

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.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

www.nga.gov

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.

COVER: National Gallery of Art Orchestra with Richard Bales conducting, undated photo

All images courtesy Gallery Archives, National Gallery of Art, Washington.



The Seventy-first Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,913th Concert

The Festival Choir of the Lutheran Church of the Reformation
Paul Leavitt, director

Celebrating Seventy Years of Concerts
at the National Gallery of Art

December 2, 2012
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Paul Leavitt (b. 1963)

Madrigal (1995)

Camille Saint-Saëns (1835–1921)

Christmas Oratorio (1863)

Prelude

Recitative: Et pastores erant (Tenor, contralto, soprano, baritone)

Chorus: Gloria in altissimis Deo

Air: Expectans, expectavi Dominum (Mezzo-soprano)

Air and chorus: Domine, ego credidi (Tenor)

Duo: Benedictus qui venit in nomine Domini (Soprano, baritone)

Chorus: Quare fremuerunt gentes?

Trio: Tecum principium (Tenor, soprano, baritone)

Quartet: Alleluia, laudate, coeli (Soprano, contralto, tenor, baritone)

Quintet and chorus: Consurge, filia Sion

Chorus: Tollite hostias

INTERMISSION

Paul Leavitt

Magnificat (2012)

Ave Maria/Magnificat anima mea

Quia respexit humilitatem

Ecce enim ex hoc beatam

Fecit potentiam

Esurientes

Suscepit Israel

Gloria Patri

World premiere performance

The Musicians

THE FESTIVAL CHOIR OF THE LUTHERAN CHURCH OF THE REFORMATION

As the guest vocal ensemble of choice of National Gallery of Art music director Richard Bales in the 1950s and 1960s, the choir of the Lutheran Church of the Reformation in Washington, DC, has performed more often at the Gallery than any other guest ensemble. Its record of twenty-six concerts in a span of less than twenty years is surpassed only by the National Gallery of Art's resident orchestra and vocal ensemble. Known at that time as the Church of the Reformation Cantata Choir, the group sang repertoire ranging from Bach cantatas to the Mozart *Requiem* to the cantatas written by Bales himself—*The Republic*, *The Union*, and *The Confederacy*. Under the direction of the husband-and-wife team Jule and Peggy Zabawa, the ensemble performed on auspicious occasions, such as the concerts in honor of presidential inaugurations and the 500th concert in the series, which took place on November 9, 1952. In recent seasons, performing as the Festival Choir of the Lutheran Church of the Reformation, the ensemble has undertaken three concert tours of Europe and collaborated with the New York City Master Chorale in three concerts commemorating the 9/11 terrorist attacks.

PAUL LEAVITT

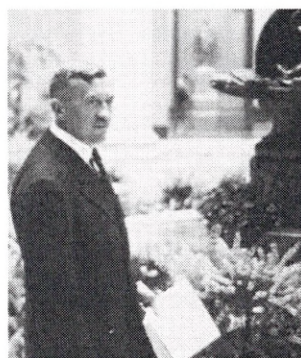
Composer, organist, and conductor Paul Leavitt has served as the full-time director of music and the arts at the Lutheran Church of the Reformation since 2003. The holder of a bachelor's degree from the State University of New York at Purchase and a master's degree in piano performance from the Juilliard School of Music, he was a laureate of the 1989 Steinway and Sons International Youth Piano Competition held in Paris, France. In February 2009, his first major work for double chorus, *Requiem*, received its premiere performances in New York, Paris, and Washington, DC, and was recorded and released a few months later. In November 2009, in honor of the seventy-fifth anniversary of Reformation Lutheran Church, he wrote and conducted the premiere of *Cantata Emmanuel*, a work for chorus, soloists, and orchestra inspired by the church's stained-glass windows. Paul Leavitt maintains a website at www.paulleavitt.com.

Program Notes

The first director of the National Gallery of Art, David E. Finley, decided to augment the Gallery's service to the public with music shortly after the United States entered World War II in December 1941. He was inspired by reports he had received of the recitals presented in 1940–1941 by the great English pianist Myra Hess, who remained in London during the Blitz and entertained the troops and the public with evening recitals in the National Gallery of that city. By May 1942, Finley was ready to do for Washington what Hess had done for London. He arranged for the Gallery to remain open until 10:00 pm on Sundays and for a performance by the Budapest String Quartet to take place on May 31 of that year.

Concerts continued on a weekly basis throughout the summer of 1942, presenting an orchestral ensemble made up of members of the National Symphony Orchestra. The early concerts enjoyed generous support from two philanthropists, Chester Dale and Gertrude Clarke Whittall, whose later gifts to the National Gallery and the Library of Congress, respectively, are legendary. From October through December 1942, concerts were funded by the Andrew W. Mellon Educational and Charitable Trust.

As the series continued, locally available soloists and ensembles were engaged, some resident in Washington because of their military service. This concert marks the seventieth anniversary of the first choral concert at the Gallery, sung on December 6, 1942, by the United States Navy Music School Chorus. Among the performers from the United States Armed Forces who played at the Gallery during World War II and subsequently went on to international fame were pianists György Sándor and Earl Wild; violinist Oscar Shumsky; violist Emanuel Vardi; cellists Bernard Greenhouse and Howard Mitchell; and organist Virgil Fox, who performed on the piano.



Chester Dale in the West Garden Court, National Gallery of Art, c. 1943

In 1943 Richard Bales was placed in charge of music programs at the Gallery. In the course of his forty-two year tenure, he organized 1,760 performances, some of which contained his own compositions, and many of which were orchestra concerts that he conducted.

Under Bales' direction, the National Gallery of Art Orchestra grew from a self-described "sinfonietta" of twenty players to an orchestra that could undertake the full range of symphonic repertoire. It has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives' *First Symphony* (which had waited fifty-one years to receive its first public hearing). The concerts were broadcast live on radio station WGMS from 1950 to 1992, and each broadcast between 1950 and 1985 featured an intermission feature consisting of recorded commentary on the music by Bales and information about current exhibitions at the Gallery.



ABOVE: Richard Bales, undated photo



LEFT: National Gallery of Art Orchestra with Richard Bales conducting, East Garden Court, November 11, 1943

From 1985 to 2003, the concerts at the National Gallery were under the direction of composer, conductor, and pianist George Manos. He added three new formations to the Gallery's roster of resident ensembles: the National Gallery of Art Vocal Ensemble, the National Gallery of Art String Quartet, and the National Gallery of Art Wind Quintet. He also initiated jazz concerts at the Gallery, inviting George Shearing, Dizzy Gillespie, and the Modern Jazz Quartet, among many other jazz luminaries. On March 17, 1991, Manos had the honor of conducting the concert that was the culminating event in a day of celebrations of the Gallery's fiftieth anniversary. That concert, which included Beethoven's *Consecration of the House* overture and Richard Strauss' *Four Last Songs*, was by sheer coincidence the 2,000th in the gallery's numbered series.



George Manos, May 5, 1986

Since January 2004 the concerts have been directed by Stephen Ackert, who was named to head the music department after seventeen years as the Gallery's music program specialist. He continued the process of incorporating the work of resident ensembles into the concerts, adding the National Gallery of Art Chamber Players for early music and the National Gallery of Art New Music Ensemble for contemporary music. His lectures and gallery talks on the crosscurrents between art and music in various periods and cultures are a regular feature of the Gallery's educational offerings. In 2004 he generated the first festival of art education and music at the Gallery, in connection with the exhibition *Gerard ter Borch*. Festivals of this type have continued under his direction, and include the recent Celebration of Italian Art, Film, and Music, which ran from October 10 through November 1, 2012. Concerts in honor of exhibitions and installations at the Gallery have become more numerous during his tenure, now averaging approximately one third of each season's offerings. Ackert also collaborated in the creation and premiere performance at the Gallery of two operas — *Later the Same Evening: An opera inspired by five paintings of Edward Hopper* by John Musto

(2008), and *Max and Moritz: A Cartoon Opera in Seven Pranks* by Gisle Kverndokk (2010). Under Ackert's guidance, the Gallery music department took the lead in a September 2012 city-wide celebration of the 100th birth anniversary of composer and printmaker John Cage. The five-day festival, which began and ended with concerts at the Gallery, proved to be the most extensive and complete of all observations of Cage's centenary.

Upcoming Concerts at the National Gallery of Art

Great Noise Ensemble **Armando Bayolo, director**

Music by Bayolo, Górecki, and Pärt

December 9, 2012
Sunday, 6:30 pm
East Building Atrium



Joseph Smith, pianist

Music by Chopin, Gershwin, and Korngold

December 12, 2012
Wednesday, 12:10 pm
West Building Lecture Hall

**2,913th Concert
National Gallery of Art
December 2, 2012**

Festival Choir of the Lutheran Church of the Reformation

Celebrating seventy years of concerts at the National Gallery

Soloists

Performing in tonight's concert in both the *Christmas Oratorio* and the *Magnificat*, soprano **Madalaine Vander-Linden** is a native of Alexandria, Virginia, where she attended St. Stephen's and St. Agnes' School. A graduate of Randolph Macon University in Lynchburg, Virginia, she has sung with the Aldersgate Church Community Theater, Lazy Susan Dinner Theater, Little Theater of Alexandria, Providence Players, and the Washington Savoyards. Nominated for a Washington Area Theatre Community Honors (WATCH) award for her portrayal of Ms. Hannigan in *Annie*, she has also directed children's theater productions in the Washington, DC, metro area.

Performing in the *Christmas Oratorio*, soprano **Adriana Gonzalez** was born in Mexico City and raised in Austin, Texas. The recipient of a bachelor of music degree in vocal performance from the University of Texas at Austin and a master of music in vocal performance and pedagogy from the Peabody Conservatory, she sings with Concert Artists of Baltimore and the Washington Master Chorale. She has also sung with Washington's Choral Arts Society and Cathedral Choral Society. She made her operatic debut as Angelica in *Suor Angelica* at the 2008 Amalfi Coast Music Festival in Vietri sul Mare, Italy. More recent opera roles include the First Witch in Purcell's *Dido and Aeneas* the War Widow in Mozart's *Idomeneo*.

Mezzo-soprano **Erica Joan Haman** is an active performer in the Washington area, singing La Principessa in Puccini's *Suor Angelica*, The Sorceress in Purcell's *Dido and Aeneas*, Mum (Mrs. Herring) in Britten's *Albert Herring*, Ma Moss in Copland's *The Tender Land*, and Mrs. Lovett in Sondheim's *Sweeney Todd*. Haman was a featured soloist for the premiere performances of Paul Leavitt's *Requiem*. A professional singer and section leader with the Washington Master Chorale, Haman debuted as a soloist at Wolf Trap for the symphonic concert *Distant Worlds* with the National Symphony Orchestra. A former pupil of Jane Christeson, Elizabeth Daniels, Mollie Rich, and Bard Suverkrop, she holds a bachelor's degree from Stetson University and a master's degree from Shenandoah University Conservatory in Winchester, Virginia.

A resident of the Washington area since 1995, tenor **Chris M. Burch** has performed as a choir member and soloist with the Cathedral Choral Society, Carroll County Choral Art Society, Georgetown University Symphony Chorus, Johns Hopkins Medical Institute Choral Society, Rock Creek Singers, Washington Bach Consort, and Washington Chorus. Among the major works in which he has been featured as tenor soloist are Brubeck's *Pange Lingua Variations*, Dubois' *The Seven Last Words of Christ*, Handel's *Messiah*, Haydn's *Mass in Time of War*, Orff's *Carmina burana*, and Verdi's *Requiem*. A graduate of Tulane University and Touro University International, Burch served for eleven years

as an active duty officer in the United States Air Force, winning first prize in the male vocalist category of the 1998 Air Force Worldwide Talent Competition.

In addition to performing as soloist in the premieres of Paul Leavitt's *Requiem* and *Cantata Emmanuel*, bass **Gregory Stuart** has sung solos in Schubert's *Mass in G*, Duruflé's *Messe cum júbilo*, and the requiem masses of Biber, Fauré, and Mozart. This season he sings Danilo in *The Merry Widow*, performs on Symphony of Arlington's *Broadway Favorites* concert, and gives a recital for the concert series of Society of the Cincinnati. In previous seasons, he sang Marcello in *La Bohème* with Repertory Opera Theatre of Washington and roles with the Colorado Gilbert & Sullivan Festival, Ithaca Opera, Opera Theatre of Pittsburgh, and Pittsburgh Opera. An actor as well as a singer, he has appeared at the Baltimore Shakespeare Festival, Franklin Park Summer Theatre, and Studio Theatre as well as in dramatic productions at the Smithsonian Museum of American History.

Roster of performers

Festival Choir of the Lutheran Church of the Reformation, Washington, DC

Allmond, Tim
Benoit, Evan
Boylan, Larry
Bruno, Carol
Burch, Chris
Clewett, John
Coda, Karen
Dalton, Marc
Davis, Cory
Deyton, Bopper
Dibbern, Sharon
Finkenstadt, Ivy
Gonzalez, Adriana
Gordon, Elke
Gordon, Joe
Gruschus, Jim
Hagood, John
Haman, Erica
Hart, Jeffery
Heckman, Flossie
Hilton, Michael
Hinson, Karen
Hunsberger, Holly
Hyder, Marie
Jones, Julie
Kefferstan, John
Keith, Michael
Korman, Jon
Larsen, Kevin

Leidich, Susan
Levy, Jeffrey
Manty, Dale
Maripuu, Anna
Molinaro, Peggy
Ochmanek, David
O'Hanlan, Michael (Misha)
Peters, Ellen
Pfahl, Nancy Lloyd
Pfahl, Rebecca
Platz, Valerie
Purdy, Bruce
Roberts, Steve
Snodgrass, Drew
Snodgrass, Maria
Speas, Cynthia
Steel, Candida
Stuart, Gregory
Suyderhoud, Warren
Tankersley, Elizabeth
Tobias, Kathryn
Tucker, Scott
Valtin, Alison
Vander-Linden, Madalaine
Wood, Bob

Orchestra

Ackert, Stephen
Ament, Anne
Battey, Robert
Carson, Mark
Christianson, Mark
Dirksen, Eric
Jacko, Michael
Kelly, James
Lee, Rick

Mott, Jonathan
Nasta, Bruno
Ohlson, George
Malaga, Ed
Milner, Constance
Oppelt, Nicolette
Rundlett, Simon
Schultz, Paul

Texts and Translations

Oratorio de Noël Camille Saint-Saëns

(Prélude)

Recitative: Et pastores erant

Et pastores errant in regione eadem vigilantes, et custodiantes vigilas noctis super gregem suum. Et ecce angelus Domini stetit juxta illos, et claritas Dei circumfulsit illos, et timuerunt timore magno. Et dixit illis angelus: "Nollite temere, ecce enim evangelizo vobis gaudium magnum quod erit omni populo: quia natus est vobis hodie Christus Dominus in civitate David. Et hoc vobis signum: invenietis infantem pannis involutum, et positum in praesepio." Et subito facta est cum angelo multitudo militiae caelestis laudantium Deum, et dicentium:

Chorus: Gloria in altissimis Deo

"Gloria in altissimis Deo et in terra pax hominibus bonae voluntatis."

Air: Exspectans exspectavi

Expectans expectavi Dominum est intendit mihi.

Air and chorus: Domine, ego credidi

Domine, ego credidi quia tu es Christus filius Dei vivi, qui in hunc mundum venisti.

Christmas Oratorio

(Prelude)

And There Were Shepherds

Luke 2: 8-13

And there were shepherds in the same region, keeping vigil and watching their flocks by night. And behold, an angel of the Lord stood beside them, and the glory of the Lord shone around them, and they were filled with great fear. And the angel said to them: "Have no fear, for behold, I bring you good tidings of great joy that shall be for all people. For unto you is born today Christ the Lord in the city of David. And this will be a sign unto you: you shall find a babe wrapped in bonds of cloth and lying in a manger." And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:

Glory to God in the Highest

Luke 2: 14

"Glory to God in the highest, and on earth peace to those of good will."

Patiently I Waited

Psalm 39: 1

Patiently I waited for the Lord, and he has turned to me.

Lord, I Believe

John 11: 27

Lord, I believe that you are the Christ, the son of the living God, who has come into this world.

Duet: Benedictus qui venit

Benedictus qui venit in nomine Domini.
Deus Dominus est illuxit nobis. Deus
meus es tu, et confitebur tibi. Deus meus
es tu et exaltabo te.

Chorus: Quare fremuerunt gentes

Quare fremuerunt gentes et populi
meditate sunt inania? Gloria Patri, gloria
Filio, gloria Spiritui Sancto; sicut erat in
principio, et nunc, et semper, et in
saecula saeculorum. Amen.

Trio: Tecum principium

Tecum principium in die virtutis tuae, in
splendoribus sanctorum.

Quartet: Laudate coeli

Alleluia. Laudate coeli, et exulta terra,
quia consolatus est Dominus populum
suum, et pauperum suorum miserebitur.

**Quintet and Chorus: Consurge, Filia
Sion**

Consurge, Filia Sion, lauda in nocte in
principio vigiliarum. Alleluia. Egrediat
ur ut splendor justus Sion, et salvator ejus
est lampas accendatur.

Chorus: Tollite hostias

Tollite hostias et adorate Domi-num in
atrio sancto ejus. Laetentur coeli et
exultet terra a facie Domine quoniam
venit. Alleluia.

Blessed is He Who Comes

Psalm 117: 26-28

Blessed is he who comes in the name of
the Lord. God the Lord shines on us.
You are my God and I trust in you. You
are my God, and I praise you.

Why Do the Nations Rage

Psalm 2: 1

Why do the nations rage, and the people
think vain things? Glory to the Father,
and to the Son, and to the Holy Spirit; as
it was in the beginning, is now, and ever
shall be, world without end. Amen.

Yours Is the Princely Power

Psalm 109: 3

Yours is the princely power on your day
of strength, in the splendor of the saints.

Praise, You Heavens

Isaiah 49: 13

Alleluia. Praise, you heavens, and
rejoice, you earth, for the Lord has
comforted his people and will have
mercy on his poor.

Arise, Daughter of Zion

Lamentations 2: 19; Isaiah 62: 1

Arise, Daughter of Zion, praise at night
at the beginning of the night watch.
Alleluia. The righteous one shall go
forth from Zion in splendor, and his
savior shines like a lamp.

Raise Offerings

Psalm 95: 8-9, 11, 13

Raise offerings and worship the Lord in
his holy court. Let the heavens rejoice,
and let the earth be glad in the presence
of the Lord who comes. Alleluia.

Magnificat
Paul Leavitt

Duet and Chorus: Ave Maria and Magnificat

Ave Maria Theokos, gratia plena. Dominus tecum. Benedicta tua mulieribus, et benedictus fructus ventris tui Jesus. Sancta Maria, Theokos.
Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salvatore meo.

Soprano and Chorus: Ecce enim ex hoc beatam

Ecce enim ex hoc beatam, me dicent omnes generationes. Quia fecit mihi magna qui potens est, et sanctum nomen eius. Et misericordia eius a progenie in progenies timentibus eum et sanctum nomen eum.

Duet and Chorus: Fecit potentiam

Fecit potentiam in brachio suo; dispersit superbos mente cordis sui. Deposuit potentes de sede et exaltavit humiles.

Esurientes implevit bonis

Esurientes implevit bonis et divites dimisit inanes.

Bass and Chorus: Suscepit Israel

Suscepit Israel puerum suum recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

Chorus: Gloria Patri

Gloria Patri et Filio et Spiritui Sancto; sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Hail Mary and Magnificat

Hail Mary, mother of God, full of grace, the Lord is with you. Blessed are you among women, and blessed is the fruit of your womb, Jesus. Holy Mary, mother of God.

My soul magnifies the Lord, and my spirit exults in God, my savior.

For Behold, from Henceforth

For behold, from henceforth all generations shall call me blessed. For he who is mighty has done great things for me, and holy is his name. And his mercy is on those who fear him from generation to generation.

He Has Showed Strength

He has showed strength with his arm; he has scattered the proud in the imagination of their hearts; he has put down the mighty from their seats and has exalted the humble.

He Has Given the Hungry Good Things

He has given the hungry good things, and the rich he has sent away empty.

He Has Helped Israel

He has helped Israel, his servant, remembering his mercy. As he promised to our forefathers, Abraham and his seed, forever.

Glory to the Father

Glory to the Father, to the Son, and to the Holy Spirit; as it was in the beginning, is now, and ever shall be, world without end. Amen

Text of *A Christmas Madrigal* (1995)

Music by Paul Leavitt

O Blessed virgin, sweet and mild,
wake from your peaceful sleep, my child.
A message of tidings glad I bring.
Chosen are you to birth a king.

Then in a stable bleak and bare,
the mother bore a child so fair,
amidst ox and ass a wondrous sight
on a dark cold winter's night.

High in the sky a brilliant star
over the manger hovering far,
far up above the glorious babe.
Angels on high all sing his praise.
Let all the earth and heaven above
proclaim his name, for he is love.

Make this nativity a prayer
for everyone on earth to share.
A child in Bethlehem is born
to conquer death forevermore.

Before the shepherds cold with fright
appeared the angel, wondrous, bright.
"Fear not", he said, "good news I bring.
To you this day is born the King!"

Gold, myrrh, and frankincense,
brought from the distant orient,
of ancient reign the wisemen three,
who come to pray on bended knee,
before the cradle gladly fall
to worship the king who loves us all.

Since distant times the day foretold,
written in sacred texts of old,
a Savior to whom all men shall bow
is come to live among us now!