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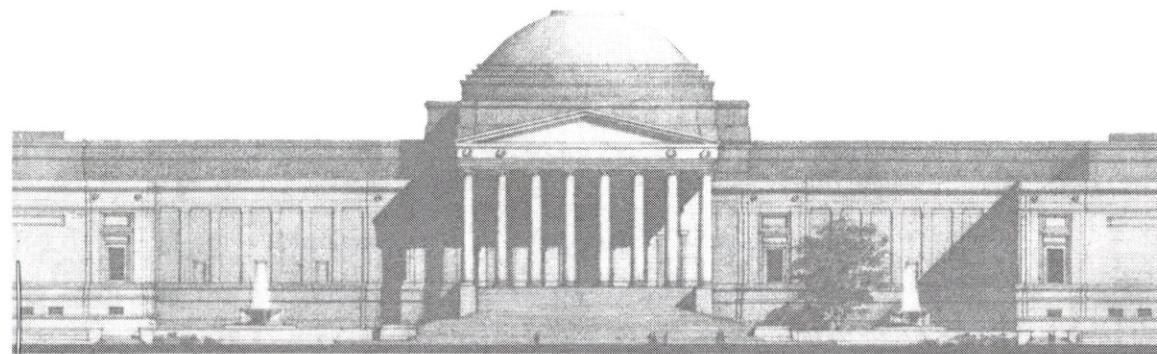
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

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

National Gallery of Art
3,035th Concert

National Gallery of Art Vocal Ensemble
Rosa Lamoreaux, artistic director, soprano
Matthew Loyal Smith, tenor
David Newman, baritone

with

National Gallery of Art Chamber Players
and

Laura Benedetti and Peter M. Lukehart, lecturers

Cosponsored by the Italian Cultural Institute of Washington, DC

January 25, 2015
Sunday, 6:00 pm
West Building, West Garden Court

Program

Lecture: "Worthy of a Full Theater: Reality and Illusion in Tasso's *Jerusalem Delivered*"

Laura Benedetti

Lecture: "Resisting Love and Embracing War in Representations of Torquato Tasso's *Gerusalemme Liberata*"

Peter M. Lukehart

INTERMISSION

Claudio Monteverdi (1567–1643)

Il Combattimento di Tancredi e Clorinda (The Combat of Tancred and Clorinda) (1624)

Cast, in order of appearance:

David Newman, baritone (Testo)

Rosa Lamoreaux, soprano (Clorinda)

Matthew Loyal Smith, tenor (Tancredi)

The Lecturers

LAURA BENEDETTI

Chair of the Italian Department at Georgetown University and a graduate of Rome's La Sapienza, Laura Benedetti holds a master's degree from the University of Alberta and a PhD from Johns Hopkins University. Before joining the Georgetown faculty, Benedetti taught for eight years at Harvard. The author of more than sixty articles, encyclopedia entries, and reviews, from 2000 to 2010 Benedetti wrote the annual entries on Italian literature for the *Encyclopedia Britannica Year in Review*, highlighting Italy's most recent narrative and poetic production. In addition to a monograph on Torquato Tasso, *La sconfitta di Diana: Un percorso per la "Gerusalemme Liberata,"* she has also published an edition of Giambattista Giraldi Cinzio's *Discorso dei romanzi* (1554) and a translation of Lucrezia Marinella's *Exhortations to Women and to Others if They Please*, published in 2012 as part of the series *The Other Voice in Early Modern Europe*, making the Marinella work available for the first time since its printing in 1645.

PETER M. LUKEHART

Peter M. Lukehart is associate dean at the National Gallery's Center for Advanced Study in the Visual Arts and oversees its fellowship program. Recipient of a master of arts degree in art history from Temple University and a PhD in art history from Johns Hopkins University, he taught at George Mason University and Dickinson College and served as the Gallery's assistant curator of southern baroque painting before assuming his current post in 2001. His publications on the education and incorporation of artists in the early modern period include contributions to the exhibition catalogue *Taddeo and Federico Zuccaro: Artist-Brothers in Renaissance Rome* (Getty, 2007) and *The Artist's Workshop* (NGA, 1993). He is project lead for the research database *The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma* and editor for the complementary publication, *The Accademia Seminars: The Accademia di San Luca, c. 1590–1635*.

The Musicians

NATIONAL GALLERY OF ART VOCAL ENSEMBLE

Now in its tenth season as a chamber choir, the National Gallery of Art Vocal Ensemble has presented special programs in connection with Gallery exhibitions, including seventeenth-century Dutch music in honor of *Jan Lievens: A Dutch Master Rediscovered* (2008) and *Pride of Place: Dutch Cityscapes of the Golden Age* (2009), as well as music by Vivaldi and other Italian composers to celebrate the opening of *Venice: Canaletto and His Rivals* (2011). In 2010 members of the Vocal Ensemble joined forces with the early music ensemble ARTEK to perform Claudio Monteverdi's *Vespers of the Blessed Virgin* (1610) on the occasion of its 400th anniversary year, and in 2012 and 2013 the group sang the Gallery's traditional Viennese New Year concert.

ROSA LAMOREAUX

Acclaimed by the *Washington Post* for her "scrupulous musicianship... gorgeous sound, and stylistic acuity," soprano Rosa Lamoreaux maintains an international career of broad scope, including opera, solo recitals, chamber music, and orchestral performances at Carnegie Hall, the Dorothy Chandler Pavilion, the Kennedy Center, Royal Albert Hall, Strathmore Hall, and the Washington National Cathedral, among other major concert venues. Her concert tours abroad have included performances in Germany, Italy, and the United Kingdom, as well as Brazil, Japan, and Peru. Now in her tenth season as artistic director of the National Gallery of Art Vocal Ensemble, she also works with ArcoVoce, Chatham Baroque, the Folger Consort, Four Nations Ensemble, Hesperus, Musica Aperta, and Opera Lafayette. Lamoreaux maintains a website at www.rosasings.com.

DAVID NEWMAN

Hailed as "electrifying" by the *Washington Post* and noted by the *Philadelphia Inquirer* for his "eloquent, emotional singing," baritone David Newman is in particular demand as a baroque specialist. He has performed *Messiah* with the Portland Baroque Orchestra, Jacksonville Symphony, and Tafelmusik, as well as with Masterwork Chorus in Carnegie Hall; Bach's *Saint John Passion* with the American Bach Soloists, Carmel Bach Festival, Chorale Delaware, and the Bach Chamber Orchestra of Honolulu; and the *Saint Matthew Passion* with the Bach Society of Saint Louis, Baroque Choral Guild, San Francisco Bach Choir, Santa Fe Pro Musica, and the Smithsonian Chamber Players. Featured at Lincoln Center and Merkin Hall by the Four Nations Ensemble, Newman has recorded Handel's *Alexander's Feast* with The Bach Sinfonia. He teaches voice at James Madison University.

MATTHEW LOYAL SMITH

A recipient of the Carmel Bach Festival's Adams Fellowship for performance and study of Bach's music, tenor Matthew Loyal Smith has performed with ensembles in Canada and the United States, including ARTEK, the Niagara Symphony Orchestra, the Pennsylvania Chamber Orchestra, and the Mendelssohn Club of Philadelphia, as well as Washington, DC's Cathedral Choral Society, National Philharmonic, Washington Bach Consort, Washington Chorus, and Washington Concert Opera. His operetta and operatic roles include Frederic in *The Pirates of Penzance*, Baron Zsupàn in *Countess Maritza*, the Prologue in *The Turn of the Screw*, and Kaspar in *Amahl and the Night Visitors*. A student of Beverly Rinaldi and Christine Anderson, Smith earned a bachelor of music degree from the Cleveland Institute of Music and a master of music in opera from Temple University.

NATIONAL GALLERY OF ART CHAMBER PLAYERS

A resident ensemble of the Gallery since 2004, the National Gallery of Art Chamber Players has provided chamber music in honor of a number of exhibitions, including Spanish Renaissance music for *The Art of Power: Royal Armor and Portraits from Imperial Spain* (2009) and Renaissance Italian music for *Arcimboldo, 1526–1593: Nature and Fantasy* (2010). Members of the National Gallery of Art Chamber Players participating in tonight's concert are:

Leah Nelson, *violin I*

Nina Falk, *violin II*

Leslie Nero, *viola*

Lori Barnet, *cello*

Richard Stone, *theorbo*

Steven Silverman, *harpsichord*

Program Notes

The publication in 1581 of Torquato Tasso's canto *Gerusalemme Liberata* (Jerusalem Delivered) elicited a host of responses from literati, musicians, and artists that lasted well into the eighteenth century. Tasso described his characters in nuanced detail that later became represented in art. The interaction between two of the characters in the canto, Tancred and Clorinda, forms the basis of Claudio Monteverdi's libretto, *Il Combattimento di Tancredi e Clorinda* (1624). The work's first public presentation was in 1638, along with other pieces in Monteverdi's *Eighth Book of Madrigals*. It is usually described as an operatic scena, intended for performance by three solo singers and a small instrumental ensemble.

In this work, Monteverdi juxtaposes the orchestra and the voices as separate entities. His division of the strings into four independent parts instead of the usual five was innovative for the times and not generally adopted by European composers until the eighteenth century. The score contains one of the earliest known uses of pizzicato in baroque music and one of the earliest known uses of the string tremolo—reiterating a note rapidly as a means of generating excitement. This device was so revolutionary that Monteverdi had considerable difficulty getting his musicians to perform it correctly.

In a classic case of mistaken identity, Tancred, a Norman nobleman in the First Crusade, engages in hand-to-hand combat with Clorinda, deceived by her heavy armor into thinking that she is one of the leaders of the Muslim tribe that has attacked his stronghold outside Jerusalem. Not until the end of the battle, described in fierce detail by Tasso's libretto, does he realize that he has fought and killed a woman—one with whom he had earlier fallen in love.

National Gallery of Art Vocal Ensemble and Chamber Players

January 25, 2015

Il Combattimento di Tancredi e Clorinda

Translation by Grant Herreid

Tancredi che Clorinda un uomo stima
vuol ne l'armi provarla al paragone.
Va girando colei l'alpestre cima
ver'altra porta, ove d'entrar dispone.
Segue egli impetuoso, onde assai prima
che giunga, in guisa avvien che d'armi suone
ch'ella si volge e grida: O tu, che porte,
correndo sì? Rispose: E guerra e morte.

Guerra e morte avrai: - disse - io non rifiuto
darlati, se la cerchi e fermo attende.
Ne vuol Tancredi, ch'ebbe a piè veduto
il suo nemico, usar cavallo, e scende.
E impugna l'un e l'altro il ferro acuto,
ed aguzza l'orgoglio e l'ira accende;
e vansi incontro a passi tardi e lenti
quai due tori gelosi e d'ira ardenti.

Notte, che nel profondo oscuro seno
chiudesti e nell'oblio fatto sì grande,
degne d'un chiaro sol, degne d'un pieno
teatro, opre sarian sì memorande.
Piacciati ch'indi il tragga e'n bel sereno
a le future età lo spieghi e mande.
Viva la fama lor, e tra lor gloria
splenda dal fosco tuo l'alta memoria.

Non schivar, non parar, non pur ritrarsi
voglion costor, ne qui destrezza ha parte.
Non danno i colpi or finti, or pieni, or scarsi:
toglie l'ombra e'l furor l'uso de l'arte.
Odi le spade orribilmente urtarsi
a mezzo il ferro; e'l piè d'orma non parte:
sempre il piè fermo e la man sempre in moto,
né scende taglio in van, ne punta a voto.

L'onta irrita lo sdegno a la vendetta,
e la vendetta poi l'onta rinova:
onde sempre al ferir, sempre a la fretta
stimol novo s'aggiunge e piaga nova.
D'or in or più si mesce e più ristretta
si fa la pugna, e spada oprar non giova:
dansi con pomi, e infelloniti e crudi
cozzan con gli elmi insieme e con gli scudi.

Tancredi, who believed Clorinda to be a man,
desires to challenge her in arms in combat.
She runs, skirting the mountain peak,
toward the city gate which she hopes to enter.
He swiftly pursues, so that well before
she reaches it, he arrives in a clatter of armor;
and she turns and cries: "You, what do you bring,
hastening so?" He answers: "War and death."

"War and death you'll have," she said. "I'll not refuse
to give you them, if you seek them and will stand firm."
Tancredi does not wish, seeing his enemy on foot,
to remain on horseback, but dismounts.
One and the other grasp their sharp swords,
and pride pricks, and fury ignites,
and they advance upon each other with steps slow and deliberate,
like two rival bulls inflamed with fury.

Night, which in your deep dark breast
and in obscurity enclosed a deed so great:
worthy of the light of day and of a crowded
theater feats so memorable are.
Grant that I may thus cast it and in the clear light
to future ages bring it forth illuminate and it.
May their fame live on, and the noble memory
of their glory shine out from your darkness.

Not to dodge, to parry, nor indeed retreat
do they desire, nor here does skill play a part.
They do not strike their blows with feints, now full, now sparse:
the darkness and their fury preclude all custom or art.
Hear the swords horribly clash
steel on steel; their feet do not move from their tracks:
their feet remain still, their hands constantly move,
no cutting blow falls in vain, no thrust goes wide.

Outrage spurs their anger to vengeance,
vengeful fury then renews the outrage;
thus always to strike, always to haste
each new impetus drives them, and new wound.
From time to time they close, and more restricted
becomes the fight, to use swords does no good;
they strike with pommels and, savagely and cruelly
they bash each other with their helmets and with their shields.

Tre volte il cavalier la donna stringe
con le robuste braccia, e altrettante
poi da quei nodi tenaci ella si scinge,
nodi di fier nemico e non d'amante.
Tornano al ferro, e l'un e l'altro il tinge
di molto sangue: e stanco e anelante
e questi e quegli al fin pur si ritira,
e dopo lungo faticar respira.

L'un l'altro guarda, e del suo corpo essanguie
Su'l pomo de la spada appoggia il peso.
Già de l'ultima stella il raggio langue
sul primo albor ch'è in oriente acceso.
Vede Tancredi in maggior copia il sangue
del suo nemico e se non tanto offeso,
ne gode e in superbisce. O nostra folle
mente ch'ogn'aura di fortuna estolle!

Misero, di che godi? Oh quanto mesti
siano i trionfi e infelice il vanto!
Gli occhi tuoi pagheran (s'in vita resti)
di quel sangue ogni stilla un mar di pianto.
Così tacendo e rimirando, questi
sanguinosi guerrier cessaro alquanto.
Ruppe il silenzio al fin Tancredi e disse,
perchè il suo nome l'un l'altro scoprisse:

Nostra sventura è ben che qui s'impieghi
tanto valor, dove silenzio il copra.
Ma poi che sorte rea vien che ci nieghi
e lode e testimon degni de l'opra,
pregoti (se fra l'armi han loco i preghi)
che'l tuo nome e'l tuo stato a me tu scopra,
acciò ch'io sappia, o vinto o vincitore,
chi la mia morte o vittoria onore.

Rispose la feroce: Indarno chiedi
quel c'ho per uso di non far palese
Ma chiunque io mi sia, tu innanzi vedi
un di quei due che la gran torre accese.
Arse di sdegno a quel parlar Tancredi:
In mal punto il dicesti; (indi riprese)
e'l tuo dir e'l tacer di par m'alletta,
barbaro discortese, a la vendetta.

Torna l'ira ne' cori e li trasporta,
benchè deboli, in guerra a fiera pugna!
Ù'l'arte in bando, ù'già la forza è morta,
ove, in vece, d'entrambi il furor pugna!
O che sanguigna e spaziosa porta
fa l'una e l'altra spada, ovunque giugna
ne l'armi e ne le carni! e se la vita
non esce, sdegno tienla al petto unita.

Thrice does the knight the woman grip
in his strong arms, and just as often
from those tenacious grasps she frees herself,
the clasp a of bitter enemy, not of a lover.
Now they return to steel, and each the other stains
in much blood; and weary and panting
both he and she at last draw back,
and after long labor, they breathe.

Each the other eyes, and of their blood-let bodies
upon the pommel of their swords each leans the weight.
Already of the last remaining star the rays languish
in the early dawn that illuminates the east.
Tancredi sees the greater copious loss of blood
of his enemy, and his own not as grave injuries;
he is pleased and he presents himself. O our foolish
judgment, that fortune's every breeze extolls!

Poor man, in what do you rejoice? Oh how tragic
your victories, how unhappy your pride!
Your eyes will pay (if you remain alive)
for each drop of that blood a sea of tears.
Thus silent and regarding, these
bloody warriors paused awhile.
Breaking the silence at last, Tancredi said,
so that each might disclose his name:

"Our true misfortune is it here to employ
such valor, where silence must hide it.
But, since cruel fate ordains we be denied
the praise and witness worthy of the feat,
I pray you (if among weapons prayers have place)
that you your name and title to me reveal,
that I may know, conquered or conqueror,
to whom the honor my death or victory I owe."

The fierce maid replies: "You ask in vain
that which it is my custom to conceal.
But whoever I may be, you see before you
one of the two who set the great tower ablaze."
Incensed at these words, Tancredi:
"Inopportunately you say that (he then replied)
and your speech and silence alike spur me on,
uncouth barbarian, to retribution."

Anger now returns in their hearts and propels them
though weak, to the fierce blows of war,
where skill is banned, where strength is dead,
where, instead, in place of both fury battles!
Oh what bloody and gaping openings
makes each sword wherever they strike,
in armor or in flesh; and if life
does not issue forth, scorn holds it to the breast united.

Ma ecco omai l'ora fatal è giunta
che 'l viver di Clorinda al suo fin deve.
Spinge egli il ferro nel bel sen di punta
che vi s'immerge e'l sangue avido beve;
e la veste che d'or vago trapunta
le mammelle stringea tenere e lieve,
l'empie d'un caldo fiume. Ella già sente
morirsi, e'l piè le manca egro e languente.

Segue egli la vittoria, e la trafitta
vergine minacciando incalza e preme.
Ella, mentre cadea, la voce afflitta
movendo, disse le parole estreme:
parole ch'a lei novo spirito addita,
spirito di fè, di carità, di speme,
virtù che Dio le infonde, e se rubella
in vita fu, la vuole in morte ancella.

Amico, hai vinto: io ti perdon; perdona
tu ancora, al corpo no, che nulla pave,
a l'alma sì: deh! per lei prega, e dona
battesmo a me ch'ogni mia colpa lave.
In queste voci languide risuona
un non so che di flebile e soave
ch'al cor gli scende ed ogni sdegno ammorza,
e gli occhi a lagrimar invoglia e sforza.

Poco quindi lontan nel sen d'un monte
scaturia mormorando un picciol rio.
Egli v'accorse e l'elmo empie nel fonte,
e tornò mesto al grande ufficio e pio.
Tremar sentì la man, mentre la fronte
non conosciuta ancor sciolse e scoprio.
La vide e la conobbe: e restò senza
e voce e moto. Ahi vista! ahi conoscenza!

Non morì già, ché sue virtù accolse
tutte in quel punto e in guardia al cor le mise,
e premendo il suo affanno a dar si volse
vita con l'acqua a chi col ferro uccise.
Mentre egli il suon de' sacri detti sciolse,
colei di gioia trasmutossi, e rise:
e in atto di morir lieta e vivace
dir pareo: "S'apre il ciel: io vado in pace."

But lo, now the fatal hour has arrived
that to Clorinda's life must put an end.
He thrusts the blade straight into her fair breast
where, immersed, it thirstily drinks her blood.
and her tunic that, with gold finely embroidered,
clings to her breasts, tender and smooth,
fills with a warm stream. She at once knows
that she must die, and she loses her footing, weak and faint.

He pursues his victory, and upon the stricken
maid he threateningly advances and presses.
She, while falling, her failing voice
putting forth, speaks her dying words;
words which to her a new spirit signify,
a spirit of faith, of charity, of hope;
virtues which God infuses in her, and though rebellious
in life she was, He wanted her in death His servant.

"Friend, you have won: I forgive you; pardon
you as well: my body no, which fears nothing;
my soul, yes; ah, pray for it, and give
baptism to me that all my sins be cleansed."
In this languid utterance resonates
a strange appeal, plaintive and gentle,
that upon his heart descends and melts all anger,
and his eyes to weeping impels and forces.

Not far off, in the bosom of a mountain,
welled murmuring a little stream.
He hastened there, and filled his helm at the source,
and returned sadly to the great and pious rite.
He felt his hand tremble, as her face,
as yet unknown, he uncovered and revealed.
He saw her, he knew her; and became bereft
of speech and action. Ah, such a sight, ah, such recognition!

He didn't die yet, for all his strength he gathered
together in that moment, and placed them in the care of his heart,
and suppressing his sorrow he sought to give
life with the water to whom he with his sword had slain.
While he the sound of the holy words uttered,
she was by joy transformed, and smiled;
and in the act of dying, happy and lively
she seemed to say: "Heaven opens; I go in peace."

“They will perform steps and gestures in the way expressed by the oration, and nothing more or less, observing diligently those measures, blows, and steps, and the instrumentalists [will perform] sounds excited and soft [*suoni incitati, & molli*], and Testo delivering the words in measure, in such a way that the three actions come to unite in a unified imitation. Clorinda will speak when appropriate, Testo silent; and similarly Tancredi. The instruments—that is the four *violenze da braccio*, soprano, alto, tenor, and bass, and a *contrabasso da gamba* which continues with the harpsichord—should be played in imitation of passions of the oration. Testo’s voice should be clear, firm and with good delivery, somewhat distanced from the instruments, so that the oration may be better understood. He must not make *gorghe* or *trilli* anywhere other than in song of the stanza which begins ‘Notte.’ For the rest, he will deliver the words according to the passions of the oration.

In this manner (now twelve years ago) it was performed in the palace of the Most Illustrious and Most Excellent Signor Girolamo Mozzenigo [Mocenigo], my particular lord, with all refinement, given that he is a knight of excellent and delicate taste, and in carnival time, since it was an evening pastime, in the presence of all the nobility, who remained moved by the emotion of compassion in such a way as almost to let forth tears; and [the audience] applauded it for being a song of a kind no longer seen nor heard.”

Monteverdi’s description of the *Combattimento di Tancredi e Clorinda* cited in Tim Carter, *Monteverdi’s Musical Theatre* (New Haven, Connecticut: Yale University Press, 2002), p. 170.