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The Friends of Music Fund

The Da Capo Fund

in the Library of Congress

ARCANTO QUARTET

THE ENGLISH CONCERT

Harry Bicket, Artistic Director

Wednesday, October 13, 2010

Thursday, October 14, 2010

8 o'clock in the evening

Coolidge Auditorium

Thomas Jefferson Building

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The Library of Congress
Coolidge Auditorium

Wednesday, October 13, 2010 – 8 p.m.

ARCANTO QUARTET

Antje Weithaas, *violin* Daniel Sepec, *violin*
Tabea Zimmermann, *viola* Jean-Guihen Queyras, *cello*



PROGRAM

String Quartet in D minor, K. 421

Wolfgang Amadeus MOZART
(1756–1791)

Allegro moderato
Andante
Menuetto (Allegretto)
Allegretto ma non troppo

String Quartet in F Major

Maurice RAVEL
(1875–1937)

Allegro moderato - Très doux
Assez vif - Très rythmé
Très lent
Vif et agité

Intermission

String Quartet no. 5

Béla BARTÓK
(1881–1945)

Allegro
Adagio molto
Scherzo: alla bulgarese
Andante
Finale: Allegro vivace

ABOUT THE PROGRAM

Mozart's professional situation in 1781 was increasingly unacceptable. He was in the service of the Archbishop of Salzburg, who seldom permitted the young upstart composer to perform outside engagements. Mozart, in turn, was insulted that the status of court musicians in the palace hierarchy was little higher than that of scullery maids (although this rank was standard in the eighteenth century). Ultimately, the Archbishop, weary of Mozart's complaints, released him on June 9, 1781. Mozart was now free to follow his artistic goals: he resumed teaching and composing, became reacquainted with Haydn, and met other musicians including Dittersdorf and Vanhal, and the four of them eventually began playing string quartets together. Mozart always revered Haydn as the master composer of the string quartet and paid homage to his mentor with the set of six quartets dedicated to Haydn.

The Quartet in D minor, K. 421, dated June, 1783, is the second of the set. It is one of only two string quartet works by the composer in a minor key; the other, an Adagio and Fugue in C minor, K. 546, is an arrangement of the Fugue in C minor, K. 426 for two pianos. The first movement of K. 421 is a stately *Allegro moderato* that, combined with the somber key of D minor, threatens to become stodgy; however, intermittent triplets and sextuplets prevent the doldrums.

The second movement, marked *Andante*, is a lilting affair which begins in F major, but quickly modulates through several keys before it returns to the original. Mozart cunningly eschews the usual quaint minuet style in the *Menuetto*, and, instead, employs a martial-like theme with dotted rhythms. The following Trio, however, is more characteristic with dainty skipping figures in the first violin. The Finale, marked *Allegretto ma non troppo*, is a theme and variations, which Mozart fashions on the string quartets of Haydn. The latter's quartets often contained such a movement, but Mozart—apart from the early quartet, K. 170—used it only twice: in tonight's quartet and the Quartet in A Major, K. 464.

Like Mozart, Maurice Ravel also had artistic differences with his superiors, and although he was an excellent pupil in conventional terms, his independence as a student composer did not endear him to the instructors at the Paris Conservatoire, where he attended intermittently during the years 1889–1895. The instructors found Ravel's refusal to adhere to more conventional composition techniques maddening.

The composer's dilemma reached an impasse in 1901 when he became a candidate for the prestigious "Grand Prix du Rome" in composition, the first prize for which was a three-year stint at the Villa Medici in Rome. The Villa was a performing arts center maintained by the Academy of Fine Arts in Paris. Ravel submitted his cantata *Alcyone* which was promptly rejected. He submitted the cantata twice more in subsequent competitions but to no avail. He never stopped composing, however, and completed his orchestral song cycle *Shéhérazade* and the String Quartet in F during this period.

Both works were commercial successes. The instructors at the Academy, however, were not amused and once again snubbed Ravel for his contrary artistic ideals. This

time the Academy went too far and its rejection of Ravel's works became an outrage. The director of the Conservatoire resigned and was replaced by Gabriel Fauré who, early on, had maintained faith in Ravel's works. Ravel went on to have one of the most productive periods in his life.

The String Quartet in F, written in 1902-1903, remains one of Ravel's highest achievements, even though he once said of it, "My String Quartet in F reflects a definite pre-occupation with musical structure, imperfectly realized, no doubt . . ." While the admission of imperfect composition techniques may be the result of an artist's insecurity or self-effacing nature, the work contains lyrical elements essential to the Impressionist school, and embraces then-revolutionary ingredients such as the heavy use of pizzicato in the second movement and rhythmically restless finale with its quicksilver changes from 5/8, 5/4 and 3/4 time. Whatever misgivings the judges at the Conservatoire may have had about Ravel's music, his String Quartet in F deserves its place in the repertoire in terms of its freshness and exquisite lyricism.

Bartók's tenure at the Budapest Academy was not a happy one in 1934. His outside activities (and natural opposition to teaching) prevented him from spending much time in the profession. Upon his resignation from the post that fall, the Hungarian Academy of Sciences commissioned him to prepare the publication of the Hungarian folksong collection which he had been working on since 1913. He also continued to compose original music: the *Mikrokosmos* (1926-1939), a set of piano studies, and the Quartet no. 5, commissioned in 1934 by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. It was the first of the composer's quartets to be composed on commission. The work's premiere took place on April 8, 1935, at the Library of Congress Coolidge Auditorium with the Kolisch String Quartet.

The Fifth Quartet is replete with folksong motifs—no doubt a result of the composer's research in the genre—and like the Fourth Quartet, is in an arch or bridge form; the first and fifth movements share an overall quality as do the second and fourth, and the central movement forms the work's nucleus. The *Allegro* consists of three motifs: angry, sharply punctuated octaves, spicy tone clusters and upward sweeps, and a pleasant motif initially sung by the second violin. Bartók develops all three ideas before he returns to their original shape for the recapitulation, this time in reverse order.

In the second movement the composer introduces avian trills and tonal will-o'-the-wisps. Subsequently, a grief-laden melody is heard in the first violin supported by groans from the lower strings. Spectral murmurings are heard once again by way of secretive, intermittent curlicues interspersed with sustained passages. A restatement of the nocturnal birdcalls ends the movement.

The *Scherzo* is a rhythmically intricate affair in 9/8 time that the composer subdivides into 4/8 + 2/8 + 3/8, and counters with a graceful melody. The trio has the first violin whispering a stratospheric counter melody to the viola's main motif. Mockingly, Bartók alters the rhythmic patterns to 3/8 + 2/8 + 2/8 + 3/8 while he increases the tempo. In a final bit of sorcery, he introduces tremolos into the exacting proceedings before returning to a greatly revised *Scherzo* that concludes with a musical wink.

The Fourth Movement recreates the atmosphere of the second, albeit with a modicum of indifference or even whimsy. Passion replaces aloofness in the middle section,

but the movement ends with the frostiness of the opening. The Finale, with its surging aura, marks a return to the indelicacy of the first movement. Once again, the composer infuses all manner of rhythmic variations, motivic inversions, and fanciful, sonic affectations. Toward the movement's conclusion, Bartók introduces a droll little section marked *Allegretto con indifferenza*, wherein the first violin solo sounds like its interpreter is playing all wrong notes. The movement concludes in a swirling miasma.

– Norman Middleton
Music Division

ABOUT THE ARTISTS

After several years of playing chamber music together in different combinations, Antje Weithaas, Daniel Sepec, Tabea Zimmermann, and Jean-Guihen Queyras founded the ARCANTO QUARTET in 2002. Since its concert debut in Stuttgart in June 2004, the Quartet has performed at the Beethovenhaus Bonn, Wigmore Hall, Théâtre du Châtelet, Concertgebouw, Philharmonie Cologne, Konzerthaus Vienna, Kunstfest Weimar, Tonhalle Zürich, Philharmonie Berlin, and Auditorio Nacional de Música in Madrid; has appeared at the Ludwigsburger Schlossfestspiele, Rheingau Musik Festival, and the festivals of Edinburgh, Helsinki, and Montreux; and has toured to Japan and Israel. This season marks the Quartet's North American debut in Vancouver, New York, and Washington, DC. The Quartet's discography includes Bartók's String Quartets nos. 5 and 6, Brahms String Quartet, op. 51, no. 1 and Piano Quintet, op. 34, with pianist Silke Avenhaus; and a forthcoming CD of Ravel, Dutilleux, and Debussy.

ANTJE WEITHAAS has appeared as soloist with the Deutsches Symphonie-Orchester Berlin, Bamberger Symphoniker, and the major German radio orchestras, as well as the Los Angeles Philharmonic, Philharmonia Orchestra, BBC Symphony, and the major orchestras of the Netherlands, Scandinavia, and Asia. Her chamber music collaborators include Lars Vogt, Christian Tetzlaff, and Sharon Kam.

DANIEL SEPEC, leader of the Deutsche Kammerphilharmonie Bremen since 1993, has been guest leader with the Chamber Orchestra of Europe, Camerata Bern, and Camerata Academica Salzburg. On Baroque violin he regularly leads the Balthasar-Neumann-Ensemble, and has appeared as soloist with the Academy of Ancient Music. As a chamber musician, he is regularly invited to the Schubertiade Schwarzenberg.

TABEA ZIMMERMANN regularly works with such orchestras as the Berlin Philharmonic, London Symphony, and Orchestre de Paris. She premiered Ligeti's Sonata for solo viola (which was dedicated to her), as well as the viola concertos by Beamish, Rihm, and Holliger. Her chamber music partners have included Pierre-Laurent Aimard, Hartmut Höll, Christian Tetzlaff, and the Alban Berg Quartet.

(continued on page 16)

THE ENGLISH CONCERT

Violin 1

Rachel Podger (*leader*)
Sophie Barber

Violin 2

Walter Reiter

Viola

Alfonso Leal del Ojo

Cello

Jonathan Manson

Double Bass

Peter McCarthy

Theorbo

William Carter

Scott Pauley

General Manager

Felix Warnock

Orchestra Manager

Sarah Fenn

Marketing Manager

Nick Morrison

ABOUT THE PROGRAM

One of the most original and influential Italian composers of the early eighteenth century, Antonio Vivaldi was known by his contemporaries as both a violin virtuoso and a facile composer. He was famously described by Charles de Brosses, recounting his travels to Venice in 1739, as one who could “compose a concerto with all its different parts more rapidly than a copyist could note it down.”¹ Vivaldi wrote nearly five hundred concertos for various instruments, and was responsible for the codification of the three-movement structure of the solo concerto as well as the first-movement ritornello form. His compositional habits were mimicked and expanded upon by his Italian successors Tartini and Locatelli, as well as by German composers including Johann Sebastian Bach, who transcribed nine of Vivaldi’s concertos during his tenure at the Weimar court from 1713–1714.²

Vivaldi’s music was disseminated in print editions across Europe and remained popular in France and Germany long after he had fallen out of fashion in Italy. Although some of his most famous concertos were published, the majority were only available in manuscript. Eventually, he stopped offering his music to publishers, realizing that the private sale of his manuscripts meant more money in his pocket. Commenting on the composer’s reputation as a shrewd self-promoter, de Brosses wrote, “Vivaldi has made himself one of my intimate friends, probably in order that he may sell me his concertos expensively.”³

Vivaldi’s earliest published work was a set of twelve sonatas for two violins and basso continuo, originally published in Venice as op. 1 by Gioseppe Sala in 1705. Dedicated to the Brescian nobleman, Count Annibale Gambara, they were reprinted numerous times between 1705 and 1751, including editions in Holland and France. The twelve sonatas of op. 1 are reminiscent of the trio sonatas of Corelli; they have the same basic four-movement structure, include a slow prelude, and use standard instrumentation.

(continued on p. 13)

TEXTS AND TRANSLATIONS

LAMENTO D'ARIANNA (ARIADNE'S LAMENT)

Text: Ottavio Rinuccini (1562–1621)

PRIMO PARTE

*Lasciatemi morire!
e chi volete voi che me conforte
in così dura sorte,
in così gran martire?
lasciatemi morire!*

SECONDA PARTE

*O Teseo, O Teseo mio,
sì, che mio ti vo' dir, che mio pur sei,
benchè t'involi, ahì crudo, a gli occhi miei
Volgiti, Teseo mio,
Volgiti, Teseo,
O Dio!
volgiti indietro a rimirar colei
che lasciato ha per te la Patria e il Regno,*

*E in queste arene ancora,
cibo di fere dispietate é crude,
lascierà l'ossa ignude.
O Teseo, O Teseo mio,
se tu sapessi, O Dio!
se tu sapessi, ohimè, come s'affanna
la povera Arianna,
forse, forse pentito
rivolgeresti ancor la prora al lito:*

*ma con l'aure serene.
tu te ne vai felice et io quì piango.*

*A te prepara Atene
liete pompe superbe,
ed io rimango
cibo di fere in solitarie arene.
te l'uno e l'altro tuo vecchio parente
stringeran lieti, ed io
più non vedrovi,
O Madre, O Padre mio!*

TERZA PARTE

*Dove, dov'è la fede
che tanto mi giuravi?
così ne l'alta fede
tu mi ripon degl'Avi?
Son queste le corone
onde m'adorni il crine?
Questi gli scettri sono,
queste le gemme e gl'ori?*

FIRST PART

Let me die!
And who do you think can comfort me
in this harsh fate,
in this great suffering?
Let me die!

SECOND PART

O Theseus, o my Theseus,
yes, I still call you mine, for mine you are
although, cruel one, you flee from my sight.
Return, my Theseus
Return, Theseus,
O God!
Return, and look upon her once more
Who forsook her country and her kingdom for
your sake,
And who still lingers on these shores,
A prey to savage and cruel beasts,
Who will strip my bones bare.
O Theseus, my Theseus,
If you knew—O God!
If you knew, alas!
How much poor Ariadne is frightened,
Perhaps, perhaps in remorse,
you would turn your ship's prow towards these
shores.
But with the serene winds
you sail on happily, while I remain weeping.

Athens prepares to greet you
with joyful and superb feasts,
and I remain
a prey to wild beasts on these solitary shores
Both your old parents
will embrace you joyfully
But I shall never see you again,
O my mother, o my father!

THIRD PART

Where, where is the faithfulness
That you often swore to me?
Is this how you restore me
To the throne of my ancestors?
Are these the crowns with which
You adorn my hair?
Are these the scepters
Are these the jewels and the gold?

*Lasciarmi in abbandono
A fera che mi strazi e mi divori?
Ah Teseo, ah Teseo mio,
lascierai tu morire
Invan piangendo, invan gridando aita,
la misera Arianna
ch'a te fidossi e ti diè gloria e vita?*

QUARTA E ULTIMA PARTE

*Ahi, che non pur rispondi!
Ahi, che più d'aspe è sordo a' miei lamenti!*

*O nembri, O turbi, O venti,
sommergetelo voi dentr'a quell'onde!
correte, orche e balene,
e delle membra immonde
empiete le voragini profonde!
Che parlo, ahi, che vaneggio?
misera, oimè, che chieggio?
O Teseo, O Teseo mio,
non son, non son quell'io,
Non son quell'io che ì ferì detti sciolse;
parlò l'affanno mio, parlò il dolore,
parlò la lingua, sì, ma non già il core.
Misera! Ancor dò loco
a la tradita speme? e non si spegne,
Fra tanto scherno ancor, d'amor il foco*

spegni tu morte, omai, le fiamme indegne!

*O Madre, O Padre, o dell'antico Regno
superbi alberghi, ov'ebbi d'or la cuna,*

*O servi, O fidi amici (ahi fato indegno!)
mirate ove m'ha scort'empia fortuna,
Mirate di che duol m'ha fatto herede
l'amor mio, la mia fede, e l'altrui inganno,
Così va chi tropp'ama e troppo crede.*

Lasciatemi morire!

COME AGAIN! SWEET LOVE DOTH
NOW INVITE

*Thy graces that refrain
To do me due delight,
To see, to hear, to touch, to kiss, to die,
With thee again in sweetest sympathy.*

*Come again! that I may cease to mourn
Through thy unkind disdain;
For now left and forlorn
I sit, I sigh, I weep, I faint, I die
In deadly pain and endless misery.*

To leave me abandoned
To be torn and devoured by wild beasts?
Ah, Theseus, ah my Theseus,
would you let me die and weep in vain,
In vain crying for help,
the wretched Ariadne,
Who trusted you, gave you glory and life?

FOURTH AND FINAL PART

Ah, he does not respond!
Ah, more deaf than the asp is he to my
laments!

O thunder clouds, o hurricanes, o winds,
Plunge him beneath the waves,
Hasten, sea-monsters and whales,
And with his foul limbs
Fill the deep abysses!
What am I saying? Why am I raving?
Alas! Wretch that I am, what am I asking?
O Theseus, o my Theseus,
It was not I, not I!

It was not I who uttered these savage words.
My grief spoke, my anguish spoke,
My tongue spoke, yes, but not my heart!
Wretched woman, I still harbor
betrayed hope, and still
After so much contempt, the fires of love are
unquenched!

O Death, now at last extinguish these
unworthy flames!

O Mother, O Father, o proud dwellings
Of the ancient kingdom where I was born in a
gilded cradle,

O servants, O faithful friends (Ah, unjust fate)
See where evil fortune has led me
See the grief I have inherited
From my love, my trust and his betrayal!
Thus is the fate of one who loves and trusts too
much!

Let me die!

Gentle Love, draw forth thy wounding dart,
Thou canst not pierce her heart;
For I, that do approve
By sighs and tears more hot than are thy shafts
Do tempt while she for triumphs laughs.

WEEP YOU NO MORE, SAD FOUNTAINS
What need you flow so fast?
Look how the snowy mountains
Heav'n's sun doth gently waste!
But my sun's heav'nly eyes!

View not your weeping
That now lies sleeping,
Softly, softly, now softly lies
Sleeping.

Sleep is a reconciling,
A rest that Peace begets.
Doth not the sun rise smiling
When fair at e'en he sets?
Rest you then, rest, sad eyes!
Melt not in weeping,
while she lies sleeping,
Softly now, softly lies
Sleeping.

IF MY COMPLAINTS COULD
PASSIONS MOVE

Or make Love see wherein I suffer wrong:
My passions were enough to prove,
That my despairs had govern'd me too long.
O Love, I live and die in thee,
Thy grief in my deep sighs still speaks:
Thy wounds do freshly bleed in me,
My heart for thy unkindness breaks:
Yet thou dost hope when I despair,
And when I hope, thou mak'st me hope in
vain.

Thou say'st thou canst my harms repair,
Yet for redress, thou let'st me still complain.

Can Love be rich, and yet I want?
Is Love my judge, and yet am I condemn'd?
Thou plenty hast, yet me dost scant:
Thou made a god, and yet thy pow'r contemn'd.
That I do live, it is thy power:
That I desire it is thy worth:
If Love doth make men's lives too sour,
Let me not love, nor live henceforth.
Die shall my hopes, but not my faith,
That you that of my fall may hearers be
May here despair, which truly saith,
I was more true to Love than Love to me.

IN DARKNESS LET ME DWELL

the ground shall sorrow be,
The roof despair to bar all cheerful light from
me,
The walls of marble black that moisten'd still
shall weep;
My music hellish jarring sounds, to banish
friendly sleep.
Thus wedded to my woes, and bedded to my
tomb,
O, let me dying live, till death do come.

LA LUCREZIA

Text: Benedetto Pamphili (1653–1730)

RECITATIVE

*O Numi eterni! O stelle, stelle!
che fulminate empìi tiranni,
impugnate a' miei voti
orridi strali voi con fochi tonanti
incenerite il reo Tarquinio e Roma;*

*dalla superba chioma,
omai trabocchi il vacillante alloro,
S'apra il suolo in voragini, si celi,
con memorando esempio,*

nelle viscere sue l'indegno e l'empio.

ARIA

*Già superbo del mio affanno,
traditor dell'onor mio
parte l'empio, lo sleal.
Tu punisci il fiero inganno,
del fellon, del mostro rio,
giusto ciel, Parca fatal.*

RECITATIVE

Oh eternal Gods! Oh stars
who strike down impious tyrants,
take up at my bidding your terrible darts!
Let your thundering flames
reduce to ashes the evil Tarquin and Rome
itself!

From his proud brow
may the trembling laurel fall!
May the earth open an abyss at his feet
and, making of him an example none will
forget,
hide the impious miscreant in its bowels!

ARIA

Already exulting in my suffering,
the betrayer of my honor
heartless and disloyal, takes his leave.
Punish the arrogant deceit
of this traitor, this evil monster,
just heaven, oh deadly Fate!

RECITATIVE

*Ma voi forse nel Cielo
per castigar maggior del mio delitto,
state oziosi, o provocati Numi!
Se son sorde le stelle,
se non mi odon le sfere,
a voi, tremende Deità dell'abisso mi volgo,
a voi s'aspetta del tradito onor mio
far la vendetta.*

ARIA

*Il suol che preme,
l'aura che spira
l'empio Romano,
s'apra, s'infetti.
Se il passo move,
se il guardo gira,
incontri larve,
ruine aspetti.*

RECITATIVE

*Ah! che ancor nel abisso
dormon le furie,
i sdegni e le vendette;
Giove dunque per me non ha saette,
è pietoso l'inferno?
Ah! ch'io già sono in odio al Cielo, ah! dite:
e se la pena non piomba sul mio capo,
a' miei rimorsi è rimorso
il poter di castigarmi.
Questi la disperata anima mia puniscan, sì, sì*

Ma il ferro che già intrepido stringo –

ARIOSO

Alla salma infedel porga la pena

RECITATIVE

*A voi, padre, consorte, a Roma, al mondo

presento il mio morir;
mi si perdoni il delitto esecrando
ond'io macchiai involontaria il nostro onor,
un'altra più detestabil colpa
di non m'aver uccisa
pria del misfatta, mi si perdoni.*

ARIOSO

*Già nel seno comincia
a compir questo ferro
i duri uffizii;*

RECITATIVE

Perhaps in order to mete out in heaven
greater punishment for my injury,
you remain idle, oh provoked gods!
If the stars are unheeding,
if the spheres are deaf to my pleas,
to you, fearful gods of the abyss,
I turn, and wait for you
to avenge my betrayed honor.

ARIA

May the earth he treads,
and the air he breaths,
this villainous Roman,
open, poison him.
Wherever he walks,
wherever he looks,
may he meet demons,
await destruction.

RECITATIVE

Ah! Still in the abyss
asleep are the furies,
rage, and revenge;
Has Jove no thunderbolts for me?
Is hell merciful?
Ah! Am I am despised in Heaven, ah! tell:
if punishment does not fall upon my head,
to my griefs is added the remorse
of having the power to punish myself.
May this remorse punish my despairing soul,
yes, yes!
And may the sword which, fearlessly, I already
hold –

ARIOSO

do justice to my faithless body.

RECITATIVE

To you, Father, husband, to Rome, to the
world,
I offer my death;
May I be forgiven for my horrible crime
by which I unwillingly tainted our honor;
May another, more detestable sin,
that of not killing myself
before the misdeed, be forgiven me.

ARIOSO

Already in my breast
this blade begins to fulfill
its cruel task;

RECITATIVE

*Sento ch'il cor si scuote
più dal dolor di questa caduta invendicata,
che dal furor della vicina morte.
Ma se qui non m'è dato
castigar il tiranno, opprimer l'empio
con più barbaro esempio,*

*per ch'ei sen cada estinto
tringerò a danni suoi mortal saetta,
e furibonda e cruda
nell'inferno farò la mia vendetta.*

RECITATIVE

My heart is more deeply hurt
by the pain of this unavenged wrong,
than by the fury of approaching death.
But if I am not granted
to punish the tyrant here and now
and defeat him with the barbarous cruelty he
deserves,

I will see to it that he falls dead,
I will grasp the deadly arrow,
and, furious and cruel,
I will wreak my vengeance in Hell.

ABOUT THE PROGRAM (*continued from page 8*)

In particular, Vivaldi's final sonata of the group, Trio Sonata in D minor, op. 1, no. 12 evokes Corelli who famously concluded his own set of twelve sonatas for solo violin and basso continuo, opus 5, with variations on "La Follia". The tune dates back to the late 15th century, but was not established in the form found here until the 17th century. Typical of themes used for variation movements in Baroque music, "La Follia" is built on a repeated chord progression, above which is a simple stepwise melody.

Vivaldi's Concerto in D Major for violin, strings, and basso continuo, RV 208 ("Il Grosso Mogul") derives its obscure subtitle, not from the autograph score, but from a manuscript copy found in the Schwerin, Wissenschaftliche Allgemeinbibliothek. The subtitle is thought to be a reference to India, but details are unclear. Possibly the concerto has a connection with Vivaldi's lost flute concerto ("Il Gran Mogul"), listed in a 1759 catalogue as part of a set of four flute concertos with geographical titles. The connection may be purely speculative, but it was certainly not uncommon for Vivaldi to reuse material.

For example, certain melodic figures in RV 208 are shared among three other concertos written in the same key, and a solo section in the first movement of RV 208 is a slightly modified version of the aria "A che giova il trono al ré" from his first opera *Ottone in Villa* (1713). Moreover, a second version of the "Il Grosso Mogul" concerto, published in Amsterdam in 1720, has a completely recomposed second movement. This concerto has gained further prominence in the Vivaldi canon through its transcription for organ by Bach (BWV 594).

Similarly, the first theme in the opening movement of the Cello Concerto in C minor, RV 401, is taken from the Violin Concerto in C Major, RV 189. One of about twenty-five concertos for solo cello and strings which exist only in manuscript sources, RV 401 is part of the Giordano Collection at the Biblioteca Nazionale in Torino, along with the autograph of "Il Grosso Mogul." Vivaldi's interest in the emotional affect associated with each key is apparent in his use of borrowed material in the C-minor Cello Concerto, RV 401, and the D-Major Violin Concerto, RV 208. It is not the tempo or even the instrumentation that deems music suitable for reuse, but only the key that acts as the common factor in almost all cases of borrowing in his concertos.⁴

Monteverdi's *Lamento d'Arianna* is taken from his opera *Arianna*, written to celebrate the wedding of Prince Francesco Gonzaga and Margherita of Savoy in 1608. Clearly the breakout hit from the opera, *Lamento d'Arianna* exists in numerous contemporary manuscript sources and printed editions. There are sometimes important variants between manuscript sources. For example, a copy by Italian composer Luigi Rossi is the only one that includes a return to the opening section, "Lasciatemi morire," at the end of the lament, an addition that has become popular in modern performances. Monteverdi rearranged his lament for later publications, including a version for five voices in his sixth book of madrigals (1614) and a sacred *contrafactum* (new words to pre-existing music) in his collection *Selva morale e spirituale* (1640).⁵

Given the lasting popularity of Monteverdi's *Lamento*, it is surprising that it is the only surviving music from the opera *Arianna*. Fortunately, original copies of Rinuccini's libretto have survived. The Music Division of the Library of Congress acquired librettos from both the 1608 premiere and the 1640 revival in Venice as a part of the Albert Schatz Collection, which comprises more than twelve thousand printed opera librettos dating from 1601 through the nineteenth century.

John Dowland, one of the most celebrated lutenists of his time, had a profound influence on the development of the English ayre at the turn of the seventeenth century. He spent much of his career outside England, taking court positions at Wolfenbüttel in Lower Saxony and at the court of King Christian IV in Denmark. He also traveled extensively in Italy, studying in Rome with Luca Marenzio, one of the most important proponents of the Italian madrigal.

"Come again, sweet love doth now invite" and "If my complaints could passions move" are both found in Dowland's *The First Booke of Songs or Ayres of Foure Parts, with Tableture for the Lute*, published in 1597. Containing twenty-one strophic songs in four parts, it was reprinted three times between 1597 and 1613, a testament to its immense popularity. The volume introduced a new score arrangement for accompanied four-part singing called "tablebook format." Here, the five parts (cantus, altus, tenor, bassus, and lute) are arranged on two pages: the cantus/lute on the left-hand page, and the other three parts on the opposite page so they can be read (right side up) with the book laid flat on a table and the singers sitting around it. For domestic music making, this new arrangement was preferable to sets of individual part books, since it was less expensive and promoted a more intimate performance setting.

"Weep you no more sad fountains" is from the *Third and Last Booke of Songs and Ayres* (1603), written while Dowland was at the court of Christian IV. The volume includes songs for solo voice and lute with a bass line for viol accompaniment, part songs similar to those found in the first book, and more elaborate pieces with varied instrumentation. It shows a move away from the simple strophic songs of the first book toward a more elaborate contrapuntal style. "Lachrimae Pavan" profoundly explores the aesthetics of melancholy, a prevalent topic of artistic expression in Elizabethan England and one with which Dowland is particularly associated.⁶ The lute solo was probably written around 1595, then reworked as a song ("Flow, my tears," 1600), and later as a version for five viols and lute ("Lachrimae Antiquae," 1604). Apart from Dowland's own arrangements, there are keyboard transcriptions by William Byrd, Jan Sweelinck, Giles

Farnaby, Thomas Morley, and others.⁷ Melancholy is further exemplified in “In darkness let me dwell” from the collection *A Musicall Banquet* (1610). The publication, compiled by Dowland’s son Robert, includes not only three Dowland ayres but also fine examples of French, Spanish, and Italian songs.

Handel wrote his solo cantata *O Numi eterni (La Lucrezia)* to a text by Cardinal Benedetto Pamphili while under the employ of Francesco Maria Ruspoli, one of the wealthiest and most influential patrons in Rome at the beginning of the eighteenth century. Like many of the leading musicians and patrons in Rome, Ruspoli and Pamphili were members of the Arcadian Academy, a literary society inspired by pastoral literature about shepherds in Arcadia, whose poetry pursued the ideals of simplicity and natural beauty.

Although many of Handel’s Italian cantatas were written according to Arcadian principles, *La Lucrezia* is anything but pastoral. An early example of Handel’s formidable dramatic gifts, the piece is a scena of operatic proportions concerning the rape of the noblewoman Lucrezia by Sextus, son of the Roman king, Tarquinius Superbus. It was composed in 1708, probably for Margarita Durastante, at this time Ruspoli’s only regularly paid soloist, and performed at the Palazzo Ruspoli the following year.⁸

James Wintle
Music Division

¹ Lord Ronald Sutherland Gower, trans., *Selections from the letters of De Brosse*, 1897

² Christoph Wolff, *Bach: Essays on his life and music*, 1991

³ Gower, *op. cit.*

⁴ Tim Carter, *Monteverdi’s Musical Theatre*, 2002

⁵ See Robin Headlam Wells, “John Dowland and Elizabethan Melancholy,” *Early Music* 13/4, (Nov. 1985)

⁶ Diana Poulton, *John Dowland*, 1972

⁷ Bella Brover-Lubovsky, *Tonal space in the music of Antonio Vivaldi*, 2008

⁸ Ellen T. Harris, *Handel as Orpheus: voice and desire in the chamber cantatas*, 2001

ABOUT THE ARTISTS

Founded in 1972 and directed from the harpsichord by Trevor Pinnock for 30 years, THE ENGLISH CONCERT is one of the first orchestras dedicated to performing Baroque and early Classical music on period instruments. Its repertoire now ranges from Monteverdi to Mozart. Pinnock was succeeded by violinist Andrew Manze, and since 2007 the ensemble has been directed by harpsichordist Harry Bicket. Guest conductors have included oboist Alfredo Bernardini, violinist Fabio Biondi, and harpsichordists Kenneth Weiss, Rinaldo Alessandrini, Christian Curnyn, and Laurence Cummings. The English Concert has flexible personnel ranging from full orchestra to chamber ensembles.

In addition to its own series at major London venues, including Wigmore Hall, Cadogan Hall, and South Bank Centre, the ensemble appears at London festivals, notably the BBC Proms, Spitalfields Festival, and Lufthansa Festival of Baroque Music.

It has toured in Europe, the United States, South America, Australasia, and the Middle East, appearing at the world's major venues including the Concertgebouw, Musikverein Vienna, Théâtre des Champs Elysées, Philharmonie Berlin, Carnegie Hall and Lincoln Center, and the Grosse Festspielhaus Salzburg, as well as in major music festivals.

HARRY BICKET, internationally renowned as an opera and concert conductor, has appeared widely with period orchestras and ensembles, including Orchestra of the Age of Enlightenment, as well as leading mainstream orchestras such as the Rotterdam, New York, Israel, and Royal Stockholm philharmonics, Minnesota Orchestra, San Francisco Symphony, Bayerische Rundfunk, Royal Liverpool Philharmonic, Scottish Chamber Orchestra, Orchestre Philharmonique de Monte Carlo, and many others.

Concert, recital, and opera singer ALICE COOTE has performed with the London Philharmonic, Hallé Orchestra, Orchestra of the Age of Enlightenment, and at the Met, Glyndebourne, and the Royal Opera House Covent Garden. In recital, she and pianist Julius Drake have collaborated throughout Europe and the US, with appearances at Wigmore Hall, the Concertgebouw, and Lincoln Center.

RACHEL PODGER, former leader of The English Concert, is a leading interpreter of music from the early seventeenth century to Mozart. As artistic director of the Brecon Baroque Festival in Wales, she has recorded Bach's Violin Concertos. Her CD of Vivaldi's violin concertos "La Stravaganza" received the Diapason d'Or and the 2003 Gramophone Award for Best Baroque Instrumental recording.

JONATHAN MANSON, co-principal cello of the Orchestra of the Age of Enlightenment and The English Concert, has been the principal cellist of the Amsterdam Baroque Orchestra, touring and recording the complete Bach cantatas. A founding member of Retrospect Trioplayers, he appears and records on both cello and viola da gamba with many of Europe's leading early music ensembles.

WILLIAM CARTER has performed throughout Europe, Asia, and North and South America both as an orchestral player and as a chamber musician, and as soloist with his own group, Palladians. He has an extensive discography (including 10 CD's with Palladians) and is featured as principal lutenist on numerous recordings of the Academy of Ancient Music and The English Concert.

ARCANTO QUARTET

About the Artists (*continued from page 6*)

JEAN-GUIHEN QUEYRAS, a former soloist of the Ensemble Intercontemporain, regularly gives world premieres of works, a number of which are dedicated to him. He has appeared as soloist with internationally renowned orchestras and has participated in Leif Ove Andsnes's chamber music series at Carnegie Hall, in his own special projects at the Vredenburg Muziekcentrum Utrecht, and at the Concertgebouw.

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Since the inaugural concerts in 1925, the Coolidge Auditorium, built by ELIZABETH SPRAGUE COOLIDGE, referred to then as the new “auditorium for chamber music” in the Library of Congress, has been the venue for countless world-class performers and performances. Another grande dame of Washington, GERTRUDE CLARKE WHITTALL, presented to the Library a gift of five Stradivari instruments to be played in concerts, the first of which was held on January 10, 1936. These parallel but separate concert series served as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.

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Next concerts of the 2010–2011 Season

Thursday, October 21, 2010 – 8 p.m.

TALICH QUARTET

Beethoven: String Quartet in B-flat Major, op. 18, no. 6 (“La Malinconia”)
Janáček: String Quartet no. 1 (“Kreutzer Sonata”)
Dvořák: String Quartet in G Major, op. 106

Thursday, October 28, 2010 – 8 p.m.

THOMAS HAMPSON
with Craig Rutenberg, *piano*

Songs of Mahler and Barber in honor of their anniversaries,
and favorites from the Song of America tours

6:15 pm – Whittall Pavilion (*no tickets required*) – Pre-concert talk
Barbara Heyman, *author of Samuel Barber: The Man and His Music*

Saturday, October 30, 2010 – 8 p.m.
Founder's Day

HELSINKI BAROQUE
Aapo Häkkinen, *Artistic Director and harpsichord*
with Teppo Lampela, *countertenor*
Minna Kangas & Tuomo Suni, *violin* / Mikko Perkola &
Varpu Haavisto, *viola da gamba*

Förster: Laudate Dominum
Buxtehude: Jubilate Domino, BuxWV 64
Bach: Sonata in G Major, BWV 1027
Tunder: Salve mi Jesu
Bach: Wie starb die Heldin so vergnügt, BWV 198
Bach: Italian Concerto, BWV 971
Meder: Ach Herr, strafe mich nicht
Kirchoff: Suite à 4
Buxtehude: Jesu, meine Freud und Lust, BuxWV 59

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert talk
“Gustav Duben's Music Library: A European Treasure”
Kerala Snyder, *Professor Emerita of Musicology, Eastman School of Music*



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