Brasileira, and the Utah Symphony.

Renowned for his playing of the music of Johann Sebastian Bach and that of late twentieth-century composers, Steuerman has recorded numerous works by Bach for Philips; works by composers Girolamo Arrigo (b. 1930) and Othmar Schoeck (1886–1957) for Arion; and Leonard Bernstein's *Symphony no. 2 ("The Age of Anxiety")* for Naxos. Jean Louis Steuerman appears at the National Gallery by arrangement with MusicVine, www.musicvinearts.com.

Program Notes

This evening's concert marks the forty-sixth time that the National Gallery of Art Orchestra has presented a special New Year concert. The orchestra's founder, Richard Bales, inaugurated the tradition on January 2, 1966, taking a cue from the famous New Year concerts at the Musikverien in Vienna, Austria. This concert has come to be a beloved favorite in Washington, and it is offered as a heartfelt wish, expressed in music, for a happy and prosperous New Year.

In recent years, the National Gallery music department has broadened its musical celebration of the New Year concert to include the talents and traditions of countries other than Austria. For its New Year concert in 2010, the Gallery collaborated with Uruguayan-born composer and conductor José Serebrier, and in 2011 with the Royal Norwegian Embassy and guest conductor Bjarte Engeset. The Gallery is pleased to welcome Brazilian guest conductor Jean Louis Steuerman for this New Year concert, which, along with the concerts on January 15 and 22, 2012, is made possible by generous assistance from the Embassy of Brazil.

2,867th Concert

January 15, 2012

American Antigua

Ricardo Bernardes, musical director

With Rosana Orsini, soprano,

and the National Gallery of Art Chamber Players

Joaquina Lapinha: The First Brazilian Prima donna
Early Nineteenth-century Luso-Brazilian Dramatic Music

Performed without intermission

António Leal Moreira (1758–1819)

Introdução (Introduction) and Aria: *Não há neste mundo*
From the farça *A Saloia Namorada* (1793)
Ed. Ricardo Bernardes

Valentino Fioravanti (1764–1837)

Aria from the cantata *L'Imene trionfante* (1806)
Ed. Ricardo Bernardes

Moreira

Overture from *Il Natale augusto* (1793)
Ed. Stanley M. Baker

José Maurício Nunes Garcia (1767–1830)
Aria from the cantata *Triunfo da America* (1809)
Ed. Sérgio Dias

Nunes Garcia (1767–1830)
Overture in E-flat Major
Ed. Ricardo Bernardes

Bernardo de Souza Queiroz (1765–1837)
Recitative and Aria: *Frenar vorrei le lagrime*
From the opera *Zaira* (1809)

Garcia
Overture (“Lights and Thunderstorms”)
Recitative and Aria: *Ninfas do Tejo ameno*
From the cantata *Ulisseia* (1809)
Ed. Sérgio Dias

The Musicians

AMERICANTIGA

Founded in 1995 by Ricardo Bernardes, the early music ensemble Americantiga specializes in interpretation of eighteenth- and early nineteenth-century music from Brazil, Italy, Portugal, and the Hispanic American countries. Since releasing its first CD in 1999 (*Música Brasileira e Portuguesa do Século XVIII*), the ensemble has performed in Buenos Aires, Argentina, and at major venues in Bolivia, Brazil, Paraguay, and the United States. This concert marks the first opportunity for Washington audiences to hear the ensemble since its 2008 Kennedy Center debut. Harpsichordist Ricardo Bernardes is joined in this Americantiga concert by violinist Julianna Chitwood, violist Carol Holmes, bassist Millie Martin, flutists Colin St. Martin and Thomas MacCracken, clarinetist Richard Spece, bassoonist Anna Marsh, and horn players Paul Hopkins and Michael Holmes.

NATIONAL GALLERY OF ART CHAMBER PLAYERS

A resident ensemble since 2007, the National Gallery of Art Chamber Players interpret instrumental music written before 1750. The ensemble has presented concerts in honor of several exhibitions at the Gallery, including *Fabulous Journeys and Faraway Places: Travels on Paper, 1450–1750*, and *Jan Lievens: A Dutch Master Rediscovered*. Members of the Chamber Players participating in tonight’s concert are violinist and leader Risa Browder; violinists Ann C. Loud, Caroline Levy, and Leslie Nero; and cellist John Moran.

RICARDO BERNARDES

Born in Curitiba, Brazil, and currently a resident of Lisbon, Portugal, musicologist and conductor Ricardo Bernardes studied at the Universidade Nova in Lisbon and is currently a doctoral candidate at the University of Texas at Austin. In 2004, as conductor of the Chamber Orchestra of São Paulo, Bernardes led the celebratory concerts of that city’s 450th anniversary. In 2006 he conducted the inaugural concert of the Theresa Lozano Long Institute for Latin American Studies at University of Texas at Austin. He has

conducted at the Basílica da Estrela in Lisbon, Portugal, as well as the Brazilian Embassy, the Kennedy Center, and the Organization of American States in Washington, DC. As editor-in-chief, he has contributed to *Música no Brasil nos Séculos XVIII e XIX* (Brazilian Music of the Eighteenth and Nineteenth Centuries), released in 2001 by the Brazilian Ministry of Culture, and *Brazilian Classical Music*, a publication of the Brazilian Ministry of Foreign Affairs.

ROSANA ORSINI

A specialist in Luso-Brazilian music of the eighteenth and nineteenth centuries, Italian-Brazilian soprano Rosana Orsini earned praise from audiences and critics alike at the Compostela Organum Festival 2010 in Santiago de Compostela, Spain, and the Teatro Municipal in Rio de Janeiro, where she sang a concert fully dedicated to the works of Padre José Maurício Nunes Garcia (1767–1830). She has sung the roles of Zerlina in Mozart’s *Don Giovanni*, Despina in *Così fan tutte*, and Susanna in *Le Nozze de Figaro*, as well as appearing as soprano soloist in productions of oratorios by Johann Sebastian Bach, Handel, and Pergolesi. Her nineteenth-century repertoire includes leading roles in Bizet’s *Les Pêcheurs de perles*, Puccini’s *Gianni Schicchi*, and Verdi’s *Un Ballo in maschera*. Recipient of a scholarship at the Royal Alex Templeton Academy of Music in London, a Vitae Foundation grant from the Brazilian Government, and research grants from the Calouste Gulbenkian Foundation and the Foundation for Science and Technology in Portugal, Orsini holds a master’s degree in music from the Manhattan School of Music, a voice diploma from the Royal Academy of Music in London, and a PhD, issued jointly by the Sorbonne in Paris and Universidade Nova in Lisbon. Her doctoral dissertation is a history of opera houses in Portuguese America in the eighteenth century.

Program Notes

The first and most probably the only native singer from Portuguese America who performed in European theaters in the eighteenth and early nineteenth centuries, Joaquina Maria da Conceição Lapa (known on stage as Joaquina Lapinha) achieved a significant reputation in her time. Despite the color of her skin and her racial background—her mother, Maria da Lapa, was of mixed black and white parentage—Joaquina was invited to sing on the important stages of Lisbon, thanks to her exceptional singing talent and acting skill. Carl Israel Ruders, a Swedish traveler who had an opportunity to hear her between 1798 and 1802 in Lisbon, wrote: “The third actress is called Joaquina Lapinha. She is a native of Brazil and the daughter of a half-caste woman; for this reason she has a very dark skin color. Besides that, she has an imposing figure, good voice, and a great deal of dramatic feeling.”

As a result of extensive research, Ricardo Bernardes and Rosana Orsini have discovered and revived the repertory sung by Lapinha during her time in Lisbon and Rio de Janeiro. Most of these arias by Brazilian and Portuguese composers are being performed for the first time since Lapinha brought them to the stage. Composers António Leal Moreira and Valentino Fioravanti are known to have worked with her during their respective tenures as directors of the Royal Theater of São Carlos in Lisbon. Along with many other musicians and artists, Lapinha returned to Brazil in 1807–1808, following the court of João VI, who had fled the advance of Napoleon and established his imperial capital in Rio de Janeiro. For the next thirteen years, Rio functioned as the capital of the Kingdom of Portugal, in what some historians call a “metropolitan reversal”—a former colony exercising governance over a European empire. It is assumed that Lapinha performed the leading role of the opera *Zaira*, written in 1809 by fellow Portuguese émigré Bernardo de Souza Queiroz. A native Brazilian composer who wrote for the royal court during that period of exile, Padre José Mauricio Nunes Garcia, also dedicated arias to the half-caste soprano, incorporating vocal challenges designed to show off her impressive skills.

2,868th Concert
January 22, 2012

Brasil Guitar Duo

Astor Piazzolla (1921–1992)
Zita
Arranged for guitar duo by João Luiz

Jean-Philippe Rameau (1683–1764)
Gavotte and Variations
Arranged for guitar duo by João Luiz

Mario Castelnuovo-Tedesco (1895–1968)
Prelude and Fugue

Douglas Lora (b. 1978)
Waltz and Postlude

Heitor Villa-Lobos (1887–1959)
Prelude from Bachianas brasileiras no. 4
Arranged for guitar duo by João Luiz

Egberto Gismonti (b. 1947)
7 Aneis
Arranged for guitar duo by João Luiz

INTERMISSION

Edú Lobo (b. 1943)
Casa Forte/Zanzibar
Arranged for guitar duo by João Luiz

Jacob do Bandolim (1918–1969)
Doce de Coco
Arranged for guitar duo by João Luiz

Gismonti
A fala da Paixao
Forrobodó
Arranged for guitar duo by João Luiz

Marco Pereira (b. 1950)
Bate-Coxa

The Musicians

A winner of the 2006 Concert Artists Guild International Competitions, Brasil Guitar Duo has been praised for its “maturity of musicianship and technical virtuosity” (*Classical Guitar*). Equally at home with classical or world music, the duo features a seamless blend of traditional and Brazilian influences. Its global touring schedule includes major concert series and festivals in Austria, Bermuda, Brazil, Colombia, England, Germany, Panama, Poland, and South Korea, as well as concerts in the United States at the Chautauqua Festival and in Dallas/Fort Worth, Houston, Miami, New York, Saint Louis, Santa Barbara, and Tucson. A recent highlight for the ensemble was “Cuba Meets Brazil: Latin American Synergy,” its collaboration with the legendary clarinetist Paquito D’Rivera.

Eager advocates for both traditional and new concertos for two guitars and orchestra, the duo recently premiered a new duo-concerto by Paulo Bellinati with the Orquestra Sinfônica do Estado de São Paulo. Released in 2007, Brasil Guitar Duo’s first CD, *Bom Partido*, prompted critic Steve Marsh to write: “The maturity of musicianship and technical virtuosity displayed on this debut recording by João Luiz and Douglas Lora is simply outstanding...The original compositions by Douglas Lora comfortably stand alongside the ‘big names’ on the rest of the program and are well crafted and very appealing new works” (*Classical Guitar*). Since then, the duo has released two critically acclaimed CDs: a two-disc set containing the complete works for two guitars by Mario Castelnuovo-Tedesco; and a collaboration with flutist Marina Piccinini that features all of J. S. Bach’s sonatas for flute and harpsichord, arranged by the duo for flute and two guitars.

Duo members João Luiz and Douglas Lora met in São Paulo as teenage guitar students and have been performing together for fifteen years, perfecting a sublime synchronicity and effortless performance style. Lora earned his master of music degree at the University of Miami as a student of Rene Gonzalez, and Luiz is pursuing a master of music degree at New York’s Mannes College of Music, studying with Michael Newman. Striving to expand the repertoire for two guitars, Lora contributes original compositions and Luiz arranges both classical and Brazilian music. Appearing frequently in non-traditional spaces, the duo brings a broad repertoire of classical guitar duos and traditional music of its native Brazil to a diverse audience. Brasil Guitar Duo appears at the National Gallery by arrangement with Sciolino Artists Management, www.samnyc.us.