

77TH SEASON OF

CONCERTS

NATIONAL GALLERY OF ART | OCTOBER 21, 2018



PROGRAM

Vox Luminis

Twelve singers and continuo (organ and viola da gamba)

October 21, 2018 | 3:30

West Building, West Garden Court

Martin Luther (1483–1546)

Mit Fried und Freud ich fahr dahin (Chorale, verses 1 & 4)

Heinrich Schütz (1585–1672)

Musikalische Exequien

Concert in Form einer teutschen Begräbnis-Missa, SWV 279

Motette: Herr, wenn ich nur dich habe, SWV 280

Canticum B. Simeonis: Herr, nun lässest du deinen Diener in Friede fahren—

Selig sind die Toten, SWV 281

Intermission

Henry Purcell (1659–1695)

Hear my Prayer, O Lord

Music for the Funeral of Queen Elizabeth, 21 February 1695

Thomas Morley (1557/1558–1602)

The First Dirge Anthem

I am the resurrection and the life

I know that my Redeemer liveth

We brought nothing into this world

The Second Dirge Anthem

Man that is born of a woman

In the midst of life

Thou knowest, Lord

The Third Dirge Anthem

I heard a voice from heaven

Henry Purcell

O dive custos—An elegy on the death of Queen Mary

Henry Purcell

Funeral Sentences

Man that is born of a woman

In the midst of life

Thou knowest, Lord

THE ENSEMBLE

One project, one objective, one path: introduce today's audiences to early vocal music, passionately convey its quintessence, and touch the light through the voice. Vox Luminis.

Vox Luminis is a Belgian early music ensemble created in 2004 by its artistic director Lionel Meunier. Today, the ensemble performs over sixty concerts a year, appearing on stages in Belgium, across Europe, and around the world.

The size and composition of the group depends on the repertoire being performed, but the core soloists—mostly from the Royal Conservatory of The Hague—are joined by a continuo and additional instrumental performers. Its repertoire is essentially Italian, English, and German and spans from the sixteenth to the eighteenth century.

Since its inception, the ensemble has been defined by its unity and how it engages its audiences through the personality of each timbre and the color and uniformity of the voices. Its music goes beyond a fixed repertoire by communicating the group's passion for early music and love for the audience.

Vox Luminis has performed at many international festivals and in leading concert halls. It has also held many residencies for performing and perfecting its work, including at the Abbey of Sainte-Marie-des-Dames in France, the Centre for Fine Arts in Brussels, the Concertgebouw in Bruges, the Festival of Early Music in Utrecht, the Musique et Mémoire Festival in France, and the Aldeburgh Festival in England, founded by Benjamin Britten.

Most recently, the ensemble participated in major international events, including concerts at the Berlin and Köln Philharmonic Orchestras, Arnstadt's Bachkirche, the Thüringer Bachwochen, and the Bachfest Leipzig. The season also included debuts in the grand Salle Henry Leboeuf in Brussels to inaugurate the beginning of a five-year residency.

Currently, the ensemble is recording the *Dixit Dominus* by Handel and the *Magnificat* by J.S. Bach. Vox Luminis also works with other renowned ensembles and orchestras, including the Franco-Canadian ensemble Masques and the Freiburger Barockorchester.

Sopranos

Zsuzsi Tóth
Stefanie True
Caroline Weynants
Victoria Cassano

Altos

Barnabas Hegyi
Jan Kullmann

Tenors

Robert Buckland
Philippe Froeliger
Olivier Berten
David Lee

Basses

Sebastian Myrus
Lionel Meunier, artistic director

Organ

Anthony Romaniuk

Viola da Gamba

Ricardo Rodriguez Miranda

PROGRAM NOTES

Martin Luther—*Mit Fried und Freud ich fahr dahin*

“With peace and joy I go on my way, in accordance with God’s will.” Thus opens Martin Luther’s German paraphrase of the “Nunc Dimittis,” the canticle sung by the aged Simeon on witnessing the presentation of the infant Christ in the Temple. Luther’s setting, *Mit Fried und Freud ich fahr dahin*, was published in the first Lutheran hymnal, *Eyn geystlich Gesangk Buchleyen* (Wittenberg, 1524), and later included in the *Christliche Geseng zum Begrebniss* (1542), a collection of chants and chorales for Lutheran funerals. Combined with a simple yet haunting melody reminiscent of Gregorian chants, Luther’s words capture the serenity of the believer whose faith in Christ is firm and for whom death is nothing to be feared.

One of the seminal features of the Lutheran Reformation was its abandonment of purgatory—the middle estate between heaven and hell. Luther taught that human life was akin to a pilgrimage and that good works did not guarantee entry to heaven; man could attain salvation through faith alone. Luther’s doctrine exerted significant influence on Anglican theology from the mid-sixteenth century on, with both churches upholding the importance of living a life grounded in faith, in order to be resurrected with Christ on the day of judgment. For early Protestants, death was as important as birth, for it was the point at which a person discovered his or her fate. The strength of this belief is articulated by the texts chosen for settings of seventeenth-century funeral music, which provoked profound artistic responses from German and English composers alike.

Heinrich Schütz—*Musicalische Exequien*

Heinrich Schütz’s *Musicalische Exequien* was commissioned for the funeral of Prince Heinrich Posthumus von Reuss. Under Reuss’s jurisdiction, the town of Gera had been virtually sheltered from almost all conflict during the Thirty Years’ War (1618–1648). Reuss was considered a skilled diplomat. A deeply religious man, he planned every detail of his own funeral, including what texts should be read. He had ordered a copper coffin, the surfaces of which were to be painted with texts he had chosen. This sarcophagus was rediscovered in Gera in 1995. Schütz and Reuss had known each other for many years, as Reuss had employed Schütz to reorganize the musical affairs of the court, town, and school in 1617. Reuss died in early December 1635 and his funeral was held two months later. Schütz had little time to compose this score, unless, as we assume, the prince had commissioned the work before his death.

The composition was intended for an ensemble of six to eight voices plus ripieno singers, with basso continuo accompaniment provided by the organ and a violone (in this case a bass string instrument). Schütz’s work is divided into three parts that correspond to the three sections of the liturgy. We know that the funeral procession was accompanied at the start of Luther’s chorale *Mit Fried und Freud*, this being sung by all present.

The word “concert” was much employed by Schütz and his contemporaries and was clearly derived from the term “concerto,” which was used by seventeenth-century Italian composers (above all by Monteverdi in his Vespers and other works) to describe sacred compositions for solo voices accompanied by basso continuo. Schütz developed this style of composition in his two volumes of *Kleine geistliche Konzerte* and in other works in the difficult period of the Thirty Years’ War. The composer here uses a systematic alternation of sections intended for solo voices (ranging between one and six) with sections for six-part Capella (chorus), recommending that at certain points the voices be doubled.

This first section is by far the longest of the three and is made up of two sections that Schütz (following Reuss) would have associated with two sections of the *Deutsche Messe*: the Kyrie and the Gloria. The texts used here are not those of the Mass as used by Lutherans, but a series of scriptural texts thematically related. The two sections are easily recognizable, each one being introduced with a plainsong incipit. It is not possible to mistake the origins of the Kyrie: the verses sung by the Capella are closely related to those of the Kyrie proper, with invocations to the three members of the Holy Trinity. “Lord God the Father who art in heaven, have mercy on us/Jesus Christ, Son of God, have mercy on us/Lord God the Holy Spirit, have mercy on us.” This triple invocation by the Capella is also linked to the Latin Kyrie, in that the same music is used for the first and also for the third invocation.

The relationship of the Gloria to the original Mass text is less straightforward: here Schütz sets a succession of texts that are not only intended to glorify God, but also to present a call for hope and redemption for the deceased. The settings of the verses for the solo voices are highly active in character, making frequent use of imitation between the vocal parts. This contrasts with the settings of the verses intended for the Capella, which are largely homophonic (comprised of block chords), although in the Gloria Schütz provides music for verses sung by the larger ensemble that are much more varied in style, also employing imitation and setting passages antiphonally between the upper and lower voices. Among the texts chosen by Reuss is one of the verses of the chorale *Mit Fried und Freud*; Schütz employs Luther’s chorale melody in imitative basis. In contrast to his contemporaries and colleagues Schein, Scheidt, and Praetorius, such a practice is extremely rare in Schütz’s work.

Henry Purcell—*Funeral Sentences and Hear my Prayer, O Lord*

While Schütz was at the forefront of German music in the seventeenth century, Henry Purcell's output marks the high point of the Anglican tradition following the English Civil War (1642–1651) and the restoration of the monarchy in 1660. As one of the organists of the Chapel Royal, Purcell contributed music for several royal funerals. According to recent research, however, it appears that the *Funeral Sentences* composed by Purcell—formally believed to be part of the funeral music for Queen Mary—may have been composed for another occasion. Purcell set three of the Anglican funeral sentences—*Man that is born of a woman, In the midst of life, and Thou knowest, Lord* (from the 1660 Book of Common Prayer and the Bible, Job 14:1-2)—to be spoken or sung at the graveside. Purcell's funeral music is therefore incomplete, and he does not seem to have produced any other settings of the remaining sentences.

These three pieces and the anthem *Hear my Prayer* for eight voices are thought to date from the same period. Two main types of anthem had been in use in England from the beginning of the seventeenth century: the so-called full anthem and the verse anthem. The full anthem was for vocal ensemble, with organ (and sometimes wind instruments or viols) doubling the vocal lines and, by Purcell's time, providing basso continuo. In contrast, the verse anthem alternated polyphonic passages with sections for one or more solo voices accompanied by the organ or instruments. Following the Restoration and the increasing influence of French music on the Chapel Royal composers, this accompaniment was performed by violins and violas, supported by the basso continuo. As an inheritor of the great English polyphonic tradition, Purcell brought together the two styles in a perfect synthesis, with his unique talent for using chromatic harmonies to render the intensity of emotion in the texts.

Music for the Funeral of Queen Elizabeth—21 February 1695

Thomas Morley—*Three Dirge Anthems*

Much of the literature and music composed during the later years of Queen Elizabeth I's reign (1558–1603) makes reference to “melancholia”—one of the four humors that had been believed to regulate the human body by the ancient Greeks. Thought to have corresponded with the levels of black bile in the body, melancholy was associated with autumn. It found expression in Shakespeare's *Hamlet*, in the poetry of John Donne, and in music. For the Elizabethans, musing on death and grief was seen as one of the marks of a profound and sincere artist.

When Queen Elizabeth died in 1603, England entered a period of intense mourning. Thomas Morley's setting of the *Funeral Sentences* was sung at her funeral (although Morley had in fact died the previous year). The *Three Dirge Anthems* set the words appointed in the Book of Common Prayer to be read at the burial service. In its austere beauty, the language of this liturgy promises to endure. Morley's setting was to prove popular, being performed at many subsequent state funerals and used as a model for future settings by composers, notably William Croft.

The first anthem was intended to be sung at the churchyard entrance, before the procession moved into the church or towards the grave. The second was to be sung at the graveside, and the third as the earth was cast onto the coffin. Morley's music beautifully conveys the sense of grief at the inevitability of death mingled with the hope of the resurrection—the very apposition of light and shadow.

Henry Purcell—*O dive custos—An elegy on the death of Queen Mary*

Despite the unclear circumstances surrounding Purcell's *Funeral Sentences*, we know that he did compose at least one tribute in memory of Queen Mary. In May 1695, Henry Playford published *Three Elegies upon the Much Lamented Loss of Our Late Most Gracious Queen Mary*. The texts were by a “Mr Herbert,” and the print included settings by both Purcell and his teacher John Blow. Taken from the collection, Purcell's *O dive custos* is a florid, Italianate duet, invoking the rivers of both Oxford and Cambridge in grief for Mary.

Even though Schütz, Morley, and Purcell came from different doctrinal backgrounds and were professionally active at opposite ends of the seventeenth century, their music unites them. Each composer demonstrates intensely focused attention to his texts and displays a unique ability to capture and distill the effects latent in the scriptural and liturgical texts. Together, the three exemplify the increasing power music acquired from the Renaissance period to the Baroque, which allowed music to function as a means of connection between individuals, as well as a means for personal meditation on the powerful emotions associated with grief and loss.

Program notes by Jérôme Lejeune and David Lee

TRANSLATIONS

Martin Luther, *Mit Fried und Freud ich fahr dahin*

Choral, Strophe 1 & 4

Mit Fried und Freud ich fahr dahin
In Gottes Wille.

Getrost ist mir mein Herz und Sinn,
Sanft und stille.

Wie Gott mir verheißen hat,
Der Tod ist mein Schlaf worden.

Er ist das Heil und seelge Licht
Für die Heiden,

Zu erleuchten, die dich kennen nicht,
Und zu weiden.

Es ist deins Volks Israel

Der Preis, Ehr, Freud, und Wonne.

Heinrich Schütz, *Musicalische Exequien*

I. Concert in Form einer teutschen

Begräbnis-Missa, SWV 279

Nacket bin ich von Mutterleibe kommen

1. Intonatio

Nacket bin ich von Mutterleibe kommen.

2. Soli

Nacket werde ich wiederum dahinfahren. Der
Herr hat's gegeben, der Herr hat's genommen,
der Name des Herren sei gelobet.

3. Cappella

Herr Gott Vater im Himmel, erbarm dich über
uns.

4. Soli

Christus ist mein Leben, Sterben ist mein
Gewinn. Siehe, das ist Gottes Lamm, das der
Welt Sünde tragt.

5. Cappella

Jesu Christe, Gottes Sohn, erbarm dich über uns.

Martin Luther, *With peace and joy I now depart*

Chorale, verses 1 & 4

With peace and joy I now depart
according to God's will.

My heart and mind are comforted,
peaceful and calm.

As God promised me
death has become my sleep.

He is salvation and a blessed light
unto the Gentiles,

to enlighten those who do not know you,
and to give them pasture.

For your people Israel He is

their reward, honor, joy, and delight.

Heinrich Schütz, *Musicalische Exequien*

I. Concert in the form of a German

burial mass, SWV 279

Naked came I from my mother's womb

1. Intonatio

Naked came I from my mother's womb.

2. Soli

Naked shall I return thither. The Lord hath given
and the Lord hath taken away. Blessed be the
name of the Lord.

3. Cappella

Lord God, Father in Heaven, have mercy upon
us.

4. Soli

Christ is my life and to die is to gain. Behold the
Lamb of God who beareth the sins of the world.

5. Cappella

Jesus Christ, Son of God, have mercy upon us.

6. Soli

Leben wir, so leben wir dem Herren. Sterben
wir, so sterben wir dem Herren, darum wir
leben oder sterben, so sind wir des Herren.

7. Cappella

Herr Gott, heiliger Geist, erbarm dich über uns.

8. Intonatio

Also hat Gott die Welt geliebt, daß er seinen
eingebornen Sohn gab.

9. Soli

Auf daß alle, die an ihn gläuben, nicht verloren
werden, sondern das ewige Leben haben.

10. Cappella

Er sprach zu seinem lieben Sohn: die Zeit ist hie
zu erbarmen, fahr hin, mein's Herzens werte Kron
und hilf ihn aus der Sünden Not, erwürg für sie
den bitteren Tod und laß sie mit dir leben.

11. Soli

Das Blut Jesu Christi, des Sohnes Gottes, machet
uns rein von allen Sünden.

12. Cappella

Durch ihn ist uns vergeben die Sünd, geschenkt
das Leben, im Himmel soll'n wir haben, O Gott,
wie große Gaben.

13. Soli

Unser Wandel ist im Himmel, von dannen wir
auch warten des Heilandes Jesu Christi, des
Herren, welcher unsern nichtigen Leib verklären
wird, daß er ähnlich werde seinem verklärten
Leibe.

14. Cappella

Es ist allhier ein Jammertal, Angst, Not und
Trübsal überall, des Bleibens ist ein kleine Zeit,
voller Mühseligkeit, und wer's bedenkt, ist immer
im Streit.

6. Soli

If we live, we live unto the Lord; if we die, we die
unto the Lord: whether we live, therefore, or die,
we are unto the Lord.

7. Cappella

Lord God, Holy Ghost, have mercy upon us.

8. Intonatio

God so loved the world that he gave his only
begotten Son.

9. Soli

That whosoever believeth in him should not
perish but have everlasting life.

10. Cappella

He spake to his beloved Son: the time to be
merciful has come; go forth, my heart's precious
crown and redeem them from the dangers of sin;
destroy for them bitter death and let them abide
with thee.

11. Soli

The blood of Jesus Christ, God's Son, cleanseth
us from all sin.

12. Cappella

Through him our sins are forgiven, life is restored
to us. What happy retribution shall be ours, O
God, in Heaven!

13. Soli

Our future lieth in Heaven, where we shall await
our Savior, Jesus Christ, who will transfigure
our corruptible bodies, that they may be like his
transfigured body.

14. Cappella

This life is but a vale of tears: fear, misery, and
affliction everywhere. Our brief stay upon this
earth is but woe, and whosoever thinketh on it is
in constant strife.

15. Soli Wenn eure Sünde gleich blutrot wäre, so soll sie doch schneeweiß werden. Wenn sie gleich ist wie rosinfarb, soll sie doch wie Wolle werden.	15. Soli Though your sins be as scarlet, they shall become as white as snow. Though they be red like crimson, they shall become as white as purest wool.
16. Cappella Sein Wort, sein Tauf, sein Nachtmahl dient wider allen Unfall, der Heilge Geist im Glauben lehrt uns darauf vertrauen.	16. Cappella His Word, his Baptism, his Communion serve against all misfortune; belief in the Holy Ghost teacheth us to set our trust therein.
17. Soli Gehe hin, mein Volk, in eine Kammer und schleuß die Tür nach dir zu, verbirge dich einen kleinen Augenblick, bis der Zorn vorrübergehe.	17. Soli Go hence my people into a chamber and bolt the door behind you; hide yourselves for a brief while until the wrath hath passed.
18. Soli Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an, aber sie sind in Frieden.	18. Soli The souls of the righteous are in God's hand and no torment shall touch them, but they are in peace.
19. Soli Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden.	19. Soli Lord, if I have none but thee, so shall I ask nothing of Heaven or Earth.
20. Soli Wenn mir gleich Leib und Seele verschmacht, so bist du Gott allzeit meines Herzens Trost und mein Teil.	20. Soli And if my body and my soul should perish, yet thou art God everlasting, my heart's comfort and my portion.
21. Cappella Er ist das Heil und selig Licht für die Heiden, zu erleuchten, die dich kennen nicht und zu weiden. Er ist seines Volkes Israel der Preis, Ehr, Freud und Wonne.	21. Cappella He is the Salvation and the Blessed Light unto the Gentiles, to enlighten them who know thee not and delight not in thee. He is the praise, the honor, the joy, and the delight of his people Israel.
22. Soli Unser Leben währet siebenzig Jahr, und wenn's hoch kommt, so sind's achtzig Jahr, und wenn es köstlich gewesen ist, so ist es Müh und Arbeit gewesen.	22. Soli The duration of our lives is of threescore years and ten, though some men be so strong that they come to fourscore years, and though it be their delight, yet is it but labor and sorrow.
23. Cappella Ach, wie elend ist unser Zeit allhier auf dieser Erden, gar bald der Mensch darniederleit, wir müssen alle sterben, allhier in diesem Jammertal, auch wenn dirs wohl gellinget.	23. Cappella O how wretched is our time upon this earth; man is soon overthrown and we all must die. Here in this vale of tears all is but toil and labor, though ye be prosperous.

24. Soli Ich weiß, daß mein Erlöser lebt, und er wird mich hernach aus der Erden auferwecken, und werde darnach mit dieser meiner Haut umgeben werden, und werde in meinem Fleisch Gott sehen.	24. Soli I know that my Redeemer liveth. Hereafter shall he awaken me from out of the earth, then, in this my skin and in my flesh shall I see God.
25. Cappella Weil du vom Tod erstanden bist, werd ich im Grab nicht bleiben, mein höchster Trost dein Auffahrt ist, Todsfurcht kannst du vertreiben, denn wo du bist, da komm ich hin, daß ich stets bei dir leb und bin, drum fahr ich hin mit Freuden.	25. Cappella Since thou hast risen from the dead, I shall not tarry in the grave. Thine Ascension is my greatest comfort. Thou canst drive out the fear of death, for where thou art there shall I be also, that I may be with thee and live forever, therefore I depart in joy.
26. Soli Herr, ich lasse dich nicht, du segnest mich denn.	26. Soli Lord, I shall not forsake thee, for thou wilt bless me.
27. Cappella Er sprach zu mir: halt dich an mich, es soll dir itzt gelingen, ich geb mich selber ganz für dich, da will ich für dich ringen, den Tod verschlingt das Leben mein, da bist du selig worden.	27. Cappella He spake unto me: Cleave to me and thou shalt now accomplish it; I give myself wholly to thee and for thee shall I struggle. Death will devour my life: thou shalt be blessed.

II. Motette: Herr, wenn ich nur dich habe, SWV 280

Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden. Wenn mir gleich Leib und Seele verschmacht, so bist du doch, Gott, allezeit meines Herzens Trost, und mein Teil.

III. Canticum B. Simeonis: Herr, nun lässest du deinen Diener in Frieden fahren— Selig sind die Toten, SWV 281

Intonatio
Herr, nun lässest du deinen Diener

Cappella
In Friede fahren, wie du gesagt hast. Denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast für allen Völkern, ein Licht, zu erleuchten die Heiden und zum Preis deines Volks Israel.

II. Lord, if I have none but thee, SWV 280

Lord, if I have none but thee, I shall ask nothing of Heaven or Earth; and if my body and my soul should perish, yet thou art God everlasting, my heart's comfort and my portion.

III. Lord, now lettest thou thy servant depart— Blessed are the dead, SWV 281

Intonation
Lord, now lettest thou thy servant depart.

Cappella
In peace, according to thy word. For mine eyes have seen thy salvation which thou hast prepared before the face of all people; a light to lighten the Gentiles, and the glory of thy people Israel.

Seraphim 1 et 2, Beata anima

Selig sind die Toten, die in dem Herren sterben.
Sie ruhen von ihrer Arbeit und ihre Werke folgen
ihnen nach. Sie sind in der Hand des Herren und
keine Qual rührt sie. Selig sind die Toten, die in
dem Herren sterben.

Henry Purcell, *Hear my Prayer, O Lord*

Hear my prayer, O Lord,
And let my crying come unto thee!

Music for the Funeral of Queen Elizabeth, 21 February 1695

Thomas Morley, *Three Dirge Anthems*

The First Dirge Anthem

I am the resurrection and the life, saith the
Lord: he that believeth in me, though he were
dead, yet shall he live: and whosoever liveth
and believeth in me shall never die.

I know that my Redeemer liveth, and that he
shall stand at the latter day upon the earth.
And though after my skin worms destroy this
body, yet in my flesh shall I see God: whom
I shall see for myself, and mine eyes shall
behold, and not another.

We brought nothing into this world, and it is
certain we can carry nothing out. The Lord
gave, and the Lord hath taken away; blessed
be the name of the Lord.

The Second Dirge Anthem

Man that is born of a woman hath but a short
time to live, and is full of misery. He cometh up,
and is cut down, like a flower; he fleeth as it were
a shadow, and never continueth in one stay.

In the midst of life we are in death: of whom
may we seek for succor, but of thee, O Lord,
who for our sins art justly displeased? Yet, O
Lord God most holy, O Lord most mighty, O
holy and most merciful Savior, deliver us not
into the bitter pains of eternal death.

Seraphim 1 et 2, Beata anima

Blessed are the dead which die in the Lord, they
may rest from their labors; and their works do
follow them. They are in the hand of God and
there shall no torment touch them. Blessed are
the dead which die in the Lord.

Thou knowest, Lord, the secrets of our
hearts; shut not thy merciful ears to our
prayer; but spare us, Lord most holy, O God
most mighty, O holy and merciful Savior,
thou most worthy Judge eternal, suffer us not,
at our last hour, for any pains of death, to fall
from thee...

The Third Dirge Anthem

I heard a voice from heaven, saying unto me,
Write, from henceforth blessed are the dead
which die in the Lord: Even so, saith the
Spirit, for they rest from their labors. Amen.

Henry Purcell—*O dive custos—An elegy on the death of Queen Mary*

O dive custos auriacae domus
Et spes labantis certior imperi;
O rebus adversis vocande,
O superum decus in secundis!
Seu te fluentem pronus ad Isida
In vota fervens Oxonidum chorus,
Seu te precantur, quos remoti
Unda lavat properata Cami.
Descende caelo non ita creditas
Visurus aedes praesidiis tuis,
Descende visurus penates
Caesaris, et penetrare [reere penetrate] sacrum.
Maria musis flebilis occidit,
Maria, gentis deliciae breves;
O flete Mariam! Flete Camoenae!
O flete, Divae, dea moriente.

Henry Purcell—*Funeral sentences*

1. Man that is born of a woman hath but a
short time to live, and is full of misery. He
cometh up, and is cut down, like a flower;
he fleeth as it were a shadow, and never
continueth in one stay.

2. In the midst of life we are in death: of
whom may we seek for succor, but of
thee, O Lord, who for our sins art justly
displeased? Yet, O Lord God most holy, O
Lord most mighty, O holy and most merciful
Savior, deliver us not into the bitter pains
of eternal death.

3. Thou knowest, Lord, the secrets of our
hearts; shut not thy merciful ears to our
prayer; but spare us, Lord most holy, O God
most mighty, O holy and merciful Savior,
thou most worthy Judge eternal, suffer us
not, at our last hour, for any pains of death,
to fall from thee.

Upcoming Events of the Seventy-Seventh Season of The William Nelson Cromwell and F. Lammot Belin Concerts

Unless otherwise noted, concerts are held in the West Building, West Garden Court.

Trio Sefardi

Sound Sketches

October 26, 12:10

West Building Lecture Hall

PUBLIQuartet

With Ian Rosenbaum

Celebrating *Rachel Whiteread*

MIND/THE/GAP

October 28, 3:30

Flophouse Crew

Celebrating *Gordon Parks: The New Tide, Early Work 1940–1950*

November 4, 4:00

East Building Auditorium

Tapestry

Lessons of Darkness: Armistice Day 1918

November 11, 3:30

Nobuntu

Featuring traditional Zimbabwean songs, Afro jazz, and gospel

November 18, 3:30

PROJECT Trio

November 23 at 12:10

Location will be posted the day of the concert.

General Information

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

The use of cameras or recording equipment during the performance is not allowed.

Please be sure that all portable electronic devices are turned off.

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Cover Jan van Kessel, *Vanitas Still Life* (detail), c. 1665/1670, National Gallery of Art, Washington, Gift of Maida and George Abrams

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