

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.

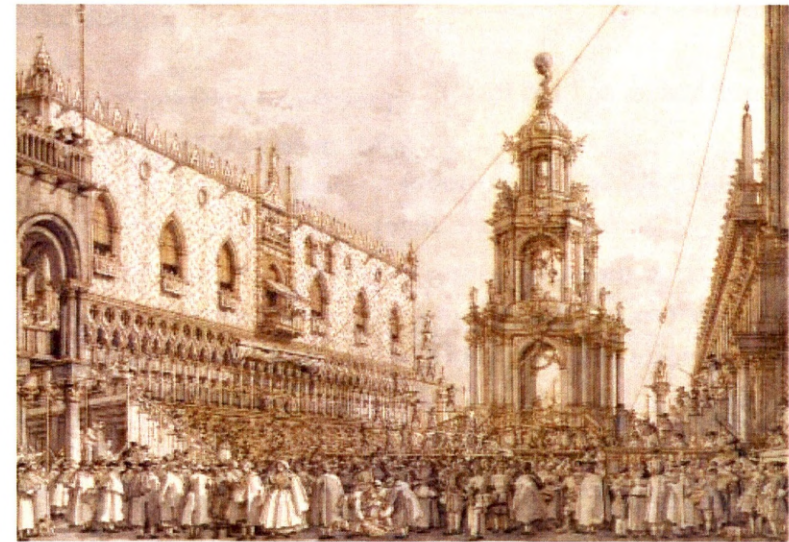
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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](http://www.nga.gov)

COVER: Canaletto, *The "Giovedì Grasso" Festival before the Ducal Palace in Venice*, c. 1765, National Gallery of Art, Washington, Wolfgang Ratjen Collection, Paul Mellon Fund



The Sixty-ninth Season of  
The William Nelson Cromwell and F. Lammot Belin  
Concerts

National Gallery of Art  
2,826th Concert

**The Vivaldi Project**

Presented in honor of *Venice: Canaletto and His Rivals*

February 20, 2011  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

“Venice: Vivaldi and His Rivals”

Alessandro Stradella (1639–1682)  
*Sinfonia for Violin and Cello* (c. 1670)

Dario Castello (c. 1590–1650)  
*Sonata for Solo Instrument and Continuo in “Stil Moderno”* (1621)

Giovanni Legrenzi (1626–1690)  
*Sonata a tre*, op. 2, no. 1 (1655)  
From *La Cornara, Libro Primo*  
Allegro; adagio; allegro

Legrenzi  
*Sonata a tre*, op. 10, no. 2 (1673)  
From *La Cornara, Libro Quarto*  
Allegro; allegro; adagio; allegro; adagio

Joseph Gascho (after George Frideric Handel and Domenico Scarlatti)  
*Ottoboni's Contest*

Antonio Vivaldi (1687–1741)  
*Sonata no. 4* from *Suonate da camera a tre*, op. 1 (1705)  
Largo  
Allegro  
Adagio  
Allemanda: Largo  
Sarabanda: Largo  
Giga: Allegro

## INTERMISSION

Domenico Gabrielli (1659–1690)  
*Ricercar no. 5 for Cello Solo* (c. 1689)

Antonio Caldara (1670–1736)  
*Sonata da camera a due violini con il basso continuo*, op. 2, no. 4 (c. 1699)  
Allemanda: Largo  
Corrente: Allegro  
Giga: Allegro  
Gavotta: Allegro  
Ciaccona in B-flat Major

George Frideric Handel (1685–1759)  
*Trio Sonata no. 7 in F Major* (c. 1707–1709)  
Andante  
Allegro  
Adagio  
Allegro

Vivaldi  
*Sonata no. 12* from *Suonate da camera a tre*, op. 1 (1705) “Folia”

## The Musicians

### THE ENSEMBLE

A premier period instrument ensemble dedicated to presenting seventeenth- and eighteenth-century string repertoire, the Vivaldi Project takes its name from the composer who inspires the group's core repertoire. Antonio Vivaldi, the most influential Italian composer of his generation, cultivated a distinctive musical style and made innovative contributions to repertoire for string instruments, the concerto genre, and programmatic orchestral music. He is a pivotal figure between earlier baroque composers and later classical composers. The Vivaldi Project often juxtaposes his works with those of Antonio Stradella, Giuseppe Torelli, and Arcangelo Corelli, as well as music by German and Austrian composers who revered his music—Johann Sebastian Bach and his sons, as well as Haydn, Mozart, and Beethoven. More information about the ensemble is available at [www.thevivaldiproject.org](http://www.thevivaldiproject.org).

### ELIZABETH FIELD

Founder and director of the Vivaldi Project Elizabeth Field is the concertmaster of the Bach Choir of Bethlehem. She has served as concertmaster for Opera Lafayette and the Washington Bach Consort as well as acting as both concertmaster and historical performance practice coach for the National Philharmonic Orchestra, Princeton Pro Musica, and the Washington Chamber Symphony. Currently a member of the chamber ensemble ArcoVoce, with which she has appeared several times at the National Gallery, Field is a frequent guest artist with the 4 Nations Ensemble, Harmonious Blacksmith, and Hesperus. Outside the Washington area, she has performed with some of the nation's leading period instrument ensembles, including the Classical Band, the Handel & Haydn Society, and the New York State Early Music Association. A former member of Brandywine Baroque and the Orpheus Chamber Orchestra and a founding member of the Van Swieten Quartet, Field has recorded for Deutsche Grammophon, Dorian, Hungaroton, and Naxos. Along with cellist Stephanie Vial, she directs the Modern Early Music Institute, a course in historical performance practice for players

of modern instruments. She is currently working on a collaborative DVD with fortepianist Malcolm Bilson, exploring the historical performance practice of eighteenth-century violin and piano repertoire. Equally at home with the modern violin, Field performs frequently with the Washington National Opera. An adjunct professor at George Washington University, she has held professorships at Sacramento State University and the University of California at Davis.

### STEPHANIE VIAL

Cellist Stephanie Vial performs a broad repertoire on both period and modern instruments with such groups as ArcoVoce, the Apollo Ensemble, the Atlanta Baroque Orchestra, and Les Violons du Roy. As a baroque cellist, she has recorded for Centaur Records, Dorian, Hungaroton, and Naxos. Vial holds a doctor of musical arts degree in eighteenth-century performance practice from Cornell University. Her book, *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical "Period,"* was released in 2008 by the University of Rochester Press. A former faculty member at Duke University, Vial codirects the Modern Early Music Institute and serves on the adjunct music faculty at the University of North Carolina at Chapel Hill.

### JOSEPH GASCHO

Conductor and harpsichordist Joseph Gascho enjoys a varied career as baroque keyboardist; soloist and collaborative chamber musician; conductor of operas, orchestras, and choirs; editor and arranger; and lecturer. The winner of numerous grants and prizes, he took first prize in the 2002 Jurow International Harpsichord Competition. He appeared at the National Gallery in 2009 with the ensemble Harmonious Blacksmith, and his European credits include his activity as *clavéciniste-repétiteur* and director of a chamber music program at the Académie d'Art-Lyrique in Aix-en-Provence, France. A recipient in 2010 of the doctor of musical arts degree in music at the University of Maryland, Gascho teaches at the George Washington University and the Baroque Performance Institute of the Oberlin College Conservatory of Music.

#### ALLISON GUEST EDBERG

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, a founding member of the early music ensemble Olde Friends, and the education director for the Lafayette Symphony Orchestra, she has performed throughout North America with Apollo’s Fire, Chatham Baroque, Ensemble Galilei, the Foundling Baroque Orchestra, La Monica, the Washington Bach Consort, and the Vivaldi Project. Frequently featured at the Bloomington Early Music Festival and the Indianapolis Early Music Festival, Edberg has served on the faculty of the Interlochen Arts Camp as well as those of DePauw University, Indiana State University, Lawrence University, and Ohio State University. A student of Stanley Ritchie at the Indiana University Early Music Institute, 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.

#### WILLIAM SIMMS

An active performer of early music, William Simms appears regularly with Apollo’s Fire, the Bach Sinfonia, the Baroque Chamber Orchestra of Colorado, the Folger Consort, and Harmonious Blacksmith. He has been heard with the American Opera Theatre, the Baltimore Consort, the Cleveland Opera, Opera Lafayette, the Washington Bach Consort, and Washington National Opera at the Barns at Wolf Trap, the Corcoran Gallery of Art, the Kennedy Center, the Library of Congress, and Washington National Cathedral. Simms received a bachelor of music degree from the College of Wooster and a master of music degree from the Peabody Institute. Formerly on the faculty at the Interlochen Arts Camp, he currently teaches at Mount St. Mary’s University and Hood College, where he founded and directs the Hood Early Music Ensemble. He has recorded for the Centaur, Dorian, and Electra labels.

#### Program Notes

By the eighteenth century, Venetians could claim a heritage of more than two hundred years of glorious music and illustrious composers. Looking back to the sixteenth century, they could point to Adrian Willaert (1490–1562) and his pupils Andrea (1532–1585) and Giovanni (1554–1612) Gabrieli, all of whom served as music director at the Cathedral of Saint Mark. From the seventeenth century, they could boast of Claudio Monteverdi (1567–1643), Francesco Cavalli (1602–1676), and Giovanni Legrenzi (1626–1690). During the course of the eighteenth century, the era of Antonio Vivaldi, Tomaso Albinoni, and the superstar castrato Carlo Broschi, popularly known as Farinelli, the city’s vibrant cultural life also inspired a school of cityscape painters whose achievements are among the most brilliant of the period. The exhibition *Venice: Canaletto and His Rivals* celebrates the rich variety of these painted views of Venice, known as *vedute*, through masterworks by Giovanni Antonio Canal (1697–1768), popularly known as Canaletto, and his rivals, including Michele Marieschi (1710–1743), Francesco Guardi (1712–1793), and Bernardo Bellotto (1720–1780). Responding to an art market fueled largely by the Grand Tour, these gifted painters depicted the famous monuments and vistas of Venice in different moods and seasons. This evening’s program brings together works by some of the city’s most illustrious resident and guest composers, providing a vivid and at times licentious look behind the scenes depicted in the *vedute*. Remaining on view in the East Building until May 30, 2011, the exhibition will be complemented by three additional concerts, performed by Red Priest (February 27), the National Gallery of Art Vocal Ensemble (March 13), and the Venice Baroque Orchestra (April 10).

One of the most versatile Italian composers of his day, Alessandro Stradella produced more than three hundred works, some of which are now lost. His innovations in the concerto grosso style appear to be the model for Corelli’s famous *Concerti Grossi*, op. 6. Arriving in Venice in 1677 — after leaving Rome in haste to avoid punishment for nefarious money schemes — Stradella was hired to teach music to a nobleman’s mistress, Agnese Van Uffele. As might be expected, Stradella was shortly

involved with her, and had to flee when their liaison was discovered. The nobleman hired a gang of thugs to follow him and kill him, which they narrowly failed to do. (In one account, they heard him in performance and forgave him for the sake of his talent.) Stradella went next to Genoa, where he wrote operas and cantatas. Once again he was involved in an affair with a poorly chosen woman, and this time a hired killer caught up with him at the Piazza Banchi in Genoa and stabbed him to death. Stradella's *Sinfonia for Violin and Cello* is dramatic, passionate, tricky, and flirtatious—much like the man.

Not a great deal is known about composer and wind player Dario Castello, except that by 1621 he held posts as leader of a wind ensemble and musician at the Cathedral of Saint Mark. As is the case with his *Sonata for Solo Instrument and Continuo* in “Stil Moderno,” many of his manuscripts do not specify the solo instrument. In this case, the virtuosic writing is well suited to the violin, if not entirely idiomatic. The compositional style is dramatic, juxtaposing sections of contrasting tempo and affect, which is typical of the *stil moderno*.

Giovanni Legrenzi was one of the most important composers of the latter half of the seventeenth century, and a powerful force in the development of the late baroque style in northern Italy for both vocal and instrumental music. Known to have been living in Venice by 1670, in 1681 he ultimately attained the much sought-after post of *maestro di cappella* at the Cathedral of Saint Mark. Considered to be his most forward-looking works, the opus 10 sonatas use through-composed forms, as opposed to the sectional dance forms that prevailed in seventeenth-century instrumental music, and well-developed functional harmony. They are seen as precursors of the *sonata da chiesa*: a four-movement work with both the fast and slow movements of such gravity as to be suitable for performance in church. Legrenzi's innovative handling of structure exerted a strong influence on the sonatas and concertos of Torelli, Vivaldi, and Johann Sebastian Bach, who transcribed one of his fugues for the organ.

A student of Legrenzi, the Bolognese composer Domenico Gabrielli was a fine composer of vocal music in his own right. He wrote a number of operas for performance in Venice, but he is most famous for championing the violoncello, an instrument that was new at the time. Bolognese string makers developed a new technique of wrapping gut strings in metal, making possible an instrument with the lower octave range and power of a bass violin, but without long thick strings, which would have inhibited virtuoso playing. Gabrielli advocated the use of this instrument in place of the bass viol, and composed his first pieces for it in 1687. His seven *ricercars* for unaccompanied cello demand great technical facility, maintaining at the same time a harmonic bass line and a clear melodic line. His output might well have been even more significant, had he not died in 1690 at the age of thirty-one.

It is very likely that Gabrielli helped introduce the cello to the prolific Venetian composer and cellist, Antonio Caldara, who, like Gabrielli, is presumed to have studied under Legrenzi. Caldara's instrumental music dates from the 1690s, when he made his living as cellist and freelance composer in Venice. His trio sonatas reveal his indebtedness to Corelli's *da camera* sonatas—sonatas consisting of a suite of several small pieces suitable for dancing, designed for domestic entertainment. They are unique in their intense moods and varying instrumental textures, ranging from closely integrated voices to overtly virtuosic passages for the first violin.

There is anecdotal evidence of a meeting between the great baroque keyboardists Domenico Scarlatti and George Frideric Handel at the Carnival of Venice in 1707. The Roman Cardinal Pietro Ottoboni, a great patron of the arts, supposedly invited them to a friendly competition, where they were judged as equals on the harpsichord. Inspired by this story, *Ottoboni's Contest* by Joseph Gascho is a light-hearted set of variations based on Handel's *Air with Five Doubles* from the *Suite in E Major*, HWV 430—popularly known as *The Harmonious Blacksmith*. Interspersed with Handel's original variations are newly composed variations in the style of Scarlatti. Some of

Gascho's variations begin with an exact repetition of Handel's original theme, but with right and left hands reversed, a technique Scarlatti enjoyed. Other variations expand the hand-crossing technique, extend the range of the original with arpeggiated figures, transform the theme to the minor mode, or employ a flurry of repeated notes.

In addition to the alleged contest with Scarlatti, Handel visited Venice on a number of occasions. He may have been following the soprano Vittoria Tarquini, who often performed in Venice, and who was the object of his attentions during much of his time in Italy (1707–1710). It was during those years that he composed his *Trio Sonata no. 7 in F Major*, a tour de force for all instruments in the *sonata da chiesa* form.

Antonio Vivaldi was recognized throughout Europe for his innovative contributions to string writing, the concerto genre, and programmatic orchestral music. His opus 1 sonatas are firmly in the *da camera* style, although by his time such distinctions had become increasingly less important—dances were often included in church sonatas and expressive adagios in chamber sonatas. Vivaldi was one of a number of Italian composers, dating back to Corelli, who composed variations on the wild Portuguese dance *La Folia* (a mad or empty-headed person).

Like Handel, Vivaldi was an unabashed musical borrower and an improviser, often reusing his own material and modifying it for new purposes. His work was constantly evolving and changing, and each performance was most likely unique, responding to the nature of the room, the reactions of the audience, and the whims and passions of the performers. The exciting challenge for the Vivaldi Project and other contemporary performers is to recapture the spirit of Vivaldi and his exuberant age.

*Program notes based on material provided by Stephanie Vial*

Next Week at the National Gallery of Art

**Sara Stern, flutist,  
Lisa Emenheiser, pianist**

Music by Jongen, Liebermann, and Schoenfeld

February 23, 2011  
Wednesday, 12:10 pm  
East Building Auditorium



**Red Priest**

Music by Vivaldi and other composers

Presented in honor of *Venice: Canaletto and His Rivals*

February 27, 2011  
Sunday Evening, 6:30 pm  
West Building, West Garden Court