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Italian Cultural Institute
Washington, DC

www.iicwashington.esteri.it

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

www.nga.gov

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COVER: Giovanni Cariani, *A Concert* (detail), c. 1518–1520,
National Gallery of Art, Washington, Bequest of Lore Heinemann
in memory of her husband, Dr. Rudolf J. Heinemann



A Celebration of Italian Art, Film, and Music

A collaborative presentation of
The Italian Cultural Institute in Washington, DC
and the National Gallery of Art

Events at the Embassy of Italy
3000 Whitehaven Street, NW

October 10 and November 1, 2012
Preconcert talks at 6:00 pm; Concerts at 7:00 pm

Events at the National Gallery of Art
6th Street and Constitution Avenue, NW

October 14, 2012
Preconcert talk at 6:00 pm; Concert at 6:30 pm

October 21, 2012
Concert only at 6:30 pm

Admission free



First Concert of the Celebration
Wednesday, October 10, 2012
Embassy of Italy in Washington, DC

Preconcert talk

David Gariff, lecturer, National Gallery of Art
Italian Masterpieces of the Baroque and Rococo
in the National Gallery of Art

6:00 pm, Embassy Auditorium

Concert

The Vivaldi Project

7:00 pm, Embassy Atrium

Orazio Gentileschi, *The Lute Player*, c. 1612/1620, National Gallery of Art, Washington,
Ailsa Mellon Bruce Fund

Program

Biagio Marini (1594–1663)

From *Il Zontino*, in *Affetti Musicali*

Sonata sopra la Monica (1617)

Giovanni Legrenzi (1626–1690)

Sonata in G Major op. 2 (“La Raspona”) (1655)

Allegro

Adagio

Giuseppe Torelli (1658–1709)

Sonate a tre stromenti in mi minore, op. 1, no. 3 (1686)

Grave

Presto

Adagio

Allegro

Arcangelo Corelli (1653–1713)

Sonata in G Major, op. 3, no. 6 (1689)

Vivace

Grave

Allegro

Allegro

Antonio Caldara (1670–1736)

Sonata a tre in mi minore, op. 1, no. 5 (1693)

Grave

Vivace

Adagio

Vivace

Antonio Vivaldi (1678–1741)

Sonata in E Minor, op. 1, no. 2, RV 67 (1705)

Grave

Corrente: Allegro

Giga: Allegro

Gavotta: Allegro

INTERMISSION

Giovanni Battista Sammartini (1700–1775)

Sonata no. 1 in A Major, op. 5 (1756)

Affettuoso–Minuet

Andrea Caporale (c. 1735–1757)

Sonata no. 3 in D Major for Violoncello (1746)

Adagio

Allegro

Cantabile

Francesco Maria Veracini (1690–1768)

From *Dodici Sonate Accademiche*, op. 2

Sonata no. 7 in mi minore per violino solo e basso (1744)

Allegro

Largo, e staccato

Giga

Vivaldi

Sonata, op. 1, no. 12, RV 63 (“La Folia”) (1705)

The Musicians

A premier period instrument ensemble dedicated to seventeenth- and eighteenth-century string repertoire, the Vivaldi Project, presents and explores the works of virtuoso violinist and composer, Antonio Vivaldi. Vivaldi's innovative contributions to string writing, the concerto genre, and programmatic orchestral music place him as a pivotal figure between baroque and classical composers. The Vivaldi Project explores this link through both chamber and orchestral works from Stradella, Legrenzi, and Corelli, to J. S. Bach and his sons, and ultimately to Haydn, Mozart, and Beethoven. Since its founding in 2006, the Vivaldi Project has performed throughout the metropolitan Washington area and at the Boston Early Music festivals.

Vivaldi Project founder and codirector Elizabeth Field is also a member of the Arcvoce Chamber Ensemble, which performs on both modern and period instruments. Currently the concertmaster of the Bach Choir of Bethlehem, she has served as concertmaster for several other period instrument ensembles, including the Washington Bach Consort and Opera Lafayette. Field holds a doctorate in eighteenth-century performance practice from Cornell University.

One of the preeminent performers on baroque and modern violin, Allison Guest Edberg has been praised by the *Chicago Sun Times* as "impeccable, with unerring intonation and an austere beauty." Currently the concertmaster of the Indianapolis Baroque Orchestra and a founding member of the early music ensemble Olde Friends, Edberg received a bachelor of music degree from the Peabody Institute of the Johns Hopkins University and a master of music degree from the University of Michigan, where she studied with Camilla Wicks.

Cellist Stephanie Vial is the assistant director of the Vivaldi Project. She holds a doctorate in eighteenth-century performance practice from Cornell University where she studied with John Hsu. Her book, *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical "Period,"* was praised by Malcolm Bilson as "inspired scholarship" and "essential reading." Vial has taught at Cornell University, Duke University, and is currently an adjunct faculty member at the University of North Carolina at Chapel Hill.

Lutenist Deborah Fox is the artistic director and founder of Pegasus Early Music, an early music concert series in Rochester, New York. A frequent guest at the Brandywine Baroque, Carmel Bach, Glimmerglass, and Spoleto music festivals, she also performs in Australia with Pinchgut Opera in Sydney. Fox received the certificate of advanced studies in early music at London's Guildhall School of Music,

A native of Cape Town, South Africa, harpischordist Leon Schelhase holds music degrees from the University of Cape Town and Boston University, where he studied with Peter Sykes. A recipient of the American Bach Soloists' prestigious Goldberg Prize, he is a founding member of Boston-based Cambridge Concentus, and a member of the faculty at the Curtis Institute of Music.



Second Concert of the Celebration
 2,906th Concert at the National Gallery of Art
 Sunday, October 14, 2012

Preconcert talk

David Gariff, lecturer, National Gallery of Art
Nineteenth-Century Italian Sculpture and the Risorgimento
 6:00 pm, West Building Lecture Hall

Concert

Thomas Mastroianni, pianist and narrator
Alessandra Marc, soprano
Ricardo Cyncynates, violinist
Francis Conlon, pianist

Roots of Nineteenth-Century Virtuosity
 6:30 pm, West Garden Court

Romolo Liverani, *Graveyard of the Ravenswoods*, for "Lucia di Lammermoor," 1835,
 National Gallery of Art, Washington, William B. O'Neal Fund

Program

Franz Liszt (1811–1886)

Tre Sonetti del Petrarca (1843–1846)

Benedetto sia'l giorno

Pace non trovo

I' vidi in terra angelici costumi

Giuseppe Verdi (1813–1901)

Pace, pace, mio Dio

From *La Forza del Destino*

Giacomo Puccini (1858–1924)

Vissi d'arte

From *Tosca*

Francesco Cilea (1866–1950)

Io son l'umile ancella

From *Adriana Lecouvreur*

INTERMISSION

Niccolò Paganini (1782–1840)

From *Twenty-Four Caprices*, op. 1 (c. 1805)

No. 1 in E Major

No. 5 in A Minor

No. 6 in G Minor

No. 24 in A Minor

Liszt

From *Études d'exécution transcendante d'après Paganini* (1838–1840)

No. 1 in G Minor

No. 12 in A Minor

The Musicians

THOMAS MASTROIANNI

Active as a chamber musician, concerto soloist, lecturer, and recitalist throughout Europe, Latin America, Russia, and the United States, pianist Thomas Mastroianni is an emeritus professor at the Catholic University of America, president of the American Liszt Society, director of the piano program at the Amalfi Coast Music and Arts Festival, and a member of the board of directors of the La Gesse Foundation. His many workshops and lecture-recitals have included topics such as “Performance Anxiety,” “The Team Approach to Wellness for the Performer,” “Chopin and Bel Canto,” “The Italian Aspect of Liszt,” and “Musical Memory.” He has worked closely with members of the medical profession in workshops and panel discussions, and was invited to present a series of sessions on wellness at the 2002 World Piano Pedagogy Conference. His article “Memory and Anxiety” recently appeared in the *Journal of the International Society for the Study of Tension in Performance*, published in London.

A native of Pittsburgh, Pennsylvania, Mastroianni studied at Juilliard, where he was a scholarship student of Beveridge Webster. After military service, he earned a doctorate in piano performance from Indiana University, where his teachers included Bela Nagy and Sidney Foster. Prior to his forty-year tenure at the Benjamin T. Rome School of Music at Catholic University, he served as chairman of the applied music division and professor of piano at Texas Tech University in Lubbock. He maintains a website at www.thomasmastroianni.com.

ALESSANDRA MARC

Dramatic soprano Alessandra Marc has consistently been acclaimed as one of the most outstanding singers of our day. Andrew Porter, writing in *The New Yorker*, described her voice as “an instrument of unsurpassed beauty and impact” and “perhaps the richest, fullest, most beautiful big soprano voice around.”

Not long after her first performance at the White House in 1991, Marc was selected by then National Gallery music director George Manos to substitute for ailing soprano Arleen Auger to sing with the National Gallery Orchestra on the occasion of the Gallery’s fiftieth anniversary (and coincidentally its 2,000th concert). The resulting performance of Richard Strauss’ *Four Last Songs* was a resounding success with the audience and critics alike. A frequent guest of the world’s leading opera houses and orchestras, Marc collaborated often with the late Giuseppe Sinopoli, for whose funeral mass she sang in 2001 in Rome.

Marc performs the title roles in *Aida* and *Turandot*—her signature roles—at major international and United States opera houses. Of her sold-out opening night performance of *Aida* at the Metropolitan Opera, the *New York Times* reported: “She displayed burnished tone and enormous volume, especially in climactic phrases that soar above the orchestra and chorus.” Her debut solo album, *American Diva*, peaked at number thirteen on *Billboard* magazine’s classical charts. She has also recorded *Opera Gala* with Andrew Litton and the Dallas Symphony Orchestra.

Alessandra Marc’s longstanding commitment to her community and to charitable causes most recently included singing at the American Red Cross Tiffany Circle’s annual summit conference in Washington as well as performing in the 2011 Flight 93 Memorial Concert in Alexandria, Virginia. She maintains a website at www.alessandramarc.com.

RICARDO CYNYNATES

Violinist Ricardo Cyncynates has performed extensively as soloist, recitalist, and chamber musician throughout the United States, Europe, and South America. Appointed assistant concertmaster of the National Symphony Orchestra during the tenure of Mstislav Rostropovich, he has appeared as soloist with the orchestra in concertos by Mozart and Vivaldi as well as works for solo violin and orchestra by Paganini, Saint-Saëns, Sarasate, and Sibelius. Cyncynates has performed as soloist with a number of other Washington-based orchestras and has appeared as recitalist and chamber musician at the area's most prestigious concert venues, including a 1996 concert at the National Gallery of Art with the Ensemble da Camera of Washington.

Born in Rio de Janeiro, Cyncynates studied the violin with his father, Felix Cyncynates, and made his debut at age eleven as the winner of Brazil's National Young Soloists' Competition. By age nineteen he had an extensive solo career to his credit, and was appointed first concertmaster of the Brazilian Symphony Orchestra. He completed his studies at the Santa Cecilia Conservatory in Rome; Accademia Chigiana in Siena; and at Indiana University, studying under Arrigo Pelliccia, Salvatore Accardo, and Franco Gulli.

A renowned teacher with several students receiving prizes in national and international competitions, Ricardo Cyncynates has given master classes throughout the United States, Asia, and South America. He performs on a violin made in 1873 by Jean-Baptiste Vuillaume ("The David") and uses a bow specially made for him by the renowned French *archetier* Benoit Rolland, winner of a 2012 MacArthur Fellowship. He maintains a website at www.ricardocyncynates.com.

FRANCIS CONLON

A veteran of numerous concerts in the concert halls, churches, and universities in the greater Washington area, Francis Conlon has also performed at Carnegie Recital Hall in New York City, the Isabella Stewart Gardner Museum in Boston, and Robin Hood Dell in Philadelphia in addition to appearances in Canada, Central America, Europe, India, and Japan. He has played concertos with the Alexandria Symphony, Amadeus Orchestra, Georgetown Symphony, Montreal Chamber Orchestra, Washington Chamber Orchestra, Washington Pro Musica, and Washington Sinfonia as well as many local chamber music groups, including the National Gallery of Art Vocal Ensemble. He serves as minister of music at the Church of the Annunciation in Washington and as choir director, organist, and pianist at Temple Rodef Shalom in Falls Church, Virginia. A member of the faculty of the George Washington University, he has also taught at the Catholic University of America, Ellington School of the Arts, Levine School of Music, George Mason University, Georgetown University, and Sidwell Friends School. He has also served as artist-in-residence for the District of Columbia's public school system.



Third Concert of the Celebration
2,907th Concert at the National Gallery of Art

I Musici di Roma

October 21, 2012

Sunday, 6:30 pm

West Building, West Garden Court

Program

Gioacchino Rossini (1792–1868)

Ouverture da *Il Barbiere di Siviglia*

Transcribed for strings by Vincenzo Gambaro

Rossini

Une Larme

Theme and variations for cello and strings

Soloist: Pietro Bosna, cello

Alessandro Rolla (1757–1841)

Divertimento per viola ed archi

Andante sostenuto

Allegro alla polacca

Soloist: Massimo Paris, viola

Niccolò Paganini (1782–1840)

Il Carnevale di Venezia

Theme and variations for violin and strings

Soloist: Antonio Anselmi, violin

Rossini

L'invito (Vieni, o Ruggiero)

From *Soirées musicales*

Bolero

From *Péchés de vieillesse*

INTERMISSION

Selections from I Musici's Oscar-winning film scores

Nino Rota (1911–1979)

Concerto for Strings

Preludio

Scherzo

Aria

Finale

Written for Luchino Visconti's *Le notti bianche* (1957)

Ryuichi Sakamoto (b. 1952)

Music for Strings

Written for Bernardo Bertolucci's *The Last Emperor* (1987)

Specially transcribed by the composer for I Musici's sixtieth anniversary in 2011

Luis Bacalov (b. 1933)

Concerto Grosso

Andante

Moderato

Allegro

Written for Michael Radford's *Il Postino* (1996)

Specially transcribed by the composer for I Musici's sixtieth anniversary

The Musicians

I MUSICI DI ROMA

Founded in 1951, I Musici di Roma is the oldest continuously active chamber group in Italy and one of the most respected chamber ensembles in the world. Formed as an ensemble that performs without a conductor, I Musici was one of the first groups to introduce eighteenth-century Italian music to twentieth-century audiences. The ensemble's first recording of Vivaldi's *The Four Seasons*, cut in the early 1950s, has sold over twenty-five million copies in various editions, and contributed to the immense popularity of that work in the second half of the twentieth century. At the dawn of the digital age, I Musici was the first group to record a compact disc for Philips, and in the 1970s it recorded the very first classical music video. Graduates of the Accademia di Santa Cecilia in Rome, the members of I Musici di Roma have brought Italian music to five continents, playing repertoire from the eighteenth to the twenty-first centuries, including the works of contemporary Italian composers Luis Bacalov, Valentino Bucchi, Ennio Morricone, Ennio Porrino, and Nino Rota.

A consistent favorite at music festivals throughout the world, including the George Enescu International Festival in Bucharest and the Spring Festival in Budapest, I Musici di Roma continues to garner awards for its recordings on the Philips label. Among those are the Edison Award, Deutsche Schallplattenpreis, Grand Prix de l'Academie Charles Cros, Grand Prix des Discophiles, and Grand Prix International du Disque. For I Musici's famous recording of *The Four Seasons*, the Recording Institute of America generated a new level of award, the Platinum Disc with Inset Diamond.

I Musici di Roma appears at the National Gallery by arrangement with Barrett Vantage Artists, www.barrettvantage.com.

Program Notes

Gioacchino Rossini's *The Barber of Seville, or the Futile Precaution* has, since its premiere in Rome in 1816, remained one of the most popular of all operas, appealing to audiences of all ages. The opera is based on the eponymous play by Pierre Beaumarchais (1732–1799), which premiered in Paris in 1775.

Departing from the norm, the opera's overture has no thematic connection with the arias that follow. The reason for this is an incident that is peculiarly fitting as a part of the history of this *opera buffa*. Following the premiere in Rome, Rossini accompanied the troupe for subsequent performances in Bologna. Somewhere along the way, he lost the parts for the overture, so the Bologna audience heard another overture that he had with him—the overture to *Aureliano in Palmira*. The substitute overture was such a success that Rossini decided to assign it permanently to *The Barber of Seville*.

Rossini's *Une Larme* (A Tear) begins with a mournful theme and variations, but his cheerful spirit takes over in a spirited finale. Rossini famously abandoned opera composing at the height of his career at age thirty-eight. Announcing his retirement to a dismayed and bewildered public, he proceeded to lead a life of leisure in Bologna and Paris and to rest on his laurels. He wrote almost nothing between 1832 and 1868—the year of his death—but he could not keep his pen totally still. In 1835 he produced *Soirées musicales*, a collection of arias from his earlier operas and arrangements of some of them for instruments; and, in 1868 *Péchés de vieillesse* (Sins of Youth), an extensive collection of pieces for various instrumental and vocal combinations, some newly composed and some rescued from his store of previously unpublished works.

Known in his own lifetime as a virtuoso violist, composer, and teacher, Alessandro Rolla found enduring fame as the violin instructor of the legendary violinist Niccolò Paganini (1782–1840). Both Rolla and Paganini revolutionized their instruments, not only through their unprecedented skills as players, but through their commitment to composition. Both composed exercises and solo pieces that would elevate the level of technique required for future generations to master the violin.

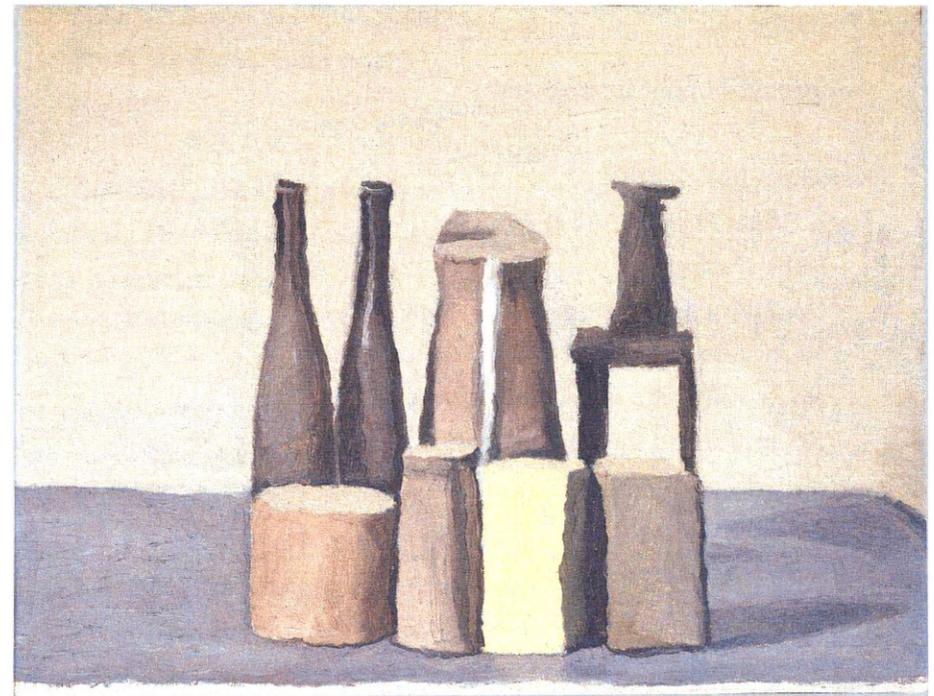
It is fitting that I Musici di Roma brings highlights from its impressive collection of recorded film scores to this Celebration of Italian Art, Film, and Music. As the society that codified music and invented opera, it is only natural that Italy should have developed a world-class film industry and a generation of film composers on the forefront of a new art form. In the 1930s, Italy followed the Hollywood model and built the huge studio complex *Cinecittà*, which would provide the infrastructure for sustained commercial success. World War II could have proven a stumbling block for cinematic production, but instead it inspired neorealist directors such as Vittorio De Sica (c. 1902–1974), Roberto Rossellini (1906–1977), and Luchino Visconti (1906–1976) to create their grim depictions of dismal social conditions and everyday hardships throughout the country. A lighter mood prevailed in the 1950s and 1960s, as films relied on stars such as Totò, Marcello Mastroianni, and Sophia Loren for entertainment. Two other successful post-war genres were the “spaghetti” Western, championed by Sergio Leone (1929–1989), and the art film, whose directors and cinematographers garnered praise as intellectual visionaries.

Nino Rota composed film scores prolifically, completing more than 150 between 1930 and 1979. In 1974, he won the Academy Award for Best Original Score for his work on *The Godfather, Part II*. Alongside his film career Rota composed orchestral, choral, and chamber music. With a sometimes elegant, sometimes sinister tenor, his *Concerto for Strings* matches stylistically the string writing of Dmitri Shostakovich (1906–1975), while offering a symphonic structure through motivic development. Rota composed *Concerto for Strings* specifically for I Musici di Roma, with the ensemble's particular sonority in mind for the film music for Visconti's *Le notti bianche*.

Ryuichi Sakamoto's score for *The Last Emperor* won the Academy Award for Best Original Score in 1987. Sakamoto's score blends Chinese instruments—*erhu* (violin), *dizi* (flute), *gu-zheng* (zither), and *pipa* (lute)—with a Western orchestral ensemble, giving the film both an eastern and western sonic palette. Sakamoto's choice of consonant pentatonic themes identifies more with the film's outgoing Qing Dynasty than the revolutionary sentiment that brought about its demise.

A naturalized Italian citizen born in Argentina, composer Luis Bacalov wrote scores to various “spaghetti” Western films early in his career, and crowned his film-score writing career by winning the Academy Award for Best Original Score for Michael Radford’s *Il Postino*. Bacalov collaborated with several Italian progressive rock bands in the 1970s, first adapting the soundtrack of *The Designated Victim* into a *Concerto Grosso* for the rock band New Trolls. Originally a rock concerto in eighteenth-century baroque style, the work took on a new life when he rewrote it for and dedicated to I Musici di Roma in honor of their sixtieth anniversary. In the score Bacalov writes, “My personal thanks go to I Musici, who [have] carried their wonderfully sonorous world everywhere, for the honor of [having them play] this piece. May the sixtieth anniversary be a stimulus to continue their superb career.”

*Program notes by Michael Jacko, music program specialist,
National Gallery of Art*



Fourth Concert of the Celebration
Thursday, November 1, 2012
Embassy of Italy in Washington, DC

Preconcert talk

David Gariff, lecturer, National Gallery of Art

Post-World War II Italian Art and the Paintings of Franco Sarnari

6:00 pm, Embassy Auditorium

Concert

Enrico Elisi, pianist

Alessandra Marc, soprano

7:00 pm, Embassy Atrium

Giorgio Morandi, *Still Life*, c. 1955, National Gallery of Art, Washington,
Gift of Mr. and Mrs. Harry Lenart in honor of Rusty and Nancy Powell

Program

(Performed without intermission)

Nino Rota (1911–1979)

From *Fifteen Preludes* (1964)

No. 6: Andante

No. 4: Andante sostenuto ed espressivo

No. 2: Allegro ma espressivo e delicato

No. 9: Allegretto quasi andantino

No. 10: Allegro mosso e marcato

Franco Cioci (b. 1940)

Foglio d'album (Album Leaf)

Bruno Bettinelli (1913–2004)

From *Six Bagatelles* (1986)

No. 3: Mosso

Armando Gentilucci (1939–1989)

From *Fragments of an Autumn Diary* (1983)

No. 1: Lento

No. 2 [No tempo indication]

Ottorino Respighi (1879–1936)

From *Six Pieces*, P. 44 (1903)

Notturmo

Giacinto Scelsi (1905–1988)

From *Forty Preludes* (1930–1940)

Prelude no. 5

Prelude no. 6

Luciano Berio (1925–2003)

Wasserklavier (1965)

Brin (1990)

Riccardo Pick-Mangiagalli (1882–1949)

From *Deux lunaires* (1915)

La Danse d'Olaf

Arturo Toscanini (1867–1957)

Primo Bacio (1889)

Text by Luigi Morandi (1844–1922)

Toscanini

Sono Sola (1885)

Text by Cesare Cantù (1804–1895)

The Musicians

ENRICO ELISI

Winner of seven first prizes in national competitions in Italy, pianist Enrico Elisi performs to consistent acclaim throughout the Americas, Asia, and Europe. Recent North American performances include recitals at the Banff Centre for the Arts, the New York Public Library, and Weill Hall at Carnegie Hall. He has also performed in China, Germany, Peru, the Slovak Republic, South Korea, Spain, and Taiwan.

Among the many orchestras that have invited Elisi to perform concertos are those of Florence, Italy and Porto, Portugal as well as the Bay Atlantic Symphony, Greeley Philharmonic, Penn State Philharmonic, Pennsylvania Centre Orchestra, Penn's Woods Orchestra, and Johns Hopkins Symphony Orchestra. In 2007 he debuted as soloist/conductor with the Green Valley Festival Chamber Orchestra.

In addition to his honors at Italian national competitions, Elisi has won top prizes in the Venice Competition and the Oporto International Competition and received the La Gesse Foundation Fellowship. An active chamber musician, he has collaborated with principal players from the Baltimore, Chicago, and American Symphony Orchestras and has given chamber recitals in China, Korea, France, and Peru. As a champion of new music, Elisi has commissioned works from composers of many nationalities and in 2009 premiered and recorded Paul Chihara's *Images* for clarinet, viola, and piano. Elisi founded and directs an international composition competition, which awards the Musica Domani Prize.

A member of the piano faculty of the Eastman School of Music since 2011, he previously taught at Pennsylvania State University and the University of Nevada, Las Vegas. A graduate of the Peabody Institute of the Johns Hopkins University, he studied in his native Italy with Giuseppe Fricelli in Bologna and earned diplomas from the Conservatory of Florence and the Incontri col Maestro International Piano Academy of Imola.

Biographies of Alessandra Marc and Francis Conlon may be found on pages 11 and 13.

Program Notes

One of the best known and celebrated Italian composers of the twentieth century, Nino Rota grew up surrounded by music—his mother, Ernesta Rinaldi, was a pianist and the daughter of composer Giovanni Rinaldi (1840–1895). Young Nino was already composing at age eight, and by age twelve had composed an oratorio—*L'infanzia di San Giovanni Battista*—that received positive critical reviews and established him as a child prodigy. After six years of study at various schools in Milan and Rome, he came to the United States on the advice of Arturo Toscanini. At the Curtis Institute in Philadelphia he studied composition with Rosario Scalero and conducting under Fritz Reiner. He formed a friendship with Aaron Copland and discovered American popular song, cinema, and the music of Gershwin.

Upon his return to Italy in the early 1930s, Rota encountered open animosity between innovators and traditionalists (the latter sustained by the mood established by the Fascists who were then in power in Italy). Choosing not to be drawn in by either side in the struggle and inspired by the example of composer Gian Francesco Malipiero (1882–1978), Rota developed a style that displayed original characteristics while maintaining an unbroken link with the music of the past. After World War II, Rota's career continued in the United States, where film score commissions came his way on a regular basis. He continued, however, to write music for the concert hall and the opera house, with a constant cross-fertilization between the two areas: for a European composer this was an oblique, pioneering approach. In film music he used his eclectic inclinations and treated the boundaries of the film medium as a challenge, thus producing some of the finest music of the genre. Between 1942 and 1952, Rota created the music for sixty films, including Federico Fellini's (1920–1993) *I vitelloni*, *La strada*, *La dolce vita*, *8 ½*, *Amarcord*, and *Il Casanova di Federico Fellini*.

Winner of the 2012 Prix Annelie di Man, Franco Cioci composes music for the piano and the harpsichord. A professor at the Conservatorio Luigi Cherubini in Florence, he has also written works for flute, voice, and chamber orchestra.

A graduate of Milan's Conservatorio di Musica "Giuseppe Verdi," where he studied piano, choral singing, conducting, and composition, Bruno Bettinelli won the Accademia di Santa Cecilia prize in 1941 and the Busoni prize in 1955. His career centered in Milan, where he taught composition at the conservatory from 1938 to 1979. His earlier music has as its model the neoclassical approach of Paul Hindemith (1895–1963). By the time he wrote his *Six Bagatelles* in 1986, he had gone through periods in which he abandoned tonality for atonal chromaticism, adopted some techniques from Anton Webern (1883–1945), experimented with electronic music, and returned to a neo-Hindemithian emphasis on constructive rigor and communication with the listener.

Another composer trained at the Milan Conservatory, Armando Gentilucci studied piano, choral music, and conducting as well as composition. He taught at the conservatories in Bolzano and Milan from 1964 to 1969, when he became director of the Istituto Musicale in Reggio nell'Emilia. Much influenced by the music of Luigi Nono (1924–1990), Gentilucci was concerned with synthesizing timbre, harmony, and melody, out of which he derived a compositional process that evolves from moment to moment. His approach could embrace echoes from the past (contrapuntal techniques, quotations, quasi-tonal centers) as much as avant-garde procedures and sounds, while retaining a coherent structure. His 1978 essay *Oltre l'avanguardia: un invito al molteplice* (Beyond the Avant-garde, an Invitation to Multiplicity) became a reference point of musical theory for Italian composers in the 1980s.

Made famous by the orchestral music that he wrote in middle age, Ottorino Respighi spent the early years of his career writing chamber and vocal works and a number of chamber operas. When he was in his early twenties, he made several trips to Russia to study under Nikolai Rimsky-Korsakov (1844–1908), who inspired him to raise his sights to creating music for symphony orchestra. The first large-scale orchestral suite with which Respighi gained international recognition was *Fontane di Roma*

(Fountains of Rome, 1914–1916), followed nine years later by *Pini di Roma* (Pines of Rome, 1923–1924). Known for their picturesque, sparkling orchestration, his orchestral suites began after 1925 to reflect his new-found interest in early music, with *Vetrate di chiesa* (Stained-Glass Windows, 1925), which uses fragments of Gregorian chant, and *Gli uccelli* (The Birds, 1927), based on bird pieces by Jean-Philippe Rameau (1683–1754) and other baroque composers. Respighi also contributed to the repertoire of Diaghilev's Ballets Russes, with *La Boutique fantasque* (The Magic Toy Shop), which he arranged in 1919 from pieces by Gioacchino Rossini (1792–1868).

Giacinto Scelsi's extraordinary life encompassed most of the twentieth century and embraced many aspects of its intellectual, spiritual, and social upheavals. Born in 1905 into southern Italian aristocracy and inheriting the title Conte d'Alaya Valva, he travelled extensively, moving within Europe's most elevated social circles. Scelsi's early development as a composer was a progression through some of the principal aesthetic tendencies of twentieth-century music—futurism, neoclassicism, dodecaphony, surrealism—influenced along the way by periods of private study with Respighi and pupils of Aleksandr Scriabin (1872–1915) and Arnold Schoenberg (1874–1951), and by his friendship with the poet Paul Éluard (1895–1952) and Salvador Dalí (1904–1989). Exiled to Switzerland during World War II—he was married to a relative of the British Royal Family at the time—Scelsi returned to Rome in 1945 and spent the rest of his life there in relative seclusion, writing music that is characterized by obsessive reiteration of individual sounds and is organized in movements that do not provide contrast, but rather offer a repeated re-examination of the same sound object. His work was largely ignored by Italian performers and the general public until the 1970s, when composers Alvin Curran (American, b. 1938) and Horatiu Radulescu (Romanian, 1942–2008) discovered Scelsi's work and began to promote it. In Scelsi they found an established body of work with approaches to composition that they were just beginning to explore.

Born into a family of composers, Luciano Berio first studied music with his father, before attending the Milan Music Academy. In 1951 he traveled to the United States to study serial methods with Luigi Dallapiccola (1904–1975) at Tanglewood. The Stravinsky-like neoclassicism of his early works was replaced in the 1950s by a graceful serial manner, well shown in *Chamber Music* for soprano and instrumental trio (1952). As his style developed further, he created music of complex, superposed serial structures, such as *Chemins II* (1967) for viola and nine other instruments or *Kol-Od* (1996) for trumpet and chamber ensemble. When Berio composed *Wasserklavier* in 1965, he had just accepted a post at the Juilliard School of Music that he was to occupy for the next six years. Although primarily concerned with the teaching of composition and analysis, he also founded the Juilliard Ensemble, which promoted the performance of contemporary music. Both *Wasserklavier* and *Brin*, composed twenty-five years apart demonstrate Berio's uncanny ability to derive an abundance of interesting detail from a strictly limited palette of melodic and harmonic parameters.

Born in Bohemia, Riccardo Pick-Mangiagalli was a two-year-old when his family relocated to Milan. From 1896 to 1903, he studied at the Milan Conservatory of Music. After taking on further studies in Vienna and creating a career as a pianist in Italy and Austria, he returned to Milan to direct its conservatory and concentrate on teaching and composition. As a composer he excelled in light ballet music. *Il carillon magico*, Pick-Mangiagalli's most successful stage work, shows his highly individual style, which features frequent unrelated triads, chromatic slithers, and unusually placed augmented triads and diminished seventh chords. His tendency to alternate between gentle nocturnal contemplation and sparkling mercurial exuberance is exemplified by the two piano pieces titled *Deux lunaires*. The second of the two, "La Danse d'Olaf," is unmistakably the exuberant member of that pair.

Known to the world as an inspiring conductor renowned for his intensity, perfectionism, and attention to orchestral detail as well as his photographic memory, Arturo Toscanini began writing songs for solo voice and piano or orchestra during his student days, well before his path to a career as a conductor was clear. Carrying forward the tradition of the *canzoni da camera* established by Vincenzo Bellini (1801–1835), Gaetano Donizetti (1797–1848), and Giuseppe Verdi (1813–1901), the songs introduce the impassioned romanticism found later in the art songs of Pietro Mascagni (1863–1945), Puccini, and Respighi. Once it became clear to him that conducting was his destiny (following a life-changing experience while attending an 1888 performance of Wagner's *Tristan and Isolde* in Bologna), Toscanini abandoned composition and even tried to prevent widespread distribution of his songs. Until quite recently, they were unknown to the concert-going public, and this is the first time they are being performed in Washington, DC. Alessandra Marc performs two of the songs of Arturo Toscanini on tonight's program and plans to record all twenty of them in the near future.

Primo bacio

Si scorda la preghiera
della culla,
Vanno insieme in oblio
letizie e guai.
Si scorda Iddio, né ci
spaventa il nulla.
Ma il primo bacio non
si scorda mai.

Mai non si scorda il bacio
dell'amor
Finché la vita ci riscalda
il core,
Ma il bacio dell'amor
non teme oblio,
Dammi dunque il tuo bacio,
angelo mio.

First Kiss

One forgets the prayers said
in the cradle,
Delights and worries are
forgotten together.
One forgets God, nor does
oblivion frighten us.
But one never forgets the
first kiss.

One never forgets the kiss
of love
As long as life warms our
heart,
But the kiss of love fears
not oblivion,
So give me your kiss,
my angel.

Sono Sola

Sono sola in sulla terra,
Nel villaggio sono sola
Il mio babbo è morto in guerra,
Mamma più non mi consola.

Sono sola. Ah!

La mia madre poveretta
Se la prese Iddio con sé.
Son rimasta qui orfanella.
Ah!
E nessuno pensa a me.
Sempre sola. Ah!

Sono scalza e senza panni,

Senza pane e senza aita.

Ah, Signor di quanti affanni
È trapunta la mia vita.
Sono sola. Ah!

Non ho tetto e fin mi manca
Poca paglia per dormir.
Sono sola, sono stanca;
Meglio fia per me morir.
Sempre sola. Ah!

I am Alone

I am alone on this earth.
In the village I am alone.
My father died in war.
My mother can no longer
comfort me.
I am alone. Ah!

God has taken
My poor mother.
I am left here as an orphan.
Ah!
No one cares for me.
Always alone. Ah!

I am barefoot and without
clothes,
Without bread and without
help.
Ah, God, so many troubles
Have occurred in my life.
I am alone. Ah!

I have no roof and even lack
Straw to sleep on.
I am alone, I am weary;
Ah! It would be better to die.
Always alone. Ah!

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