

77TH SEASON OF

# CONCERTS

NATIONAL GALLERY OF ART | MARCH 17, 2019



# PROGRAM

## Parthenia

**Beverly Au, treble and bass viol**

**Lawrence Lipnik, tenor viol**

**Rosamund Morley, treble and tenor viol**

**Lisa Terry, bass viol**

**with Ryland Angel, tenor and countertenor**

*Celebrating Drawing in Tintoretto's Venice and*

*Venetian Prints in the Time of Tintoretto*

*Tomb Sonnets*

**March 17, 2019 | 3:30**

**West Building, West Garden Court**

Florentio Maschera (c. 1540–1584)

Canzon Quinta “La Maggia”

Bartolomeo Tromboncino (c. 1470–1535)

“Non val acqua al mio gran foco”

Anonymous, early 16th century

Gagliarda, “La cara cosa”

Vincenzo Ruffo (c. 1508–1587)

Capriccio, “La Gamba”

Marchetto Cara (c. 1465–1525)

“Non è tempo d'aspettare”

Selections from *Musica Nova* (Venice, 1540)

Giulio Segni da Modena (1498–1561)

*Ricercare III*

Adriano Willaert (c. 1490–1562)

*Ricercare X*

Giulio Segni da Modena

*Ricercare XIII*

Andrea Gabrieli (c. 1532–1585)

“Asia Felice”

Nicolò Corradini (1585–1646)

Canzon sexta: “La sincopata”

Andrea Gabrieli

*Ricercar del secondo tono*

Giovanni Gabrieli (1554–1612)

Canzon seconda a quattro

Carlo Gesualdo (1566–1613)

“Gagliarda del Principe di Venosa”

Cipriano de Rore (1515–1565)

“Ancor che col partire”

Gioseffo Guami (1542–1611)

Canzona Francese: “La Guamina”

Giovanni Cavaccio (c. 1556–1626)

“Pavana & Saltarello”

Martin Kennedy (2014)

*Tomb Sonnets*, for countertenor and viol consort

I. Sonnet Found in Laura's Tomb

II. On Visiting the Tomb of Burns

III. Sonnet on Dante's *Divina Commedia*

Girolamo Parabosco (c. 1524–1557)

“Da pacem”

Philippe Verdelot (c. 1470–1530)

“Italia mia”

# THE MUSICIANS

## Parthenia

The viol quartet Parthenia brings early music into the present with its repertoire that animates ancient and newly commissioned contemporary works with a ravishing sound and a remarkable sense of ensemble. These “local early-music stars,” hailed by the *New Yorker* and music critics throughout the world, are “one of the brightest lights in New York’s early-music scene.” Parthenia is presented in concerts across America and produces its own series in New York City, collaborating regularly with the world’s leading early-music specialists. The quartet has been featured in prestigious festivals and series as wide-ranging as Music Before 1800, the Harriman-Jewell Series, Maverick Concerts, the Regensburg Tage Alter Musik, the Shalin Lui Performing Arts Center, the Pierpont Morgan Library, the Metropolitan Museum of Art, the Yale Center for British Art, Columbia University’s Miller Theatre, and the Cathedral of St. John the Divine. Parthenia’s performances range from its popular touring program “When Music & Sweet Poetry Agree,” which celebrates Elizabethan poetry and music with actor Paul Hecht, to the complete viol fantasies of Henry Purcell, the complete instrumental works of Robert Parsons, and commissions and premieres of new works annually. Parthenia has recorded *As It Fell on a Holie Eve—Music for an Elizabethan Christmas*, with soprano Julianne Baird, *Les Amours de Mai*, with Baird and violinist Robert Mealy, *A Reliquary for William Blake*, *Within the Labyrinth*, and *The Flaming Fire*, with vocalist Ryland Angel and keyboard player Dongsok Shin. Parthenia’s newest CD release features composers Kristin Norderval, Frances White, and Tawnie Olson: *Nothing Proved: New Works for Viols, Voice, and Electronics*.

## Ryland Angel

Born on St. Cecilia’s day, the Grammy-nominated British countertenor Ryland Angel has built an international reputation on both the opera and the concert stages, in repertoire ranging from the Baroque to new operatic commissions at major opera houses, concert halls, and festivals throughout Europe and the United States. He has performed in Monteverdi’s *Orfeo* (London), Bryars’s *Doctor Ox’s Experiment* (English National Opera), Gluck’s *Orfeo* (Koblenz), Handel’s *Amadigi* (Karlsruhe), Blow’s *Venus and Adonis* (Flanders Opera), and Purcell’s *Fairy Queen* (Barcelona), *Dido and Aeneas* (Opera Comique), and *The Play of Daniel* (Spoleto). Angel has sung on more than seventy recordings, including music of Buxtehude, Charpentier, Scarlatti, Stradella, Spears, O’Regan, Handel, Monteverdi, Purcell, and Bach, and also on the film soundtracks of *Jack Reacher: Never Go Back*, *Zoolander 2*, *Freedom*, *Le Petit Prince*, *La Peau*, *Henry IV*, *Machete*, *The Mystery of Dante*, and the PBS TV special *Heavenly Voices*. Recent engagements include *Doux Mensonges* (Paris Opera), *Agrippina* (New York City

Opera), *A Midsummer Night’s Dream* (Florentine and Kansas Operas), *Julius Caesar* (Utah and Colorado Operas, Boston Baroque), *Sant’Alessio* (Paris, London, New York), *Carmina Burana* (Lincoln Center/Prague Proms with Czech National Symphony Orchestra), *St. John Passion* (Saint Thomas/Worcester Chorus), *Classics and Rock* (Seoul Philharmonic), *Tesla* (Dartmouth), *Striggio Mass* (Edinburgh Festival), *Acis and Galatea* (Houston), and *Messiah* (Handel and Haydn Society/Masterworks Chorus/Musica Sacra). Recent recordings include *The Flaming Fire* (MSR), *Heart and Soul* (Centaur), *La Sposa* (Solo Luminus), and *Now Fatal Change* (NMC). Ryland is a fellow at the Institute for Advanced Study at the University of Minnesota.

## Martin Kennedy

Martin Kennedy holds a master of music in composition degree from the Jacobs School of Music and a doctor of musical arts degree from the Juilliard School, where he was a C.V. Starr Doctoral Fellow. He is currently an associate professor and director of composition and theory at Central Washington University, having previously served as a member of the academic faculty at Washington University in St. Louis. Kennedy’s music has been performed internationally by numerous artists and ensembles, including the Royal Philharmonic Orchestra, the Orchestra del Teatro Comunale di Bologna, the South Dakota Symphony Orchestra, the Baton Rouge Symphony Orchestra, the Wisconsin Philharmonic, the American Composers Orchestra, the Bloomington Camerata, the Symphony in C, and the Tuscaloosa Symphony. He is the recipient of several prestigious prizes, including the ASCAP Foundation Rudolf Nissim Prize, the Suzanne and Lee Ettleson Award, the ORTUS International New Music Competition, the ASCAP Raymond Hubbel Award, an Aaron Copland Award, and fellowships at the MacDowell and Yaddo artist colonies. His music is available on the Ancalagon, Anbardy, Azica, Centaur, and Riaux labels and is published by the Theodore Presser Company and G. Schirmer Inc.



# PROGRAM NOTES

Tintoretto's Venice was a proud, prosperous, and cosmopolitan city, famous in many ways—for its dominance on the seas and trade with the East, for its independence from the Pope in Rome, for the beauty of its people, and for its music and musicians. It was governed with remarkable stability from the Doge's Palace by a council of elected aristocratic officials, headed by an elected Doge subject to detailed laws that prevented a single family from dominating Venetian society. Venetian patricians were expected to enshrine the virtues of integrity, prudence, gravity, charity, and eloquence, and they were notoriously thrifty. Venice was also home to a large and diverse community of foreigners—princes, ambassadors, and merchants from Europe, the Mediterranean, and even Japan. Traders, artists, travelers, refugees, and exiled citizens of Florence, other Italian cities, and foreign nations came to Venice. *The Miracle of the Cross on the Rialto*, a painting in the Accademia Gallery by Vittore Carpaccio made a few years before Tintoretto's birth, attests to Venice's bustling multiculturalism at this time. The city was a fertile environment for all the arts.

Patrician families were not the only Venetians with the resources to patronize the arts. By 1575, the city's population had risen to 175,000, and included many wealthy citizens who were excluded from political power but were members of confraternities known as Scuole Grandi. Through these associations, they could influence Venetian society. The civic work of the scuole was primarily to distribute food and money to the poor and to sponsor religious festivals; however, by the sixteenth century these groups had become important patrons of musicians and artists. The richest of the Scuole Grande was San Rocco, in which the meeting room and chapel walls had been decorated by Tintoretto with scenes from the Bible and the life of San Rocco. Concerts were played in these rooms. Thomas Coryat, an English traveler to Venice in 1608, attended a concert at the Scuola di San Rocco and wrote, "musicke so good, so delectable, so rare, so admirable, so excellent, that it did even ravish and stupifie all those strangers [foreigners] that never heard the like."

Vasari, the sixteenth-century biographer of Renaissance artists, tells us that Tintoretto played the lute and other instruments. Was the viol perhaps one of these instruments? Venice was a renowned center of instrument building, and it is likely that the first viols to be built in Italy were made by Lorenzo da Pavia in Venice. Isabella d'Este, the most important patron of the frottole genre composers Marco Cara and Bartolomeo Tromboncino, had a long correspondence with Lorenzo da Pavia about the viols she commissioned from him. She also asked him to procure books of music published in Venice, for at that time Venice dominated Europe's printing industry for music, and composers came to Venice to supervise their publications. Such trips by Italian and foreign composers helped to spread Venetian musical styles.

The most enduring musical influences came from the Basilica of San Marco, which was the Doge's chapel. Adrian Willaert was the church's organist and choir master for thirty-five years, from 1527 until his death in 1562. Although from Belgium, Willaert is credited with being the founder of the "Venetian School." The basilica had two choir lofts on either side of the main altar, each with its own organ. Willaert divided the choir into two sections, one in each loft, and had them sing both together and in response to each other across the vast space. This grand antiphonal style for both instrumental and choral music became the trademark of Venetian music and was imitated by composers throughout Europe. The style was also used for the more intimately scaled music, heard most clearly in Giovanni Gabrieli's *Canzon seconda*, which would have been played and sung in the city's many palaces.

Willaert's choristers, students, successors, and colleagues included Cipriano de Rore, Gioseffo Guami, Girolamo Parabosco, Claudio Merulo, and Andrea Gabrieli, who in turn taught his nephew Giovanni Gabrieli, who went on to succeed him as organist. Although it cannot be proved that other composers on today's program had a direct association with Willaert, they may well have been known to him through their published madrigals, motets, and canzoni, which have survived thanks to Venetian printers.

Petrarch's sonnets that expressed the poet's love for Laura, were central to the development of the madrigal in sixteenth-century Italy, and they continue to inspire composers today, including Martin Kennedy who wrote the following about his *Tomb Sonnets*:

[The work] takes its inspiration from a subgenre of sonnet in which the poet reflects at the final resting place of a beloved figure. The poet pays homage at the foot of the tomb, commenting upon the weight of the impression that has been left by the departed. Thus the three odes in *Tomb Sonnets*—Petrarch's famous paean to his beloved Laura, Keats's reverent address to Burns, and Longfellow's reflections on Dante's *Inferno*—each present the listener with a rumination on the ghosts of the poets' past.

*Program notes by Parthenia*

# TRANSLATIONS

## “Non val acqua al mio gran foco”

Non val acqua al mio gran foco,  
Che per pianto non si amorza...  
Anzi ognhor più se rinforza  
Quanto più con quell mi sfoco.  
Non val aqua...

El mio foco ha tal usanza  
Che per pianto ognhor più cresce  
E magior prende possanza  
Se 'l mio intent non riescìe.  
El mio foco è come el pescìe  
Che ne l'acqua ha el proprio loco.  
Non val aqua...

## “Non è tempo d'aspettare”

Non è tempo d'aspettare  
Quando s'ha bonazza e vento.  
Che si vede in un momento  
Ogni cosa variare.  
Non è tempo d'aspettare...

Se tu sali fa pur presto,  
Lassa dir che dire vuole.  
Questo è noto e manifesto  
Che non durano le viole,  
E la neve al caldo sole  
Sòle in acqua ritornare.  
Non è tempo...

## “Water will not quench this fire”

Water will not quench this fire  
that tears leave quite untouched...  
Rather does it burn more strongly  
the more I seek that same relief.  
Water will not quench...

The nature of this fire is such  
that tears but feed the flames  
and it ever grows in strength  
each time I seek to quell it.  
This fire is like a fish, to whom  
water is a natural element.  
Water will not quench...

## ‘Tis no time for waiting

‘Tis no time for waiting  
When wind and weather are set fair.  
For everything can change  
In the twinkling of an eye.  
‘Tis no time for waiting...

If you are leaving, go quickly,  
Let what needs to be said, be said.  
‘Tis all too well-known  
That violets do not live forever,  
And that beneath a hot sun  
Snow is apt to turn back into water.  
‘Tis no time...

## “Asia felice”

Asia felice hor ben posso chiamarmi  
Ch'è vint'in mar di me l'empio nemico.  
Ma più sarò quando con gaudio l'armi  
De' figli miei faransi ogn'un amico.

Et io più all'hor felice Affrica piene  
Havrò di frutti e fior l'aride arene  
E, per campagne più che mai feconde  
Porterà il Nilo al mar d'argento l'onde.

Felice Europa anch'io godo non meno  
Che più che mai con gloriose prove  
Hor sotto un vero Dio, non falso Giove  
Havrò del mond' un'altra volta il freno.

## “Anchor che co'l partire”

Anchor che co'l partire lo mi senta morire,  
partir vorrei ogn' hor, ogni momento,  
tant'il piacer ch'io sento,  
de la vita ch'acquisto nel ritorno  
et così mill'e mill'e volt' il giorno,  
partir da voi, da voi vorrei,  
tanto son dolci gli ritorni miei.

## “I, Asia, happy”

I, Asia, can call myself happy with good reason,  
For my wicked enemy has been vanquished at sea.  
Yet even happier shall I be when with joy  
My sons' arms make everyone their friend.

I, Africa, happier still, shall have my sandy wastes  
Filled with fruits and flowers  
And the Nile, flowing through lands more fertile  
Than ever seen before, will bear its waters to  
the silver sea.

I, Europe, happy too, rejoice no less  
That more irresistibly than ever, thanks to  
glorious feats,  
Now guided by a true God, not by false Jove,  
Once again I shall take the reins of the world in  
my hands.

## “Although when I part from you”

Although when I part from you I feel like dying,  
I would be glad to leave you every hour, every  
moment,  
so much is my pleasure  
as life comes flooding back to me on my return:  
and so a thousand times a day  
I would that I could part from you:  
for so my heart leaps when we are reunited.

## Tomb Sonnets

### I. Sonnet Found in Laura's Tomb [1348]

Here peaceful sleeps the chaste, the happy shade  
Of that pure spirit, which adorn'd this earth:  
Pure fame, true beauty, and transcendent worth,  
Rude stone! Beneath thy rugged breast are laid.  
Death sudden snatch'd the dear lamented amid!  
Who first to all by tender woes gave birth,  
Woes! That estranged my sorrowing soul to mirth,  
While full four lustrous times completely made.  
Sweet plant! That nursed on Avignon's sweet soil,  
There bloom'd, there died; when soon the weeping Muse  
Threw by the lute, forsook her wonted toil.  
Bright spark of beauty, that still fires my breast!  
What pitying mortal shall a prayer refuse,  
That Heaven may number thee amid the blest?  
*Petrarch (1304–1374), anonymous translation, 1777*

### II. On Visiting the Tomb of Burns [1818]

The town, the churchyard, and the setting sun,  
The clouds, the trees, the rounded hills all seem,  
Though beautiful, cold—strange—as in a dream  
I dreamed long ago, now new begun.  
The short-liv'd, paly summer is but won  
From winter's ague for one hour's gleam;  
Through sapphire warm their stars do never beam:  
All is cold Beauty; pain is never done.  
For who has mind to relish, Minos-wise,  
The real of Beauty, free from that dead hue  
Sickly imagination and sick pride  
Cast wan upon it? Burns! with honour due  
I oft have honour'd thee. Great shadow, hide  
Thy face; I sin against thy native skies.  
*John Keats (1795–1821)*

### III. Sonnet on Dante's *Divina Commedia* [1866]

I enter, and I see thee in the gloom  
Of the long aisles, O poet saturnine!  
And strive to make my steps keep pace with thine.  
The air is filled with some unknown perfume;  
The congregation of the dead make room  
For thee to pass; the votive tapers shine;  
Like rooks that haunt Ravenna's groves of pine,  
The hovering echoes fly from tomb to tomb.  
From the confessionals I hear arise  
Rehearsals of forgotten tragedies,

And lamentations from the crypts below  
And then a voice celestial that begins  
With the pathetic words, "Although your sins  
As scarlet be," and ends with "as the snow."  
*Henry Wadsworth Longfellow (1807–1882)*

### “Da pacem”

Da pacem, Domine, in diebus nostris  
Qia non est alius  
Qui pugnet pro nobis  
Nisi tu Deus noster.

### “Italia mia”

Italia mia, ben ch'el parlar  
Sia indarno a le piaghe mortali  
Che nel' bel corpo tuo spesse veggio  
Piacem' almen' ch' e' mia sospir' sien quali  
Sper' il Tever' et l'Arno  
E'l Pove doglioso et grave hor seggio.  
Rector' del ciel', io cheggio  
Che la pieta che ti conduce in terra  
Ti volgha al tuo dilect' almo paese:  
Vedi, Signor' cortese,  
Di che levi cagion che crudel guerra  
I cor', ch' indur' et serra  
Marte superb' et fero  
Apri tu, padr' e'ntenerisci et snoda;  
Ivi fa ch'el tuo vero  
Qual' io mi sia per la mia lingua s'oda.

### “Give peace”

Give peace, O Lord, in our time  
Because there is no-one else  
Who will fight for us  
If not you our God.

### “My Italy”

My Italy, though words cannot heal  
the mortal wounds  
so dense, I see on your lovely flesh,  
at least I pray that my sighs might bring  
some hope to the Tiber and the Arno,  
and the Po, that sees me now sad and grave.  
Ruler of Heaven, I hope  
that the pity that brought you to earth,  
will turn you towards your soul-delighting land.  
Lord of courtesy, see  
such cruel wars for such slight causes:  
and hearts, hardened and closed  
by proud, fierce Mars,  
and open them, Father, soften them, set  
them free:  
and, whatever I may be, let your Truth  
be heard in my speech.

## Upcoming Events of the Seventy-Seventh Season of The William Nelson Cromwell and F. Lammot Belin Concerts

Unless otherwise noted, concerts are held in the West Building, West Garden Court.

### Eya

Sound Sketches

Location will be posted the day of the concert.

Medieval music for women's voices

March 22, 3:30

### Natalie Clein, cello

#### Dina Vainshtein, piano

Clein's debut United States tour, with works by Nadia Boulanger, Frank Bridge, Rebecca Clarke, and Elisabeth Lutyens

March 24, 3:30

### Fauré Quartett

Works by Fauré, Mahler, and Frank Bridge

March 31, 3:30

### Haimovitz-Iyer Duo

Cellist Matt Haimovitz collaborates with pianist and composer Vijay Iyer.

April 7, 3:30

### East Coast Chamber Orchestra

*An Ancient Walkabout*

Featuring works by Bach, Purcell, and Britten

April 14, 3:30

## General Information

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

The use of cameras or recording equipment during the performance is not allowed.

Please be sure that all portable electronic devices are turned off.

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Cover Jacopo Tintoretto, *Doge Alvise Mocenigo and Family before the Virgin and Child* (detail), c. 1575, National Gallery of Art, Washington, Samuel H. Kress Collection