



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

National Gallery of Art
2,658th Concert

Orchestra of New Spain
Grover Wilkins, *music director*
Eugenia Ramírez, *soprano*
Scot Cameron, *alto and tenor*

*Presented in celebration of the fiftieth anniversary
of the Fulbright Program in Spain*

February 10, 2008
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

This concert is made possible in part by funds provided by the United States Department of State in cooperation with the Spanish Binational Commission and the Embassy of Spain in Washington, DC.

Program

Part 1: Music at the Royal Court of Eighteenth-Century Madrid

Francisco Courcelle (1705–1778)

Lamentation II in Cena domini

Courcelle

Motet: *Mortales cantate*

Aria: Allegro

Recitative

Aria: Amoroso; con spirito

José de Nebra (1702–1768)

Suavidad el aire inspire

Recitative and Aria for the Feast of the Assumption

Sebastián Durón (1660–1716)

From the zarzuela *Nuevas armas de amor* (c. 1707)

Recitative: *Valed me, pero en vano*

Aria: *Cuantos te méis*

INTERMISSION

Part 2: Music in the Public Theater of Late Eighteenth-Century Madrid

Three tonadillas

Pablo Esteve (c. 1730–1790)

Garrido de luto por la Caramba

Andante espresivo

Allegretto

Andante

Andantino
Allegretto (spoken)
Allegretto
Seguidillas: Allegro poco
Allegretto
Recitative
Seguidillas: Allegro poco

Pablo del Moral (fl. 1780–1790)

Las Dudas satisfechas

Allegro moderato
Allegretto
Maestoso
Mas andante
Allegro poco
Allegro
Seguidillas: Allegretto
Allegretto

José Castel (c. 1737–1781)

La maja bailarina, or El Frances y [la] Maja

Andantino Allegretto
Seguidillas: Andante
Allegro
Recitative: Allegro
Allegretto
Seguidillas: Allegretto
Fandango
Allegretto

The Occasion

In this concert the National Gallery joins the Embassy of Spain, the Fulbright Commission, the Orchestra of New Spain, and the United States Department of State in celebrating the fiftieth anniversary of the Fulbright Program in Spain. To mark the occasion, the Fulbright program's Spanish director, Maria Jesús Pablos, selected Grover Wilkins and his Orchestra of New Spain, as exemplifying the highest aspirations of the Fulbright Commission. Funding from both the French and Spanish Fulbright Commissions has played an essential role in the research pursued by Maestro Wilkins and in the development of those discoveries into performances, recordings, and publications of unknown Spanish music. The international relations, exchanges, and friendships that have developed through this work have contributed to the Fulbright Commission's stated goal "to increase mutual understanding between the people of the United States and the people of other countries." The board of directors and the musicians of the Orchestra of New Spain are honored to have been chosen to recognize this occasion.

The Musicians

ORCHESTRA OF NEW SPAIN

First violin

Kristin Van Cleve, concertmaster

Beth Rudy

Lisa Shields

Ania Bard

Second violin

Inga Kroll

Dan Golleher

Tessa Isaac

Viola

Kristen Swanson

Cello

Gyongy Erodi

Bass

Michael Lelevich

Oboe

Sarah Davol

Sarah Weiner

Interest in eighteenth-century Spanish music has increased dramatically in Spain over the last twenty years. University faculty, musicology graduates, and performers are all working with great dedication to fill the various lacunae. Since 1989, the Orchestra of New Spain and its founder and music director Grover Wilkins have played a pivotal role in this resurgence. These musicians have the unique advantage of researching, editing, and performing their programs under one roof, provided most often by the Myerson Symphony Center in Dallas, Texas. The ensemble consists not only of the instrumental players listed above but also a sixteen-voice chorus and vocal soloists. Most of the orchestra's repertory consists of unpublished works discovered in Spanish and other European libraries by Maestro Wilkins. The ensemble has recorded portions of its repertory for the Dorian label on a CD titled *Madrid 1752: Sacred Music from the Royal Chapel of Spain*, recorded in 1999 by Maestro Wilkins and the Orchestra of New Spain's Madrid affiliate, Madrid Barroco. A recording of two masses by Francisco Courcelle will be released later this year on the same label.

EUGENIA RAMÍREZ

Eugenia Ramírez is one of Mexico's most celebrated practitioners of baroque music. She has twice been awarded the coveted Beca de Intérpretes award of Mexico's Fondo Nacional para la Cultura y las Artes. She has been featured as a guest soloist and conductor with orchestras and chamber ensembles in Mexico's important music festivals, and has also performed at festivals in England, France, Spain, and the United States. A regular soloist with the Orchestra of New Spain, Ramírez has been featured in its tours to Houston, New Orleans, Santa Fe, and Seattle. Her recordings include the aria by José de Nebra on this program, Heitor Villa-Lobos' *Bachiana no. 5* with the Cello Academia Ensemble, Paul Barker's opera *Pillow Book*, and the arias from the *Notebook for Anna Magdalena Bach*. Ramírez graduated with honors from the National School of Music in Mexico City and currently teaches early music, chamber music, and voice at the Ollin Yoliztli School of Music in Mexico City.

SCOT CAMERON

A native of North Carolina, Scot Cameron now resides in Dallas, Texas, and enjoys a flourishing career as a singer, conductor, vocal clinician, church musician, and private voice instructor. Noted as a "polished performer with a rich, expressive voice" (*Dallas Morning News*), Cameron has spent the past eleven years performing throughout the United States and in Brazil, China, England, France, Israel, Latvia, Singapore, Spain, and Taiwan. In addition to the Orchestra of New Spain, Cameron has performed with the Concert Royale at Princeton University, the Dallas Bach Society, the Fort Worth Dallas Ballet, the Hallelujah Oratorio Society in Singapore, and the Spectrum Chamber Ensemble. In 2003, he made his Carnegie Hall debut, singing *Carmina Burana* with the Sacramento Choral Society and the New England Philharmonic Orchestra. Cameron has also performed with the Early Music Foundation of New York, Fort Worth Early Music, the Fort Worth Symphony, the New York Baroque Dance Company, the Orpheus Chamber Chorale, Publick Musick, and the Rochester Bach Festival.

Program Notes

The music of the Spanish baroque is normally not included in musicological studies, nor is it practiced in concert halls, or even known by most “early music” bands. The reasons for this are political, geographic, and historical, and they have more to do with Spain than with any outside player. The Spanish baroque falls within the timeframe of all other European baroque traditions, roughly 1600–1750. The “high” Spanish baroque and its turn to classicism in the eighteenth century is the purview of the Orchestra of New Spain. The Spanish repertory of this period is virtually all vocal—zarzuela and opera, vocal theater music known as *tonadillas*, and liturgical music. The relatively small instrumental repertory of the Spanish baroque consists of the keyboard music of Padre Antonio Soler (1729–1783) and the music of three Italians who worked in Spain: Domenico Scarlatti (1685–1757), Luigi Boccherini (1743–1805), and Gaetano Brunetti (1744–1798).

It is not possible to understand the musical life of eighteenth-century Spain without considering the arrival of the French Bourbons in 1700. That year, Felipe v, a grandson of Louis XIV of France, ascended the Spanish throne having been raised and educated in the Sun King’s court. In 1714 Felipe married Isabel Farnese, who brought significant Italian influences to the court and its music, hiring two of Madrid’s most prominent Italians, the castrato Carlo Maria Broschi, known as Farinelli (1705–1782), and Francisco Courcelle. Broschi was a spectacular vocalist as well as a brilliant diplomat. At Isabel’s behest, he retired from the stage at a relatively young age to take over the court’s opera interests, and to become a virtual secretary of state to the chronically ailing Felipe.

The first half of this evening's concert focuses on small liturgical works, while the second half explores the unique *tonadillas* of Madrid's bustling, frenetic, and wildly popular theater scene in its flourishing *fin de siècle*. The concert opens with two works from Madrid's most unusual eighteenth-century composer, Francisco Courcelle, who was born in Piacenza, Italy, but settled in Spain. A thoroughly international man of immense curiosity, charm, and musical skills, Courcelle worked with the entire spectrum of Madrid's musical establishment. As leader of the Royal Chapel boy choir, he taught and nurtured young musicians, and subsequently saw his pupils rise to preeminence in that chapel as well as in the Buen Retiro Opera House and the public theaters that were developing during his tenure. The same violinists who played for his court orchestra played in those theaters. Furthermore, there can be little doubt that the Viennese soloists sent to the Madrid opera by the celebrated poet and librettist Pietro Metastasio (1698–1782) sang on occasion for the Spanish court under Courcelle's direction.

José de Nebra was born in Catalyud, Spain, and enjoyed early success in the theater, where his zarzuelas were well-received. His appointment as organist to the Royal Chapel in 1724 offered him access to the musical life of the court. Following the disastrous Christmas Eve fire at the Royal Palace in 1734, he and Courcelle were central in reconstituting the musical archives. In 1751 he was appointed *vice-maestro de capilla* and *vice-rector* of the *Colegio de Niños Cantores*. Nebra's more than 100 compositions in the Royal Archive often reflect the theatricality of his zarzuelas, sometimes borrowing directly from them.

Sebastián Durón flourished under Carlos II, the last of the Austro-Hungarian kings of Spain. Partisan of the Austrians, Durón lost his place in the court at the conclusion of the War of the Spanish Succession (1701–1714), and spent the rest of his life in exile in Cambeau-les-Bains, a small town in the Bordeaux region of France. His aria *Cuantos te méis* recalls the spare and plaintive works of Henry Purcell (1659–1695).

The *tonadilla*, the focus of the second half of this concert, was originally a work of brief duration that was placed in the intermissions between acts (*jornados*) of theatrical works (*comedias*), adding a festive and joyous touch while the actors changed costumes or took a break. *Tonadillas* originally had no purpose other than to amuse the waiting public: they were unpretentious works created for the moment. Their composers were little noted, and only today are they starting to attract musicological interest. As time passed, however, these composers earned the loyalty of a public avid to hear music that broke with the historical and mythological themes that were the norm in eighteenth-century Spanish theaters. An example of this “normal” music is the aria by Durón in the first half of this program. Eventually audiences turned out to hear the premieres of new *tonadillas* rather than the great literary works. The actors and actresses took on roles in this new art form, which represented everyday life and customs: moral transgressions in courtship, the gallant adulterer, falling in and out of love, the critic lost in *la mode*. These productions became a type of metatheater: a place where the public, the musicians, and the actors all met.

Program notes by Grover Wilkins

Next Week at the National Gallery of Art

Juilliard String Quartet

String Quartets by Beethoven, Carter, and Verdi

February 17, 2008

Sunday Evening, 6:30 pm

West Building, West Garden Court

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 West Building after 6:30 pm is not permitted.

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