



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

National Gallery of Art  
2,647th Concert

**The ArcoVoce Ensemble**

with

Rosa Lamoreaux, *soprano*  
Wolodymyr Smishkewych, *tenor*  
Yonit Kosovske, *harpsichord*

Presented in cooperation with the Center for Musical Studies  
and the Giunta Regionale della Campania

November 25, 2007  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

Program

“The Eighteenth Century Rediscovered the Ancient World”

Alessandro Scarlatti (1660–1725)

*Correa nel seno amato*

Rosa Lamoreaux and members of ArcoVoce

A. Scarlatti

*Poi che riseppe Orfeo*

Wolodymyr Smishkewych, Yonit Kosovske, Douglas McNames

A. Scarlatti

*Toccata no. 1 in G Major*

Yonit Kosovske

Domenico Scarlatti (1685–1757)

*Lasciami piangere*

Duet from *Tetide in Sciro*

A. Scarlatti

*Più non torno il verno ingrato*

Rosa Lamoreaux, Wolodymyr Smishkewych,

Yonit Kosovske, and members of ArcoVoce

Isabella Leonarda (1620–1704)

*Sonata duo decima* for violin and continuo

Nina Falk and Steven Silverman

Giovanni Pergolesi (1710–1736)

*Orfeo*

Rosa Lamoreaux and members of ArcoVoce

## The Musicians

### ARCOVOCE

The ArcoVoce ensemble, now in its eleventh year, offers a unique approach to music, specializing in both period and modern instruments and the regular inclusion of vocal music in its concerts. The ensemble is noted for augmenting its already large repertoire of early music by rediscovering and presenting the modern premiere performances of works by seventeenth- and eighteenth-century composers. In addition to Rosa Lamoreaux, whose biography appears below, the members of ArcoVoce performing in tonight's concert are Elizabeth Field, baroque violin; Nina Falk, baroque violin; Karine Rousseau, baroque viola; and Douglas McNames, baroque cello.

Violinist Elizabeth Field is much in demand for performances of early chamber music, having performed and recorded extensively with American Ballet Theater, the Brooklyn Philharmonic Orchestra, the Handel and Haydn Society of New York, and Orpheus Chamber Orchestra, among others. She holds a doctorate in historical performance practice from Cornell University.

Nina Falk attended the Juilliard Preparatory Division in her native New York City, where she studied the violin with Christine Dethier. She completed her undergraduate and graduate music training at the Oberlin College Conservatory of Music, the University of Iowa, and the Accademia musicale Chigiana in Siena, Italy, where she was a Fulbright scholar. Falk performs with Apollo's Fire, the Folger Consort, the Smithsonian Chamber Players, and numerous other early music ensembles.

Violist Karine Rousseau studied at the Conservatoire de Musique de Québec, where her principal teachers were François Paradis and Darren Lowe. She is currently pursuing a doctor of music arts degree at the Peabody Institute of Music at Johns Hopkins University, under the tutelage of Victoria Chiang. A former soloist with the Orchestre Symphonique and the Orchestre du Conservatoire de Musique de Québec, Rousseau has per-

formed with the Baltimore Symphony Orchestra, the National Philharmonic Orchestra, the Theater of Early Music, the Washington Bach Consort, the Washington National Opera, and the Violins du Roy.

Douglas McNames is the cellist of the award-winning Delos Quartet, a regular substitute player for the Philadelphia Orchestra, and the principal violinist of the Carmel Bach Festival in California. He plays with Brandywine Baroque, the Concerto Soloists of Philadelphia, and Pro Musica Rara, among other ensembles.

Harpsichordist Steven Silverman has performed at the Amherst Baroque Academy, the Boston Early Music Festival, the Corcoran Gallery of Art, and The Phillips Collection. Active as a pianist as well as a harpsichordist, he holds bachelor and master of music degrees from the University of Michigan. His former teachers include Eugene Bossart, Charles Crowder, Arthur Haas, Ann Schein, and Andrzej Wasowski.

#### **ROSA LAMOREAUX**

The *Washington Post* praised soprano Rosa Lamoreaux for her “wonderfully rich timbre and an amazingly flexible voice.” An award-winning vocalist with a busy international career, she has a diverse repertoire that ranges from the music of Hildegard von Bingen (1098–1179) to that of Dmitry Shostakovich (1906–1975). Lamoreaux has sung in Carnegie Hall, the Dorothy Chandler Pavilion, the Library of Congress, and the John F. Kennedy Center for the Performing Arts. She has been a soloist with the Atlanta and Cincinnati Symphony Orchestras, and has won critical acclaim for her performances at Bach festivals in both the United States and Europe. In addition to her work with ArcoVoce, she sings with the Folger Consort and Hesperus and has toured with the Musicians from Marlboro. In 2004 Lamoreaux was appointed artistic director of the National Gallery Vocal Arts Ensemble.

#### **WOLODYMYR SMISHKEWYCH**

Wolodymyr Smishkewych specializes in medieval solo song and chant and contemporary classical music. His broad repertoire also spans baroque opera, lieder, and oratorio. As a member of Sequentia Ensemble for Early Music and Theatre of Voices, he has recorded for the Sony/BMG-Classical and Harmonia Mundi labels as well as for DaCapo and Ex Cathedra records. His radio and film credits include Antena 3 National Spanish Radio, Denmark Radio, MDR-German Radio, National Public Radio, Public Radio International, Radio Suisse Romande, and Universal Pictures. He has been a guest lecturer on contemporary music, early music, and world music at universities in Europe and North America, and recently returned to the United States with his partner, harpsichordist Yonit Kosovske, after holding a 2005–2006 Fulbright fellowship in Spain, where he studied the history of the *zanfona (vielle à roue)* on the Iberian Peninsula. He is a candidate for the doctor of music degree in voice at Indiana University.

#### **YONIT KOVOSKE**

Keyboard soloist and collaborative artist Yonit Kosovske has performed on harpsichord, piano, and organ throughout the United States and in Hong Kong, Israel, and Spain. She recently returned to Bloomington, Indiana, after a year abroad with her partner, tenor Wolodymyr Smishkewych. While in Spain, she made two solo recordings of early virginal repertoire: *Live from León: Solo Harpsichord Music of Jan Pieterzsoon Sweelinck and Fitzwilliam Favorites*. Kosovske has an active career as a solo performer and private teacher and is a candidate for the doctor of music degree at Indiana University, where she studied with Elisabeth Wright. She has numerous radio broadcasts to her credit, including programs on the National Public Radio's early music program *Harmonia*. She has performed in the early music festivals of Berkeley, Bloomington, and Boston, and is currently collaborating with numerous musicians, playing both modern and historical instruments.

## Program Notes

This concert celebrates a newly-established collaboration between the music department at the National Gallery of Art, and the Amalfi Coast Music and Arts Festival. Now in its fourteenth year, this international summer festival is produced by the Washington-based Center for Musical Studies and takes place in Campania, one of the most spectacular regions of Italy. The National Gallery and the Center for Musical Studies acknowledge the cooperation of the Regional Government of Campania, which has sent a special delegation from Italy in honor of this concert.

The primary historical sites in Campania are Pompeii and Naples, the region's capital. The era known as "the golden age of the Kingdom of Naples" (1735–1800) was a time of breathtaking archeological discoveries and important early research into life in the ancient Roman Empire. The Center for Musical Studies and the Amalfi Coast Music Festival will present further musical events and exhibitions throughout the coming year. "The Eighteenth Century Rediscovered the Ancient World" will highlight the glories of the Neapolitan Golden Age. Having explored this theme, concertgoers and festival participants will be well prepared to appreciate the National Gallery exhibition *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*, which will open in October 2008.

Alessandro and Domenico Scarlatti, father and son, were both major figures in Naples when it was nearing the end of its subservience to Spain and Austria and was emerging as a power to be reckoned with, both economically and culturally. Alessandro Scarlatti was appointed *maestro di cappella* at the court in Naples in 1685 by the Duke of Maddaloni, who was the viceroy in charge of Naples and who spent much of his time in Rome, where he heard and admired Scarlatti's operas and church music. Like his contemporaries in the literary and artistic world, Scarlatti was fascinated with stories and legends of ancient Greece and Rome and turned to them for subject matter when composing operas and secular cantatas. Domenico was born while Alessandro was in service in Naples, so that city's musical culture was his first nurturing environment. He excelled at an early age,

especially as a performer on the harpsichord, so much so that his father came to see him as an unwelcome rival and used his influence to get appointments for him in other places. The problem was finally resolved when Domenico was hired as *maestro di cappella* by the King of Portugal. That appointment led initially to his transfer to Lisbon and later to Madrid, when the daughter of the King of Portugal, Maria Barbara, married the crown prince of Spain and could not bear to leave the maestro (who was also her harpsichord teacher) behind in Lisbon.

Giovanni Battista Pergolesi was another composer whose career peaked while Naples was just emerging from subservience to Spain and Austria. He enjoyed a very brief but stellar career that began in 1731, when he received his first opera commission, and ended with his untimely death in 1736 at the age of twenty-six. In that short time, he managed to compose ten operas, two oratorios, two masses, nine choral cantatas, twelve solo cantatas, including *Orfeo*, numerous arias and duets, and six instrumental works. He accomplished all this in spite of handicaps—contemporary accounts report that he had symptoms that subsequent generations would call tubercular and that he walked with a severe limp.

Isabella Leonarda lived in the province of Novara, in northwest Italy. Christened Anna Isabella Leonardi, she entered the Collegio di Santa Orsola in Novara in 1636 at age sixteen. A document of 1658 identifies her as the music instructor as well as the “mother and clerk” for her congregation. By 1676 she had attained the rank of mother superior. Leonarda was a skillful, versatile composer whose approximately 200 compositions include examples of nearly every sacred genre. Leonarda’s instrumental works (published in 1693 as op. 16) are the earliest published sonatas by a woman. Her sonata for solo violin and continuo is conservative in its technical demands, but harmonically advanced for its time.

*Program notes by Leslie Hyde and Stephen Ackert*

Next Week at the National Gallery of Art

The Washington, DC, premiere of a new work by John Musto  
*Later the Same Evening: an opera inspired by five paintings of Edward Hopper*

University of Maryland School of Music Opera Studio  
National Gallery Orchestra

December 2, 2007  
Sunday Evening, 6:30 pm  
East Building Auditorium

For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

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 East Building after 6:30 pm is not permitted.

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