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

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

COVER: Julia Margaret Cameron, *A Minstrel Group*, 1866, albumen print,  
Collection of Charles Isaacs and Carol Nigro



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

National Gallery of Art  
2,805th Concert

**New York Chamber Soloists**  
**Curtis Macomber and Emily Popham Gillins, violins**  
**Ynez Lynch, viola**  
**Adam Grabois, cello**  
**Elizabeth Metcalfe, piano**  
**with Robert White, tenor**

Presented in honor of *The Pre-Raphaelite Lens:*  
*British Photography and Painting, 1848–1875*

November 3, 2010  
Wednesday, 12:10 pm  
West Building Lecture Hall  
*Admission free*

## Program

Arthur Sullivan (1842–1900)

*Romance in G Minor for Two Violins, Viola, and Cello* (1859)

Sullivan

*Three Songs*

Orpheus With His Lute (1863)

Let Me Dream Again (1875)

The Lost Chord (1877)

Frederick Delius (1862–1934)

*Romance for Violin and Piano* (1889)

Edward Elgar (1857–1934)

*Two Songs*

Pleading (1908)

Is She Not Passing Fair? (1886)

Delius

*Légende for Violin and Piano in E-flat Major* (1895)

Ralph Vaughan Williams (1872–1958)

*On Wenlock Edge* for tenor, two violins, viola, cello, and piano (1909)

(Texts from *A Shropshire Lad* by A. E. Housman)

On Wenlock Edge

From Far, from Eve and Morning

Is My Team Ploughing?

Oh, When I Was in Love with You

Bredon Hill

Clun

## The Musicians

### NEW YORK CHAMBER SOLOISTS

An acclaimed ensemble of distinguished virtuosi performing diverse repertoire, New York Chamber Soloists has maintained a unique niche in the chamber music world for more than five decades. The twelve-member ensemble of strings, winds, and keyboard offers many works that are seldom heard due to the unusual instrumental combinations for which they were written. With more than 250 works in its repertoire, the group has helped to expand the audience for chamber music. Its programming innovations have included “Paris in the ‘20s”; an American Classics program; the complete Mozart horn concerti; and song cycles, cantatas, and operas from Claudio Monteverdi (1567–1643) to Hugh Aitken (b. 1950).

New York Chamber Soloists has added substantially to the catalog of twentieth- and twenty-first-century chamber works, with compositions written for it by Mario Davidovsky, Ezra Laderman, Mel Powell, Gunther Schuller, and twenty-one other notable composers. The group has also commissioned works for children, including *Ferdinand the Bull* by Hugh Aitken, and compositions based on *Alice’s Adventures in Wonderland* by Gerald Fried and Tania French.

The ensemble has completed eleven tours in Europe and six in Latin America as well as numerous tours of the Far East and South Pacific. In the United States, it has appeared frequently in New York City at Lincoln Center and the Metropolitan Museum of Art; in Washington at the Kennedy Center, the Library of Congress, the National Academy of Sciences, and the National Gallery of Art; at major universities across the country from Boston to Berkeley; and at the Caramoor, Mostly Mozart, and Sun Valley Festivals. New York Chamber Soloists has been in residence at the Vermont Mozart Festival every summer since its inception in 1974. It appears at the National Gallery by arrangement with Melvin Kaplan, Inc., of Burlington, Vermont.



**CURTIS MACOMBER**

One of the most versatile soloists and chamber musicians performing in public today, violinist Curtis Macomber is equally at home in repertoire from Bach to Babbitt. As a member of the New World String Quartet from 1982–1993, he toured abroad and performed in many of the most prestigious concert series throughout the United States. He is the violinist of Speculum Musicae and Da Capo, and a founding member of the Apollo Trio. His most recent recordings include a solo recording (*Casting Ecstatic*) on CRI; the complete Grieg violin sonatas on Arabesque; and an all-Steve Mackey recording (*Interior Design*) and the complete violin sonatas of Johannes Brahms for Bridge Records. Macomber is presently a member of the chamber music faculty of the Juilliard School of Music, where he earned his bachelor of music, master of music, and doctor of musical arts degrees as a student of Joseph Fuchs. Macomber is also on the violin faculty of the Manhattan School of Music and has taught at the Tanglewood, Taos, and Yellow Barn Music Festivals.

**EMILY POPHAM GILLINS**

Violinist Emily Popham Gillins has toured throughout the United States, Europe, Korea, and Israel as a soloist and collaborative chamber musician. As first violinist of the Degas String Quartet and a member of the International Sejong Soloists, she has performed at the Library of Congress and the Kennedy Center. Other collaborations include concerts at the Prussia Cove International Musicians Seminar and the Aspen, Ravinia, and Taos Music Festivals. She completed degrees from Indiana University and the Juilliard and Manhattan Schools of Music, studying with Miriam Fried, Robert Mann, and Sylvia Rosenberg. Gillins has served as assistant concertmaster of the Sarasota Opera Orchestra and as a faculty member of the Summertrios Music Festival in Pennsylvania. She joined the New York Chamber Soloists in 2008.

**YNEZ LYNCH**

An original member of New York Chamber Soloists, violist Ynez Lynch has been a soloist with the Musica Aeterna Orchestra and the Festival Orchestra of New York, performing at Carnegie Hall, Lincoln Center, and the Metropolitan Museum of Art. She has performed with the Festival Winds and appeared as guest artist with the American and Emerson String Quartets and the Paris Piano Trio. She has performed in the chamber orchestra and as viola soloist at the Casals Festival in Prades, France, and San Juan, Puerto Rico. Lynch toured the United States and Europe as a member of the original cast of New York Pro Musica's production of *The Play of Daniel*, which was recorded by Decca. She has also recorded for CRI and Nonesuch, and has made many radio and television appearances in North America and Europe.

**ADAM GRABOIS**

Cellist Adam Grabois has a varied career not only as chamber musician, soloist, teacher, and recording artist, but also as founder of the record label Reflex Editions. He recently performed at the Getty Center in Los Angeles, the Metropolitan Museum of Art and the Morgan Library in New York City, and the National Gallery in Washington. He is the cellist of the Lile Piano Trio and a member of the Finckel Cello Quartet. Past collaborations have included performances with Menahem Pressler and Mikhail Baryshnikov. Educated at Swarthmore College, Grabois studied with David Finckel and has taught as his assistant. He recently joined the faculty of Kinhaven Music School.

**ELIZABETH METCALFE**

Pianist and harpsichordist Elizabeth Metcalfe made her solo debut with the Toronto Symphony Orchestra at age twelve, and subsequently performed with that orchestra throughout eastern Canada. Metcalfe has appeared as piano and harpsichord soloist and as a chamber musician throughout the United States, in repertoire ranging from seventeenth-century harpsichord music to contemporary music for both piano and harpsichord. She was a founding member of the University of Vermont Baroque Ensemble and the Vermont Contemporary Music Ensemble.



## ROBERT WHITE

Tenor Robert White has sung in prestigious concert halls, opera houses, and churches throughout the world, including Carnegie Hall and London's Westminster Abbey and Wigmore Hall. He has sung for five presidents of the United States, the royal families of Great Britain and Monaco, and Pope John Paul II. White performs with major orchestras and in chamber music series and recital tours throughout America, Europe, and the Far East. Fluent in six languages, he sings an extensive repertoire ranging from baroque and classical operas to twentieth-century composers. He has been a member of the voice faculty of The Juilliard School of Music since 1992. In 2010 Juilliard honored him with the William Schuman Scholars Chair. In addition to his position on the Juilliard voice faculty, White is a member of the Director's Council of the New York City Opera.

## Program Notes

### THE PRE-RAPHAELITE BROTHERHOOD AND PRE-RAPHAELITISM

Several attempts at the regeneration of Christian themes and religious meaning in the arts characterized the opening decades of the nineteenth century. In France rebellious students from the studio of Jacques-Louis David (1748–1825), known as the “Primitifs,” sought a pure and uncorrupted art based on earlier “primitive” styles. In 1810 the Nazarenes, a loose artistic brotherhood of German painters, settled in an abandoned monastery near Rome to revive the spirit of such artist/monks as Fra Angelico and Fra Filippo Lippi. By the 1830s, such sentiments reached England, spearheaded by religious reformer Cardinal Newman, leader of the Oxford Movement; the architect Augustus Welby Pugin (1812–1852); and the painter William Dyce (1806–1864), among others.

Aware of these earlier movements and efforts, a group of young English artists led by painters William Holman Hunt (1827–1910), Dante Gabriel Rossetti (1828–1882), and John Everett Millais (1829–1896), attempted in 1849 to lead a reinvigorated attack against what they saw as the sad decline of Western art that had begun with Raphael (1483–1520), whose style epitomized for them the formulaic, the artificial, and the false. Like the Nazarenes and others before them, these artists looked back to a more innocent time, when the truth of painting was embodied in its commitment to nature, fidelity to the details of the visible world, and purity and sincerity of expression. In 1849, Hunt and Millais each exhibited a painting at the Royal Academy and Rossetti at the Free Society Exhibition in London. Each painter signed his work by name, followed by the mysterious initials “PRB.” Hunt's contribution was *Rienzi* (now in a private collection in England); Millais submitted *Lorenzo and Isabella* (Walker Art Gallery, Liverpool); and Rossetti exhibited *The Girlhood of Mary Virgin* (Tate Gallery, London). The subjects derived respectively from fourteenth-century Roman history (and Bulwer-Lytton), the literature of Keats, and Rossetti's personal brand of Biblical narrative. Each painting was meticulously painted in oil on a canvas primed in white. The works were distinguished by bright colors, sharp light, precise details, accuracy of historical costume, and thoroughly researched décor.



The mysterious initials on each canvas went largely unnoticed until the following year, when all three artists exhibited together at the Royal Academy in London. The organizers of the exhibition and many members of the public turned against the three young artists, succumbing to the fear that “PRB” was an organized band of rebellious artists who were determined to upset the conventions of society. The three artists’ works were subject to hostile criticism in the press, including a scathing attack by Charles Dickens in his journal *Household Words* (June 15, 1850). The Pre-Raphaelite dream seemed on the verge of being extinguished when Coventry Patmore (1823–1896), a friend of the artists and a frequent contributor to the Pre-Raphaelite journal *The Germ*, approached John Ruskin (1819–1900) to solicit support for them. Ruskin responded with four letters to the *London Times* in defense of the Pre-Raphaelite Brotherhood and a pamphlet titled *Pre-Raphaelitism*. This marked a turning point in the fortunes of the original seven artists associated with the movement that included Rossetti’s brother William Michael, James Collinson, Thomas Woolner, and F. G. Stephens.

There would be later incarnations and stages of the movement in both the visual arts and literature (dominated by the personality of Rossetti), and the original circle would expand further to include Christina Rossetti (1830–1894), Ford Madox Brown (1821–1893), Charles Collins (1851–1921), and most notably Edward Burne-Jones (1833–1898) and William Morris (1834–1896). This aesthetic Pre-Raphaelitism, as it is sometimes called, had far-ranging implications for the subsequent history of European and American arts, letters, music, and design.

The Pre-Raphaelites frequently turned to music for symbols of a more innocent time, including harps, lutes, portative organs, and other instruments associated with the Renaissance in the imagery of their paintings and photographs. Often concepts that were originally symbolic of female sanctity, such as Saint Cecilia at the organ, took on sensual overtones in Pre-Raphaelite hands. An example is Burne-Jones’s series, *Le Chant d’amour* (1863–1877).

The National Gallery’s recently-opened exhibition *The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875*, is the first survey of British art photography focusing on the 1850s and 1860s. The rich dialogue between photography and painting during this period is examined in the exhibition’s thematic sections on landscape, portraiture, literary and historical narratives, and modern-life subjects. The exhibition continues in the Gallery’s photography galleries on the ground floor of the West Building until January 30, 2011.

New York Chamber Soloists has selected music for this program that was written when the issues raised by the Pre-Raphaelites were drawing the attention of creative personalities in all of the fine arts. In *Patience, or Bunthorne’s Bride* (1881), one of the satires that Arthur Sullivan created with W. S. Gilbert (1836–1911), the libretto satirizes the Pre-Raphaelite tendency to see working-class English women as the embodiment of pure beauty, untainted by modern civilization, and to seek them out as models or wives as Rossetti did with Elizabeth Siddal and William Morris with Jane Burden. *Patience* also poked fun at the aesthetic dandy embodied by such real life artists as James McNeill Whistler (1834–1903), Oscar Wilde (1854–1900), and Algernon Swinburne (1837–1909).

Frederick Delius and Edward Elgar are examples of Edwardian Englishmen who encountered the Pre-Raphaelite movement in their youth, but outgrew it as they matured. By the time Delius married the artist and collector Helene Jelka Rosen (1868–1935) in 1903, the movement still enjoyed widespread popularity, but was out of fashion among most art connoisseurs. The Deliuses’ personal collection focused on artists who were modernists in their time, among them Edvard Munch (1863–1944). However, among the many artists who were associated with Grez-sur-Loing, near Fontainebleau (where the Deliuses lived from 1903 to 1934), there were some who showed traces of Pre-Raphaelite influence, such as Louis Weldon Hawkins (1849–1910), Frank O’Meara (1853–1888), and William Stott (1857–1900).

The poetry Elgar chose for his song settings would have appealed to any Pre-Raphaelite—"Will you come homeward from the hills of dreamland, home in the dusk, and turn my night to day?" (Arthur Leslie Salmon, c. 1885); "Is she not passing fair, she whom I love so well? On earth or sea or air, where may her equal dwell?" (Louisa Stuart Costello, c. 1850). However, judging from the numerous sketches and cartoons that Elgar left for posterity in addition to his music, his taste in art veered more toward Honoré Daumier than toward Rossetti or Burne-Jones.

Ralph Vaughan Williams' *On Wenlock Edge* comes from the first decade of the twentieth century, a time in the composer's life when he was still solidly rooted in Victorian and Edwardian culture. The poem is from *A Shropshire Lad*, a cycle of sixty-three poems published in 1896 by classicist and poet A. E. Housman. In *On Wenlock Edge*, Housman speculates on what life might have been like in ancient times, when the place where he walks (Wenlock Edge, a limestone escarpment in Shropshire) was a northern outpost of the Roman Empire. The poetry, like the paintings of the Pre-Raphaelites, tries to recapture the mindset of an earlier and more innocent time.

*Notes on the Pre-Raphaelites by David Gariff, Lecturer, National Gallery of Art*

Next Week at the National Gallery of Art

**Terry Waldo, pianist, and Ensemble**

"T ain't No Sin"

Ragtime and early American jazz

Presented in honor of  
*American Modernism: The Shein Collection*

November 7, 2010  
Sunday Evening, 6:30 pm  
East Building Auditorium



**Kate Egan, soprano**  
**Marlene Batemen, mezzo-soprano**  
**Juliana Osinchuk, pianist**

Music by Beethoven, Schumann,  
and other composers

November 10, 2010  
Wednesday, 12:10 pm  
East Building Auditorium



**From Far, from Eve and Morning**

From far, from eve and morning  
And yon twelve-winded sky,  
The stuff of life to knit me  
Blew hither: here am I.

Now—for a breath I tarry  
Nor yet disperse apart—  
Take my hand quick and tell me,  
What have you in your heart.

Speak now, and I will answer;  
How shall I help you, say;  
Ere to the wind's twelve quarters  
I take my endless way.

**In Valleys of Springs and Rivers**

In valleys of springs and rivers,  
By Ony and Teme and Clun,  
The country for easy livers,  
The quietest under the sun,

We still had sorrows to lighten,  
One could not be always glad,  
And lads knew trouble at Knighton  
When I was a Knighton lad.

By bridges that Thames runs under,  
In London, the town built ill,  
'Tis sure small matter for wonder  
If sorrow is with one still.

And if, as a lad grows older,  
The troubles he bears are more,  
He carries his griefs on a shoulder  
That handled them long before.

Where shall one halt to deliver  
This luggage I'd lief set down?  
Not Thames, not Teme is the river,  
Nor London nor Knighton the town:

'Tis a a long way further than Knighton,  
A quieter place than Clun,  
Where doomsday may thunder and lighten,  
And little 't will matter to one.

**Texts**

**New York Chamber Soloists with Robert White, tenor  
November 3, 2010**

**On Wenlock Edge the Wood's in Trouble**

A. E. Housman (1859-1936)

On Wenlock Edge the wood's in trouble  
His forest fleece the Wrekin heaves;  
The gale, it plies the saplings double,  
And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger  
When Uricon the city stood:  
'Tis the old wind in the old anger,  
But then it threshed another wood.

Then, 'twas before my time, the Roman  
At yonder heaving hill would stare:  
The blood that warms an English yeoman,  
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,  
Through him the gale of life blew high;  
The tree of man was never quiet:  
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,  
It blows so hard, 'twill soon be gone:  
To-day the Roman and his trouble  
Are ashes under Uricon.

**Oh, When I Was in Love with You**

Oh, when I was in love with you,  
Then I was clean and brave,  
And miles around the wonder grew  
How well did I behave.

And now the fancy passes by,  
And nothing will remain,  
And miles around they'll say that I  
Am quite myself again.



### **Bredon Hill**

In summertime on Bredon  
The bells they sound so clear;  
Round both the shires they ring them  
In steeples far and near,  
A happy noise to hear.

Here of a Sunday morning  
My love and I would lie,  
And see the colored counties,  
And hear the larks so high  
About us in the sky.

The bells would ring to call her  
In valleys miles away:  
"Come to church, good people;  
Good people, come and pray."  
But here my love would stay.

And I would turn and answer  
Among the springing thyme,  
"Oh, peal upon our wedding,  
And we will hear the chime,  
And come to church in time."

But when the snows at Christmas  
On Bredon top were strown,  
My love rose up so early  
And stole out unbeknown  
And went to church alone.

They tolled the one bell only,  
Groom there was none to see,  
The mourners followed after,  
And so to church went she,  
And would not wait for me.

The bells they sound on Bredon,  
And still the steeples hum.  
"Come all to church, good people,"—  
Oh, noisy bells, be dumb;  
I hear you, I will come.

### **Is My Team Ploughing**

"Is my team ploughing,  
That I was used to drive  
And hear the harness jingle  
When I was man alive?"

Ay, the horses trample,  
The harness jingles now;  
No change though you lie under  
The land you used to plough.

"Is football playing  
Along the river shore,  
With lads to chase the leather,  
Now I stand up no more?"

Ay, the ball is flying,  
The lads play heart and soul;  
The goal stands up, the keeper  
Stands up to keep the goal.

"Is my girl happy,  
That I thought hard to leave,  
And has she tired of weeping  
As she lies down at eve?"

Ay, she lies down lightly,  
She lies not down to weep:  
Your girl is well contented.  
Be still, my lad, and sleep.

"Is my friend hearty,  
Now I am thin and pine,  
And has he found to sleep in  
A better bed than mine?"

Yes, lad, I lie easy,  
I lie as lads would choose;  
I cheer a dead man's sweetheart,  
Never ask me whose.