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Please note that late entry or reentry of the East Building after 6:30 pm is not permitted.

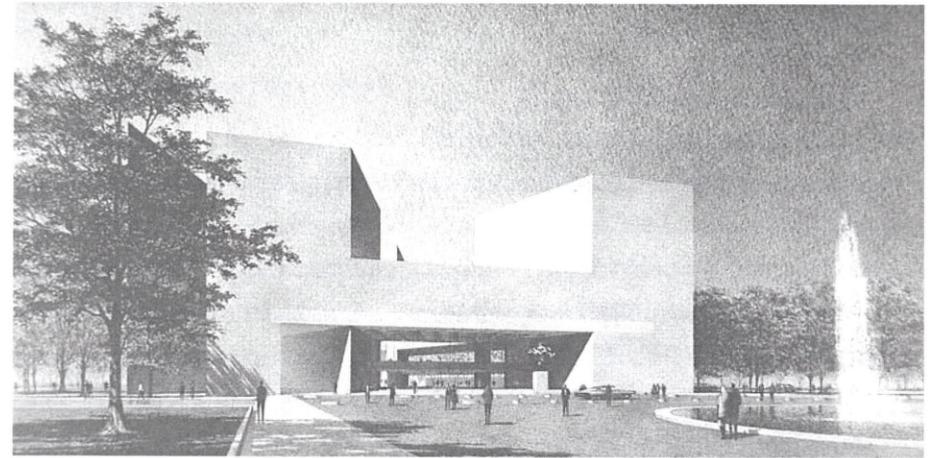
For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

www.nga.gov

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.

COVER: Paul Stevenson Oles, *Sketch of the East Building Exterior*, 1971, National Gallery of Art Archives, Gift of I. M. Pei and Partners



The Seventy-first Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,952nd Concert

Inscape Chamber Orchestra
Richard Scerbo, artistic director
with
Jason Lee and J Austin Bitner, tenors
James Rogers and Matthew J. Minor, baritones
Madelyn Wanner, mezzo-soprano

June 2, 2013
Sunday, 6:30 pm
East Building Auditorium

Admission free

Program

Manuel de Falla (1876–1946)

El corregidor y la molinera

(The Magistrate and the Miller's Wife): Pantomime in two tableaux (1917)

Tableau I

El mirlo (The Blackbird)

Los celos (Envy)

El cortejo (The Courtship)

El fandango. Danza de la molinera (Fandango. Dance of the Miller's Wife)

El corregidor (The Magistrate)

Las uvas (The Grapes)

Fandango y final (Fandango and Finale)

Tableau II

La cena. Seguidillas (Dinner. Dancing of the Neighbors)

La espera galante (The Miller Entertains the Guests)

Los alguaciles (The Sheriffs)

La copia del cuco (Imitation of the Cuckoo)

El corregidor (The Magistrate)

El chapuzón (The Dive into the River)

El asalto (The Attack)

El alguacil (The Sheriff)

El molinero (The Miller)

También la corregidora es guapa (The Magistrate's Wife is also Beautiful)

La pelea final (The Final Battle)

INTERMISSION

Igor Stravinsky (1882-1971)

Renard: Histoire burlesque chantée et jouée, (The Fox: Burlesque tale sung and played) (1916)

Sponsored in part by the Billy Rose Foundation

The Musicians

INSCAPE CHAMBER ORCHESTRA

Founded in 2004 by Artistic Director Richard Scerbo, Inscape performs concerts that aim to engage audiences and provide a compelling way to explore both standard and non-standard works. With a flexible roster of musicians, the orchestra's programs explore a variety of styles. Inscape's energetic concerts are well-established in the Washington metropolitan area, and continue to garner praise from audiences and critics alike. The ensemble has commissioned and premiered over twenty new works. Inscape members regularly perform with the Delaware, National, Philadelphia, Richmond, and Virginia symphony orchestras and the Washington Opera Orchestra, and are members of the premiere Washington service bands. Inscape performs as the ensemble-in-residence at the Episcopal Church of the Redeemer in Bethesda, Maryland, as well as at the National Gallery of Art, Strathmore Music Center, and other local and national venues. The group records exclusively for Sono Luminus.

RICHARD SCERBO

Richard Scerbo made his operatic debut in 2003 conducting *A Water Bird Talk* with the Philharmonia Ensemble, the orchestra he cofounded as a student at the University of Maryland. That same year he conducted Igor Stravinsky's *L'Histoire du soldat* at the Clarice Smith Performing Arts Center. A graduate of the University of Maryland, Scerbo has attended conducting programs in Austria and the Czech Republic. He is the associate artistic director and general manager of the National Orchestral Institute, and serves concurrently as assistant director for artistic planning and operations at the University of Maryland School of Music.

Performing with the Inscape Chamber Orchestra in tonight's concert are:

Susanna Loewy, *flute and piccolo*

Bethany Slater, *oboe and English horn*

Evan Ross Solomon, *clarinet*

Benjamin Greanya, *bassoon*

Mark Wakefield and Margaret Tung, *horn*

Brandon Almagro, *trumpet*

Rebecca Racusin, Sarah D'Angelo, Sonya Chung, and Minsun Choi, *violin*

Megan Yanik and Bryce Bunner, *viola*

Kacy Clopton and Doug Jameson, *cello*

David George, *bass*

Hyojin Ahn, *piano*

John Patton and Paul Keesling, *percussion*

JASON LEE

Regarded by his peers as a committed and elegant performer, tenor Jason Lee's recent roles include l'Amante (*Amelia al ballo*), Nanki-Poo (*The Mikado*), Raymond Pocket (*Miss Havisham's Fire*), Mr. Owen (*Postcard from Morocco*), and Tamino (*Die Zauberflöte*). In addition to opera, he has also been featured as tenor soloist in Argento's *Songs to be Sung upon the Water*, Handel's *Messiah*, Mendelssohn's *Elijah* (Obadiah), and Mozart's *Requiem*. A featured recitalist at the Art of Argento festival and the DC Arts Club, Lee is the recipient of music degrees from the University of Maryland and the Eastman School of Music.

J AUSTIN BITNER

Hailed for his vivid and memorable performances, tenor J Austin Bitner sings regularly with the Washington National Opera, where he has performed roles in *The Consul*, *Of Mice and Men*, *La Traviata*, and *I Vespri siciliani* in addition to his seasonal work as a chorus member. Residing in Baltimore, Bitner performs regularly throughout the Mid-Atlantic region with the Annapolis Chorale, Anne Arundel Community Opera, Pantolites, and Young Victorian Theatre as well as Lyric Opera Baltimore, Opera Carolina, Spoleto Festival Opera, and Summer Opera, DC.

MATTHEW JOSEPH MINOR

A native of Washington, DC, bass-baritone Matthew Joseph Minor recently performed the role of the Corporal in the Washington National Opera's production of Donizetti's *La Fille du regiment*. In 2003 he toured Japan with the Washington National Opera, performing in productions of *Otello*, *Sly*, and *Tosca*. In 1995 he began a two-year world tour with the Houston Grand Opera's production of *Porgy and Bess*. Minor made his operatic debut in 1986 as Simon in Scott Joplin's *Treemonisha* at the Kennedy Center.

JAMES ROGERS

DC-based James Rogers has been active in a wide range of genres. Opera roles include the Music Master (*Ariadne auf Naxos*), Don Giovanni (*Don Giovanni*), Lescaut (*Manon*), Danilo Danilowitsch (*The Merry Widow*), Demetrius (*A Midsummer Night's Dream*), Tonio (*Pagliacci*), Uberto (*La serva padrona*), Escamillo (*Carmen*), Sam (*Trouble in Tahiti*), and Albert (*Werther*). Rogers has performed *Carmina Burana*, J. S. Bach's *Christmas Oratorio* and *Coffee Cantata*, and Handel's *Messiah* and *Dettingen Te Deum*, as well as the requiems of Brahms and Fauré.

MADELYN WANNER

Mezzo-soprano Madelyn Wanner has enjoyed critical acclaim for her work on the operatic stage. Named a regional finalist in the 2012 Metropolitan Opera National Council Auditions, Wanner's operatic credits include Rosina (*Il barbiere di Siviglia*), Carmen (*Carmen*), Lola (*Cavalleria rusticana*), Dora-bella (*Così fan tutte*), L'Enfant (*L'Enfant et les sortilèges*), Siebel (*Faust*), Prince Orlovsky (*Die Fledermaus*), Hansel (*Hansel and Gretel*), Iolanthe (*Iolanthe*), and Cherubino (*Le nozze di Figaro*). Her concert credits include Handel's *Messiah*, Mozart's *Vesperae solennes de Confessore*, Schubert's *Mass in A-flat Major*, and Vivaldi's *Magnificat*.

Program Notes

Sergei Diaghilev discovered Manuel de Falla's *El corregidor y la molinera* (The Magistrate and the Miller's Wife) by chance during a trip through Madrid with the Ballets Russes de Monte Carlo. Diaghilev commissioned Falla to revise the work, which would open in London with the Ballets Russes in 1919 as *El sombrero de tres picos* (The Three-Cornered Hat). Tonight, in honor of the exhibition, *Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music*, Inscape performs the lesser-known, original version that Diaghilev heard in Madrid in 1917.

Set in two scenes and scored for a modest chamber orchestra, *El corregidor y la molinera* relies heavily on Andalusian folk music, including the *cante jondo* (deep song), which accompanies flamenco music to express sad stories, and appears in the two songs for mezzo-soprano. Diaghilev enlisted Léonide Massine (the Ballet Russes' star dancer and successor to Nijinsky) and Pablo Picasso to choreograph and design *El sombrero de tres picos*, respectively. While preparing for this project, Massine drew inspiration from his flamenco lessons with Felix Fernando García, a dancer whom Diaghilev had discovered in a café in Madrid and recruited to join the dance company.

Unfolding briskly in two scenes, *El corregidor y la molinera* spins a complex web of escalating dramatic irony, involving a magistrate who becomes infatuated with a miller's faithful wife and tries to seduce her. The first scene revolves around an innocent prank, in which the miller decides to hide from the magistrate while his wife dances in the window. She offers grapes to the magistrate before the miller leaps out and chases him away with a stick. The second scene begins with a celebratory dance as the miller hosts a party for his neighbors. The guests disperse when the magistrate's sheriff comes to arrest the host. The magistrate returns to the house to visit the miller's wife while her husband is in prison, only after tumbling into the river en route and changing into the miller's clothes. After his escape from jail, the miller suspects his wife of cheating with the magistrate. He finds his rival's outfit hanging by the river and dons it with a plan to seduce the magistrate's wife.

The sheriff returns to the miller's house and attempts to arrest the magistrate, mistaking him for the miller, and the miller's wife joins the fray to rescue the man she mistakes for her husband. The miller returns and attempts to rescue his wife from the chaos, at which point the magistrate explains the whole story to general amusement and rejoicing.

Igor Stravinsky's *Renard* received its premiere with the Ballet Russes in May 1922, and Diaghilev staged a revival choreographed by Michel Fokine in 1929. The work's genesis dates back further, however, to Stravinsky's days in Switzerland during World War I. In 1915 Winnaretta Singer (la Princesse Edmond de Polignac) commissioned a work from the young sensation, fresh from his success with *The Rite of Spring*, to be performed at her salon.

Although the work was never performed in its intended venue, Stravinsky ignored many of the operatic and balletic conventions of the time to craft this work for a more intimate space than the standard theater. In composing so independently, Stravinsky created a combination of acrobatic dance, song, and declamation of text intertwined with a musical fabric, the result of which defied any pre-existing musical genre—the score indicates that “clowns, dancers, or acrobats” should perform in front of the curtain. Here, as in the composer's *Les Noces* (1923), the singers function more as anonymous orchestral instruments than identifying with particular characters in the plotline.

Based on a story from Alexander Afanasyev's collection of Russian folk tales, the title character, *Renard*, is a cunning fox who twice deceives a cock. For its first trick, the fox dresses as a nun and reproaches the cock for having too many wives, and later the fox coaxes the cock from his home with the promise of food. The cat and the goat rescue the cock both times, but after the second deception, they strangle the fox, and the three friends bring *Renard* to a close by singing and dancing in celebration.

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