

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

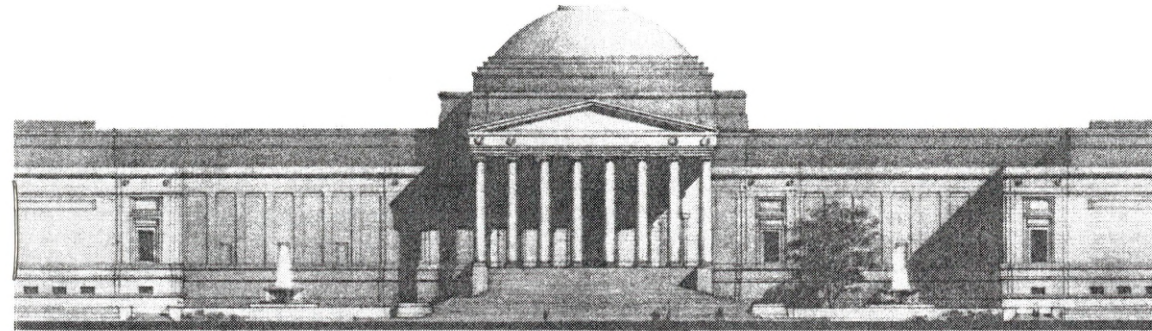
The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

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

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

*Mailing address*  
2000B South Club Drive  
Landover, MD 20785

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

National Gallery of Art  
2,564th Concert

**Egidius Kwartet**

Peter de Groot, *alto*, Marco van de Klundert, *tenor*  
Hans Wijers, *baritone*, Donald Bentvelsen, *bass*

“Amorous Intrigues and Polyphonic Refinement”

Presented in Honor of *Amorous Intrigues and Painterly  
Refinement: The Art of Frans van Mieris*

March 19, 2006  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

This concert is made possible in part by a grant from the Royal Netherlands Embassy.

## Program

Anonymous

*Wy comen hier gheloopen*

Nicolas Gombert (c. 1500 – after 1556)

*A bien gran tort*

Thomas Crecquillon (c. 1500 – 1557)

*Fortune hellas*

*Mi levay pour ung matin*

*Ung gay bergier*

Clemens non papa (c. 1510 – 1556)

*Een Venus schoon*

Gheerkin de Hondt (flourished 1520 – 1550)

*A vous me rends*

*Het was my van te voren*

Anonymous

*Lessiez parlez*

*Si j'ayme mon amy*

Johannes Ghiselin (fl. 1491 – 1507)

*J'ayme bein mon amy*

Anonymous

*N'est il point bien infortuné*

Anonymous

*Dese coxkens*

Josquin Baston (fl. 1542 – 1567)

*Een gilde jent*

Lupus Hellinck (c. 1496 – 1541)

*Nieuwe Almanack*

*Janne moye*

## INTERMISSION

Jacobus Arcadelt (1505–1567)

*Robin par bois*

Orlandus Lassus (1532–1594)

*Orsus, filles*

*La nuict froide et sombre*

*Matona mia cara*

Anonymous

*Een sotte cluyte*

*Ic weet een vrauken*

*Een boer*

*Ghisternavent was ick maegt*

*Mi heeft een piperken*

Laurentius the Elder (dates unknown)

*Waer is hy nu?*

Josquin des Prez (c. 1440–1521)

*Mille regretz*

Jean de Richafort (c. 1480–c. 1547)

*Tru tru trut avant, il fault boire*

Benedictus Appenzeller (c. 1485–c. 1558)

*Buvons ma comeres*

## The Musicians

The Egidius Kwartet was founded in 1995 by four members of Ton Koopman's Amsterdam Baroque Choir with the aim of performing Renaissance and contemporary music from the Low Countries. The quartet chose to name itself after Egidius, an elegiac character from a Middle Dutch poem in the *Gruythuys Manuscript* (Bruges, c. 1380–c. 1390). Although the heart of the quartet's repertoire is music written during the reign of three Habsburg monarchs (Charles V, Margaretha of Austria, and Philip II), the ensemble frequently sings and records music from other periods as well. It has performed works by composers as divergent as Franz Schubert and Kurt Weill, and in 2005 it released a collection of twentieth-century songs by Dutch and Flemish composers, entitled *Egidius zingt Egidius*. A favorite at the famous Holland Early Music Festival, the quartet has also performed at the Dubrovnik Early Music Festival, the Flanders Festival, and the Tagen der alten Musik in Innsbruck, Austria, among many others.

## Program Notes

The Franco-Flemish composers of the sixteenth and seventeenth centuries were internationally admired and respected. In the course of the musical Renaissance they were responsible for many compositional innovations, while still maintaining the elegant and refined standard for household music that prevailed during the Habsburgs' rule of what later became known as The Netherlands and Belgium. A great many of their songs deal with the same themes that Frans van Mieris (1635–1681) depicts in his paintings: love, deceit, vanity, and aberrations of human behavior. Like the paintings, the songs are intimate in scale, seldom lasting more than three minutes. They were commonly played by the Dutch middle class, most frequently as background music for banquets or as entertainment in taverns. The popularity of this music lasted for well over one hundred years, through the lifetime of Frans van Mieris and beyond.