

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.

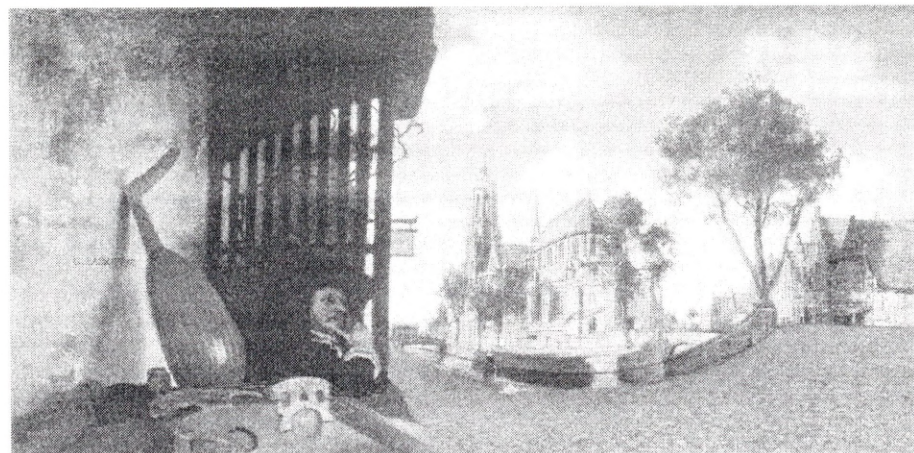
Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

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

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov

COVER: Carel Fabritius, *View in Delft*, 1652.
The National Gallery, London, Presented by The Art Fund, 1922



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

National Gallery of Art
2,713th Concert

Harmonious Blacksmith

Presented in honor of
Pride of Place: Dutch Cityscapes of the Golden Age

March 15, 2009
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Performed without intermission

Anonymous (16th-century English)

When Daphne Did Flie

Arranged by Jacob van Eyck (c. 1589–1657)

Nicolas Vallet (1583–1642)

Onder de Lindegröne

Anonymous (17th-century French)

Lanterlu-Lanture

Arranged by van Eyck

Jan Pieterszoon Sweelinck (1562–1621)

Mein Junges Leben hat ein End

Johannes Schenck (1660–c. 1710)

Largo

Constantijn Huygens (1596–1687)

Amor Secreto

Schenck

Aria Largo

Settings of *Batali* (musical battles)

Arranged by Harmonious Blacksmith

Van Eyck

John Bull (c. 1562–1628)

William Byrd (c. 1540–1623)

Orazio Vecchi (1550–1605)

Pierre Gaultier (1599–1681)

Three Laments

Toccata Aeolian (Sweelinck)

Flow My Tears (John Dowland)

Pavane Lachrymae (Van Eyck/Sweelinck)

Settings of More Palatino

Arranged by Harmonious Blacksmith

Van Eyck

Sweelinck

Bull

Girolamo Frescobaldi (c. 1583–1643)

Giovanni Battista Buonamente (c. 1595–1642)

Three Characteristic Pieces

Now, O Now (Dowland)

Of Harte Dieffe (van Eyck)

Buffons (Improvisation on van Eyck)

Sweelinck/Byrd

Onder een linde groen

Arranged by Harmonious Blacksmith

The Musicians

HARMONIOUS BLACKSMITH

The early music ensemble Harmonious Blacksmith is uniquely focused on the connection between performance and improvisation in Renaissance and baroque music. The musicians in the ensemble look back to the practices of improvising dance music and ornamenting songs that prevailed in those periods. Founded in 2006 by harpsichordist Joseph Gascho and recorder player Justin Godoy, Harmonious Blacksmith has quickly earned critical acclaim. Soprano Ah Hong and cellist Nika Zlatic are frequent collaborators, and other recent guests include baroque violinist Ingrid Matthews and bass-baritone François Loup. The ensemble holds residencies at George Washington University in Washington, DC, and at An Die Musik LIVE! in Baltimore, Maryland.

LINDA TSATSANIS

Canadian-born soprano Linda Tsatsanis enjoys an active and diverse career as an early music specialist performing in concerts and operas as well as in television and film. She has appeared as soloist with the Auburn Symphony, Concerto Baroque, the Early Music Guild, Seattle Baroque Orchestra, the Seattle Choral Company, and the Seattle Trumpet Consort. Described by the *New York Times* as “ravishing” for her performance in the Boston Early Music Festival, she has also made appearances at the Indianapolis and Bloomington Early Music Festivals. Tsatsanis holds degrees from the University of Toronto and Indiana University. In addition to recordings by the Canadian Broadcasting Corporation and Naxos, she can be heard on a new solo album with Origin Classical, *And I Believe: Three Love Stories*, featuring lutenist John Lenti.

JUSTIN GODOY

Recorder player and composer Justin Godoy performs regularly with leading period ensembles, including the Boston Early Music Festival Orchestra, Hesperus, La Donna Musicale, Ignoti dei Opera, and Tempesta di Mare. As a winner of the Frank Huntington Beebe Grant, Godoy spent two years performing, teaching, and studying in Holland. While there, he immersed himself in the study of Italian diminutions, eventually teaching the topic at the Utrecht Conservatory. He studied recorder with Saskia Coolen, Gwyn Roberts, and Heiko ter Schegget and composition with Nicholas Maw. He is the president of the Boston Recorder Society.

JOHN LENTI

John Lenti has performed on lute and theorbo at early music festivals in Boston, Indianapolis, and Bloomington, as well as at the Festival Guldener-Herbst in Sondershausen, Germany, and the Magnolia Baroque Festival in North Carolina. He is assistant director and continuo player for the Seattle Baroque Orchestra and has performed with the Pittsburgh Opera and the Seattle Opera. In addition, he is often heard with Ensemble Amarelli, Stolen Bread, and La Monica. His recordings include *And I Remain: Three Love Stories* (with soprano Linda Tsatsanis), *The Amorous Lyre*, and *The Courtesan's Arts* (with Ellen Hargis). A native of South Carolina, Lenti studied guitar at the North Carolina School of the Arts before going to London to study lute with Jacob Heringman and Elizabeth Kenny. He furthered his lute studies at the University of Indiana under Nigel North.

ANDREW ARCECI

Viola da gambist Andrew Arceci has performed with Carmina, the Handel Choir of Baltimore, Opera Vivente, Pro Musica Rara, the Vivaldi Project, the Washington Bach Consort, and the Washington Kantorei, and at the Baltimore Shakespeare Festival. He has performed the viola da gamba solos in J. S. Bach's *Saint John Passion* with the Baltimore Baroque Band of the Peabody Conservatory, and the *Saint Matthew Passion* with the National Philharmonic Orchestra. In May 2008 Arceci graduated from the Peabody Conservatory of the Johns Hopkins University with bachelor of music degrees in double bass and viola da gamba/violone and an academic concentration in art history.

JOSEPH GASCHO

Conductor and harpsichordist Joseph Gascho enjoys a varied career as a baroque keyboardist, performing as a soloist and collaborative artist; conducting operas, orchestras, and choirs; editing and arranging scores; and teaching and lecturing. He has won numerous grants and prizes, including first prize in the 2002 Jurow International Harpsichord Competition. Gascho earned the master of music degree from the Peabody Conservatory and will complete a doctorate from the University of Maryland later this year. He conducts regularly for Opera Vivente and the Magnolia Baroque Festival. He also teaches at George Washington University and directs the music program at the Towson Unitarian Universalist Church. Outside the United States, he has served as *clavéciniste répétiteur* and directed a chamber music program at the Académie d'Art-Lyrique in Aix-en-Provence, France.

Program Notes

The recorder player Jacob van Eyck and the organist Jan Pieterszoon Sweelinck stand out among the musicians of the Dutch Golden Age. As virtuoso performers and composers, they did not create a unique Dutch musical style, but worked in the prevailing Italian manner, composing rich sets of variations. Building on this foundation, the members of Harmonious Blacksmith have combined their variations with those of other composers and with their own improvisations to create a program that honors the exhibition *Pride of Place: Dutch Cityscapes of the Golden Age*.

In contrast, the other composers on tonight's program favored the instruments and style of France, composing dance suites and songs similar to the French *air de cour*. The prolific international trading and commerce of the Netherlands made it possible for different musical styles to coexist and flourish. It also brought songs and folk tunes from across Europe, which became the themes of many of the variations that Van Eyck and Sweelinck composed. While songs and variations are the core of this program, other works provide formal variety: two sonata movements, a loosely-structured toccata, free improvisations on the ground bass of the *Buffons*, and the overtly programmatic music of the *batali* (battles), which attracted dozens of composers.

Blind from birth, Jacob van Eyck played the recorder and worked as the town *carillonneur* in Utrecht. He was the first to discover the acoustic properties of church bells and how to tune them, which led to work in churches all over the northern Netherlands. His 150 recorder compositions — almost all for solo recorder — were drawn from his strolling recorder improvisations in the church gardens of Utrecht, where he was occasionally paid to entertain guests in the evening. These works were printed in two volumes in *Der Fluyten Lust-hof* (The Recorder's Pleasure Garden) in 1646 and 1654, and dedicated to Constantijn Huygens.

Huygens knew and corresponded with many of Europe's artists and thinkers. While he primarily worked as a poet and a diplomat, he considered music an important pastime. Of his many compositions, only one volume of songs was published and now survives: *Pathodia sacra et profana* (Sacred and Profane Songs of Pathos) (1647). It contains sacred works in Latin and secular songs in Italian and French.

Jan Pieterszoon Sweelinck shared Van Eyck's love of improvisation, and was known as the "Orpheus of Amsterdam." He came from a family of musicians, and was appointed organist at the great Oude Kerk (Old Church) in Amsterdam when he was only fifteen years old. In addition to the toccatas, fantasias and variations he wrote for organ and harpsichord, he was a prolific composer of vocal works, including a monumental setting of the entire Psalter in French. He was a devoted and influential teacher, attracting students from all over Europe.

Johannes Schenck and Nicolas Vallet were best known as performers, but both composed idiomatic works for their instruments: the viola da gamba and the lute, respectively. Schenck would leave his native Amsterdam to build a career in northern Germany, publishing several volumes of gamba music, including *Le nymphe de Rheno* and *L'echo du Danube*. Vallet was born in France, but moved to Amsterdam where he was active as a performer and teacher. Like Sweelinck, Vallet published a complete setting of the Psalter, *Regia pietas*, in 1620.

Program notes by Justin Godoy

Next Week at the National Gallery of Art

**National Gallery String Quartet
With Jessica Krash, pianist**

Music by Carter, Krash, and Patiño

Presented in honor of
Looking In: Robert Frank's "The Americans"

March 18, 2009
Wednesday, 12:10 pm
West Building Lecture Hall



Egidius Kwartet

Music by Byrd, Dowland, Gastoldi, and other composers

Presented in honor of
Pride of Place: Dutch Cityscapes of the Golden Age

March 22, 2009
Sunday Evening, 6:30 pm
West Building, West Garden Court