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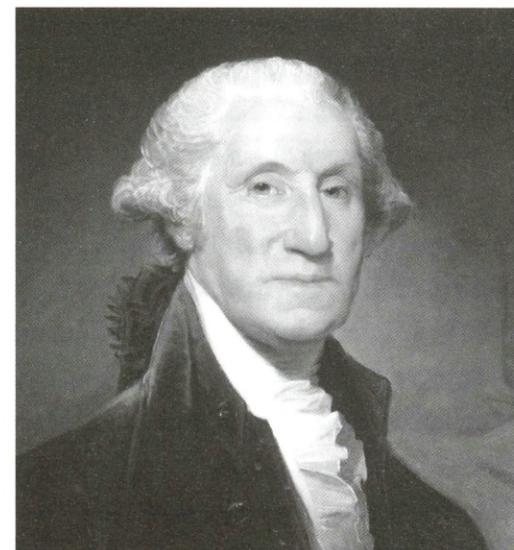
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Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

*Mailing address*  
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[www.nga.gov](http://www.nga.gov)

COVER: Gilbert Stuart, *George Washington (The Gibbs-Channing-Avery Portrait)* (detail), begun 1795, completion date unknown, oil on canvas,  
Lent by The Metropolitan Museum of Art, Rogers Fund, 1907



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

National Gallery of Art

Concerts in honor of  
*Gilbert Stuart*

April 10, 17, 24, and May 1, 2005  
Sunday Evenings, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Gilbert Stuart

It is fitting that the National Gallery should present four concerts in honor of the exhibition *Gilbert Stuart*, since Stuart (1755–1828), the most successful portraitist of the early American republic, also contributed directly to the musical culture of his day. A gifted keyboard player, he served for a year as organist of Saint Catherine's Church, Foster's Lane, in London. The exhibition presents ninety-one of Stuart's exceptional works, demonstrating his tremendous natural talent and wit in the representation of likeness and character. Stuart is known for his portraits of some of the most famous men and women of his era in America. After mastering the techniques of late eighteenth-century English portraiture during extended stays in London and Dublin, Stuart returned in 1793 to America, where he spent the rest of his life. Residence in the major cities of the republic—New York, Philadelphia, Washington, and Boston—resulted in a body of work notable for its historical importance and its elegant, refined beauty. The Gallery's unequalled collection of forty Stuart paintings is represented by eight works in the exhibition, including *The Skater (William Grant)* (1782), *George Washington (The Vaughan Portrait)* (1795), *Catherine Brass Yates (Mrs. Richard Yates)* (1793–1794), *Abigail Smith Adams (Mrs. John Adams)* (1800/1815), and *John Adams* (c. 1800/1815). The exhibition has been organized by the National Portrait Gallery, Smithsonian Institution, and The Metropolitan Museum of Art, in association with the National Gallery of Art. This exhibition is proudly sponsored by Target as part of its commitment to arts and education. This exhibition and the acquisition of Gilbert Stuart's Lansdowne portrait have been made possible by the Donald W. Reynolds Foundation as a gift to the nation. *Gilbert Stuart* remains on view in the West Building until July 31, 2005.

The music of the period that corresponds roughly to Gilbert Stuart's lifetime was written in the style that music historians have since labeled classical. It is relatively simple in form and texture, compared to the music that was written between 1600 and 1750 (the baroque era). Composers in the latter half of the eighteenth century were heavily influenced by the writings of the French philosophers Denis Diderot, François-Marie Voltaire, Jean le Rond d'Alembert, and Jean-Jacques Rousseau, who ushered in the "age of enlightenment." In their writings on music, all four agreed that the ancient Greek practice of monody (music that is melody only, with no harmony) was the ideal musical archetype. Rousseau went so far as to say: "No animal, no bird, no being in nature, produces any other concord than the unison, no other music than melody. . . . It is very difficult not to suspect that all our harmony is but a Gothic and barbarous invention, which we should never have followed if we had been more sensible of the true beauties of art and of music truly natural" (*Dictionnaire de musique*, 1768). No late eighteenth-century composer went so far as to give up harmony entirely, but all strove to recapture in music the formal simplicity, unity, and clarity of purpose they encountered in classical Greek literature and sculpture.

2,531st Concert  
April 10, 2005

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Christ Church Cathedral Choir  
Stephen Darlington, *director*  
Clive Driskill-Smith and Elizabeth Burgess, *organists*

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George Frideric Handel (1685–1759)  
*Zadok the Priest*

Thomas Attwood (1765–1838)  
*Teach Me, O Lord*

William Billings (1746–1800)  
*Salvation! Oh, the Joyful Sound* (1794)  
*Lament over Boston*

William Boyce (1711–1779)  
*Voluntary in D*

Maurice Greene (1696–1755)  
*Lord, Let Me Know Mine End*

William Crotch (1755–1847)  
*Lo, Star-led Chiefs*

INTERMISSION

Handel  
*Fugue in B Minor*

Joseph Haydn (1732–1809)  
*The Heavens Are Telling*

Benjamin Carr (1768–1831)  
*Hymn to the Virgin*

Carr  
*Sonata No. 6*

Handel  
Two movements from *Foundling Hospital Anthem* (1749)  
O God, Who from the Suckling's Mouth  
Comfort Them, O Lord

Anonymous (Tune: 1757)  
*God Save Great Washington*

## The Musicians

### CHRIST CHURCH CATHEDRAL CHOIR

Unique in the world as the choir of both a cathedral and a college and now nearly five hundred years old, Christ Church Cathedral Choir is justly famous for the youthfulness of its sound and its daring and adventurous musical programming. The intimate acoustics of its musical home, Oxford's twelfth-century cathedral, have allowed the choir to form a special relationship with both early sacred music and the rhythm and vigor of contemporary idioms.

There has been a choir at Christ Church, Oxford, since 1526, when John Taverner became organist and master of the choristers at a college newly founded by Cardinal Wolsey. A few years later, Henry VIII united the See of Oxford with the college, named it Christ Church, and made it the cathedral church of the diocese. Ever since the appointment of John Taverner, a succession of fine musicians has been associated with Christ Church, among them William Crotch and Frederick Gore Ouseley in the nineteenth century and Roy Harris and William Walton in the twentieth.

The present choir consists of sixteen boy choristers and thirteen men, of whom seven are professional lay clerks and the remainder are undergraduates (academical clerks) at Christ Church, reading for degrees in a wide variety of subjects. Under its present director, Stephen Darlington, the choir has maintained a position as one of the top cathedral choirs in the United Kingdom, achieving particular recognition for music of the sixteenth and twentieth centuries. Apart from cathedral services, the choir has a busy program of concerts and recordings, both in the United Kingdom and abroad. It has often performed in London, appearing at the Proms, Queen Elizabeth Hall, Royal Festival Hall, and Saint John's, Smith Square, as well as the London Palladium. Extensive tours have taken the choir to continental Europe, North and South America, and Australia. The choir has a strong history of recording, involving collaboration with such orchestras as the English Chamber Orchestra, the London Sinfonietta, the Hanover Band, the English Concert, the Academy of Ancient Music, and London Musici. The choir's CD *Vaughan*

*Williams: An Oxford Elegy* was nominated for a Grammy Award, and its recordings of *Missa dum complerentur*, as set by Palestrina and Victoria, have also won prestigious awards. The choir broadcasts regularly on television and can be heard singing the theme tunes for the popular British programs *Mr. Bean* and *The Vicar of Dibley*. The Christ Church Cathedral Choir appears at the National Gallery by arrangement with Phillip Truckenbrod Concert Artists of West Hartford, Connecticut.

### STEPHEN DARLINGTON

One of the United Kingdom's leading choral conductors, Stephen Darlington was first linked with Christ Church in the early 1970s, when he served as an organ scholar under Simon Preston. After four years as assistant organist at Canterbury Cathedral, he was appointed master of the music at Saint Alban's Abbey and a year later became artistic director of the world-famous Saint Alban's International Organ Festival. In 1985 Darlington returned to Christ Church as organist and tutor in music. Since then he has divided his time between establishing the college as an acknowledged center of academic musical excellence and maintaining the highest choral traditions of the Church of England in Christ Church Cathedral. His recordings with the choir of Haydn's *Stabat Mater*, masses and motets of Philippe de Monte, and Janacek's *The Lord's Prayer* have received recommendations from *Gramophone Magazine*.

Under Darlington's direction, the Christ Church Choir has collaborated with many great artists, including Placido Domingo, José Carreras, James Bowman, Paul Whelan, and John-Mark Ainsley, as well as such distinguished contemporary composers as Judith Weir, John Tavener, Robert Saxton, and Howard Goodall.

#### CLIVE DRISKILL-SMITH

Born in 1978, Clive Driskill-Smith was a music scholar at Eton College, an organ scholar at Winchester Cathedral, and assistant organist at Winchester College for a year. In 2001 he graduated from Christ Church, Oxford, where he was an organ scholar, with a first class honors degree in music and the master of philosophy degree. A pupil of David Sanger and Hans Fagius, Driskill-Smith became a fellow of the Royal College of Organists in 1998. Among the prizes and awards he has won are the Limpus, Shinn, and Durrant prizes and the W. T. Best Scholarship from the Worshipful Company of Musicians. Winner of the Royal College of Organists' Performer of the Year Competition and the Calgary, Alberta, International Organ Competition, Driskill-Smith is represented in North America by Phillip Truckenbrod Concert Artists and is currently the sub-organist at Christ Church Cathedral in Oxford.

#### ELIZABETH BURGESS

Elizabeth Burgess, born in 1983, was educated at Uppingham School, where she was a music and academic scholar. She spent her gap year as assistant organist at Winchester College, also teaching at the Pilgrims' School. She is currently a senior organ scholar at Christ Church, Oxford, where she is studying the organ with David Sanger and reading for a degree in music. Burgess has given recitals in cathedrals and colleges across the United Kingdom, and in July 2000 she gained the associate of the Royal College of Organists diploma with the Lord Saint Audries prize. She also studies the piano with Raymond Fischer and has recently performed Rachmaninoff's *Rhapsody on a Theme of Paganini*, but her area of particular interest is chamber music, and she is in frequent demand as an accompanist in Oxford.

#### The Instrument

The Behring Center of the Smithsonian Institution's National Museum of American History has generously loaned an eighteenth-century organ to the Gallery for the concerts in honor of *Gilbert Stuart*. The three-stop chamber organ, built in 1761 in London by John Snetzler (1720–1805), adds a special dimension to the experience of music from Stuart's time. It was imported in 1763 to the New York Colony by Dr. Samuel Bard (1742–1821), who was later appointed surgeon to George Washington during the latter's terms as president. Snetzler's work was renowned in his time, and he built organs for many churches and private homes in England and the American colonies. Gilbert Stuart, whose activity as an organist is described on page 2, would have been well acquainted with organs of this type. The organ may be heard again in concert at the Gallery on April 17 and 24, at 6:30 pm, and in demonstrations during the Gilbert Stuart Family Weekend on May 21 and 22.

2,532d Concert  
April 17, 2005

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National Gallery Orchestra  
Stephen Simon, *guest conductor*  
Dean Shostak, *glass armonicist*  
Stephen Ackert, *organist*

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Carl Philipp Emanuel Bach (1714–1788)  
*Symphony in D Major* Wq183  
Allegro di molto  
Largo  
Presto

Joseph Haydn (1732–1809)  
*Concerto No. 2 in C Major*, Hoboken XVIII:8, for organ and orchestra  
Moderato  
Adagio  
Finale: Allegro  
Stephen Ackert, *organist*

William Boyce (1711–1779)  
*Symphony No. 5 in D Major*  
Allegro ma non troppo; allegro assai  
Tempo di gavotta: Grazioso  
Menuetto: Allegretto

#### INTERMISSION

Richard Bales (1915–1998)  
Three movements from *Music of the American Revolution*  
Arranged for full orchestra and glass armonica by Stephen Simon  
General Burgoyne's March  
Beneath a Weeping Willow's Shade (Tune: Francis Hopkinson)  
Yankee Doodle with Quicksteps  
Dean Shostak, *glass armonicist*

Haydn  
*Symphony No. 98 in B-flat Major* (1792)  
Adagio; allegro  
Adagio cantabile  
Menuetto: Allegro  
Finale: Presto

## The Musicians

### STEPHEN SIMON

Conductor Stephen Simon is renowned as a specialist in the music of George Frideric Handel. As the music director of the Handel Society of New York at Carnegie Hall and the Handel Festival at the Kennedy Center, Maestro Simon spearheaded the Handel revival of the 1970s and 1980s. His editions and performances of little-known Handel operas and oratorios introduced the music of that composer to many American audiences. He was also a regular guest conductor at the Handel Festival in Halle, Germany, Handel's birthplace.

During his twenty-five years as music director of the Washington Chamber Symphony, Simon was known for his creative programming, which included premieres of works by nationally known composers to sold-out audiences at the Kennedy Center's Terrace Theater. Together with his wife, Bonnie Ward Simon, he introduced thousands of children and their parents to the joys of classical music through the Concerts for Young People Series and the Family Series, also presented at the Kennedy Center.

Simon's discography includes the complete piano concertos of Mozart with the legendary pianist Lili Kraus and the complete piano concertos of Beethoven with fortepianist Anthony Newman. Simon's recording of Handel's oratorio *Solomon* for RCA Red Seal won a Grammy nomination for best choral recording. He is currently the music director of the Simon Sinfonietta in Falmouth, Massachusetts. He continues his outreach to children through a series of recordings with the London Philharmonic Orchestra entitled *Stories in Music*. Among the stories recently released on CD are *Casey at the Bat* and *Mike Mulligan and His Steam Shovel*.

### STEPHEN ACKERT

A graduate of Oberlin College, Northwestern University, and the University of Wisconsin, Stephen Ackert studied organ and harpsichord as a Fulbright scholar in Frankfurt, Germany, where his teachers were Helmut Walcha and Maria Jaeger-Jung. From 1974 to 1978 he served as a specialist in Western music for the National Iranian Radio and Television Network in Tehran. He also served as manager and musical director of the network's resident chamber orchestra. Ackert joined the staff of the National Gallery in 1986 as its music program specialist and was named head of its music department in January 2004. In addition to administering the Gallery's weekly concerts, he presents lectures and lecture-recitals on subjects that bring together the visual arts and music. He is a member of the adjunct music faculty of the Northern Virginia Community College in Alexandria, Virginia.

### DEAN SHOSTAK

Dean Shostak began his musical career at age fourteen, performing on the violin in the Music Teacher's Shop in Colonial Williamsburg. As he matured, his musical responsibilities expanded to performing in evening concerts throughout the historic area. He earned a bachelor of arts degree in music from the University of Virginia and went on to establish a career as a nationally acclaimed touring artist, performing in theaters, schools, universities, and festivals throughout the country. His music has been featured on Voice of America, the Weather Channel, the Discovery Channel, National Public Radio's *All Things Considered*, the BBC's *Good Morning Television*, Home and Garden Television's *Christmas of Yesteryear*, NBC's *Nightside*, PBS's *The Victory Garden*, and *Mister Rogers' Neighborhood*.

In 1991 Shostak became involved in the revival of the rare and beautiful glass armonica, invented by Benjamin Franklin in 1761. One of only eight glass armonica players in the world, he is credited with bringing the instrument back to Williamsburg, where it was frequently heard in colonial times. In keeping with Franklin's original design, Shostak uses a flywheel and foot treadle to spin the glasses. He has a regular show in Williamsburg that features new and antique glass instruments, including the armonica, the glass violin, and crystal handbells.

Shostak has written numerous original music scores for award-winning films, and his solo recordings—*Crystal Carols*, *Glass Angels*, *Revolutions*, and *Celtic Crystal*—have received critical acclaim in such publications as *American Music Teacher*, the *Washington Post*, and *Audio Magazine*. His children's recording, *Colonial Fair*, was named Notable Children's Recording of the Year by the American Library Association. His latest CD/DVD, *The Glass Armonica*, features classical works for the glass armonica by Mozart, Beethoven, Saint-Saëns, Schultz, and other composers.

## The Instruments

### CHAMBER ORGAN

For a description of the organ, please see page 9.

### GLASS ARMONICA

Invented by Benjamin Franklin in 1761 and popularized in Europe during his lengthy tenure as the United States' first ambassador to France, the glass armonica inspired original scores from the likes of Mozart, Beethoven, and Padre Giuseppe Martini (1706–1784). Franklin chose the word "armonica" as the name for his instrument, acknowledging the predominance of Italian music and musicians in his generation. Franklin discovered that mounting the glass bowls on a horizontal rod and spinning them allowed for subtleties in performance that were not possible when playing on stationary glass bowls, a practice that was already well established before his time. By varying the thickness of the bowls, the speed of the spin, and the amount of finger pressure applied to the bowls, he could create many of the effects that a violinist creates with a bow.

In the 1830s the glass armonica fell into disfavor, having earned a reputation for driving musicians out of their minds. Scholars suspect that the leaded glass of the eighteenth- and early nineteenth-century bowls, repeatedly rubbed by the players' fingers, may indeed have induced lead poisoning in those who played the instrument with any frequency. Modern replicas of the instrument are equipped with unleaded quartz glass, but the sound of the instrument still has a mesmerizing effect, both on the player and on the audience.

Carl Philipp Emanuel Bach was the second surviving son of Johann Sebastian Bach. As a young man he studied law and philosophy, but his passion for music led him to accept a position as court keyboard musician for King Frederick II ("the Great") of Prussia. The king, who preferred flute music, had no great respect for Bach's talents as a composer or theorist. Bach tried diligently to gain employment elsewhere, and after several unsuccessful attempts, he was finally able in 1767 to succeed his godfather, Georg Philipp Telemann, as music director of the principal church in Hamburg.

Bach composed four orchestral symphonies (catalogued as Wq183) in 1775 and 1776. The first of these, in D major, begins with a movement that has all of the energy of Johann Sebastian Bach's liveliest orchestral pieces without any hint of polyphonic treatment. The wind instruments enjoy considerable independence, instead of just supporting the strings. The lyrical but economical slow movement is a brief example of *Empfindsamkeit*, the expressive mood found in many of Carl Philipp Emanuel Bach's keyboard works. The symphony concludes with a whirlwind finale in the spirit of the opening movement.

The extant manuscripts of Haydn's keyboard concertos and his own catalogue of his works contain conflicting evidence as to whether some of them might have been intended for the organ. In the case of *Concerto No. 2 in C Major*, Hoboken XVIII:8, the writing is idiomatic for the organ, although all of the extant manuscripts label it as a concerto for harpsichord. It is likely that Haydn and other performers played the same concerto at different times on the organ, the harpsichord, and the fortepiano, depending upon which instrument was the best available in a particular situation.

The music of William Boyce represents the last flowering of the English baroque tradition. His eight symphonies, published in 1760, were mainly taken from instrumental parts of his own earlier odes and theatrical works. As Master of the King's Musick, he had the responsibility of composing

annually a New Year's ode and an ode for his majesty's birthday, which provided a great deal of material. The *Symphony No. 5 in D Major* was originally an overture for Saint Cecilia's Day.

The first movement of the symphony, *Allegro ma non troppo; allegro assai*, opens with a fanfare of Handelian grandeur. A short *adagio ad libitum* leads to a sprightly fugal section punctuated by bursts from the timpani. The second movement, *Tempo di gavotta*, is a sturdy and strongly accented country dance, with extensive use of triplets. The last movement, *Menuetto: Allegretto*, is a light-spirited courtly dance. Several passages carry a piquant oboe melody line, and the work concludes with a flourish.

In the search for American music that would be an appropriate salute to *Gilbert Stuart*, Stephen Simon recalled two suites of Revolutionary War tunes arranged in 1953 for string orchestra by Richard Bales, the first music director of the National Gallery. Taking advantage of the availability for this concert of a glass armonica, Simon rearranged three of the tunes for that instrument and orchestra. Bales entitled the collection *Music of the American Revolution* and provided background information in his score for each of the tunes he used. *General Burgoyne's March* was presumably taken by the Americans from the repertoire of a British band, since it is more majestic and formal than the other tunes. Francis Hopkinson, the composer of *Beneath a Weeping Willow's Shade*, not only signed the Declaration of Independence but also designed the first American flag. *Yankee Doodle* was first sung and played during the French and Indian War by British troops in derision of the colonists. Some of the same British soldiers heard the tune again, to their chagrin, in 1775, when they marched away in defeat from the Battle of Lexington and Concord. On that occasion and many thereafter, the performers were the victorious Yankees.

Joseph Haydn has been called the "father of the symphony," not because he invented the form, but because he refined it and gave it the structure and musical importance it has had since his time. He was invited by the impresario Johann Peter Salomon to visit England, where he was commissioned to compose a set of six symphonies for Salomon's concerts.

He had just begun working on the last of these, the *Symphony No. 98 in B-flat Major*, when he received the tragic news that Mozart had died at the age of thirty-five. As the most appropriate place to express his affection and admiration for his late friend, Haydn chose the slow movement of what he thought might be his own farewell to the symphonic form. (He had no inkling in 1792 that he would return to England less than two years later for one last burst of symphonic creativity.)

The first movement of *Symphony No. 98*, marked *Adagio; allegro*, begins with a majestic slow introduction in B-flat minor, based on the first four notes of the principal theme that is presented in its entirety at the allegro. This theme is lively and vigorous, with a prominent role for the timpani and several fugato passages. The second movement, *Adagio cantabile*, bears a strong resemblance to the *Andante cantabile* movement of Mozart's "Jupiter" *Symphony*. The poignant first half of Haydn's *Adagio* expresses primarily his grief over the loss of a great friend, but after a brief energetic interruption, the sorrow seems to be tempered by fond memories of their long, mutually beneficial relationship. The third movement, *Menuetto*, is a step in the direction of a scherzo, featuring intricately displaced accents and a lilting trio. In the *Finale* Haydn reminds us that we should never take him for granted. The breakneck pace of the main section of the movement, with continual shifts in mood and a few more fugato passages, subsides abruptly into a slower version of the principal theme, with greatly reduced dynamics. The next passage is even slower and features an obbligato solo for the harpsichord, an instrument that was largely left out of orchestral ensembles by 1792. The noted Haydn scholar H. C. Robbins Landon says, "This passage sounds, at first, like a lunatic slow-motion copy of itself." Once he has surprised us, Haydn returns to a typical grand conclusion, allowing us to retain our high opinion of the "father of the symphony."

2,533d Concert

April 24, 2005

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Penelope Crawford, *fortepianist and harpsichordist*

Stephen Ackert, *organist*

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Johann Christian Bach (1735–1782)

*Sonata No. 3 in F Major* for piano four hands

Allegro

Rondo: Allegro

Joseph Haydn (1732–1809)

*Sonata in E-flat Major*, Hoboken XVI:28

Allegro moderato

Menuet and Trio

Finale: Presto

Anonymous

*Lesson by Signor Pescatore*

From *The Harpsichord or Spinnet Miscellany* (1765)

Haydn

*Il maestro e lo scolare* for piano four hands

Theme and Variations: Andante

Tempo di minuetto

Benjamin Carr (1768–1831)

*Flute Voluntary*

Muzio Clementi (1752–1832)

*Sonata in F Minor*, op. 13, no. 6

Allegro agitato

Largo e sostenuto

Presto

Ludwig van Beethoven (1770–1827)

*March in D Major*, op. 45, no. 3

## The Musicians

### PENELOPE CRAWFORD

Internationally acclaimed as one of America's master performers on historical keyboard instruments, Penelope Crawford has appeared as soloist with modern and period instrument orchestras and as a recitalist and chamber musician at the Smithsonian Institution, the Library of Congress, Lincoln Center, the 92nd Street Y, Merkin Hall, Orchestra Hall in Chicago, and the Ordway Theater in Minneapolis, among other venues. From 1975 to 1990 she was harpsichordist and fortepianist with the Ars Musica Baroque Orchestra, one of the first period instrument ensembles in North America. As a faculty member of the University of Michigan and the Oberlin Baroque Performance Institute, Crawford is frequently invited to give lectures and master classes at colleges and universities across the country. She has served as artistic planner and performer for major conferences on the interpretation of early music, including the 1989 Michigan Mozartfest, Schubert's Piano Music (1995), and *Beyond Notation: The Performance and Pedagogy of Improvisation in Mozart's Music* (2002).

Crawford received performance degrees from the Eastman School of Music and the University of Michigan, and studied abroad at the Mozarteum in Salzburg, Austria, and the Accademia di Santa Cecilia in Rome. Her teachers included Cécile Genhart, Rosina Lhevinne, Guido Agosti, Kurt Neumöller, and Gyorgy Sandor. An avid collector of keyboard instruments, Crawford owns several original eighteenth- and nineteenth-century pianos and harpsichords as well as the copy by Paul McNulty of an early nineteenth-century fortepiano that is featured in this concert.

### STEPHEN ACKERT

For Stephen Ackert's biography, please see page 13.

## The Instruments

### CHAMBER ORGAN

For a description of the organ, please see page 9.

### FORTEPIANO

The fortepiano used in tonight's program was built by Paul McNulty, an American piano maker who lives and works in the Czech Republic. It is modeled after a five-and-a-half-octave instrument of 1805 by the Viennese builders Anton Walter & Son. The piano is lightly constructed of wood, with no metal in its frame, and the small hammers are covered with multiple layers of leather. Instead of pedals, the piano has three knee levers: the first raises the dampers; the second softens the sound by shifting the keyboard so that the hammers strike only one string in the bass and two in the treble; and the third places a strip of felt between the hammers and strings, producing an ethereal, whispery sound. Both Mozart and Beethoven owned pianos by Anton Walter.

### HARPSICHORD

The harpsichord used in this concert is a copy by the preeminent American builder William Dowd (b. 1922) of an instrument that was built in the 1730s by François Etienne Blanchet (1695–1761). Blanchet's harpsichords were much in demand in his lifetime, and one of them was purchased by François Couperin.

## Program Notes by Penelope Crawford

Haydn's *Sonata in E-flat Major*, Hoboken XVI:28, is one of a group of six keyboard sonatas that he catalogued as the "Anno 1776 sonatas" and probably intended for the amateur market. Four of the sonatas in this group contain minuets in place of adagio movements, which would have required a thorough knowledge of embellishment on the player's part. The relatively simple textures and minimal dynamic markings of the works also make them suitable for performance on the harpsichord and clavichord, which were more likely than the fortepiano to have been the house instruments of amateurs.

*The Harpsichord or Spinnet Miscellany* was compiled and published by the Scottish music publisher Robert Bremner (1713–1789), and a copy was brought to Williamsburg, Virginia, by an unknown colonist. The Williamsburg copy survived to modern times, and the collection has been reprinted by the Colonial Williamsburg Foundation. No eighteenth-century Italian composer by the name of Pescatore is known to exist; the title *Lesson by Signor Pescatore* is probably a joking reference to a person whose real name might have been Fisher (*pescatore* in Italian).

One of Muzio Clementi's finest works, *Sonata in F Minor*, op. 13, no. 6, was probably composed in 1784, during his self-imposed exile in Vienna following an ill-fated love affair with Marie-Victoire Imbert Colomes. The unity of affects and design throughout the three movements of the sonata and its agitated and passionate character make it much more romantic in concept than works that either Mozart or Haydn composed during this period. Clementi cultivated a legato style of playing that earned the respect of many of the leading musicians of his time, including Beethoven. He also helped to develop the English pianoforte and was active as a music publisher in London. He is considered the first of the great piano virtuosi and the founder of the modern school of piano playing.

2,534th Concert

May 1, 2005

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Dean Shostak, *glass armonicist*

Kelly Kennedy, *soprano*

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Franz Schubert (1797–1828)

*Ave Maria*

Wolfgang Amadeus Mozart (1756–1791)

*Adagio* for glass armonica

Mozart

*Fantasia* (unfinished) for glass armonica

Thomas Arne (1710–1778)

*Water Parted from the Sea*

Madame Brillon (1744–1824)

*March of the Insurgents*

INTERMISSION

Camille Saint-Saëns (1835–1921)

*Aquarium*

Johann Schulz (1747–1800)

*Largo* for glass armonica

Ludwig van Beethoven (1770–1827)

*Melodram*

Ann Ford (1734–1824)

*Minuet for Musical Glasses*

Francis Hopkinson (1737–1791)

*Beneath a Weeping Willow's Shade*

Traditional

*Such Merry as We Two Have Been*

From James Johnston's *Scot's Musical Museum*

(Text: Robert Burns)

Traditional

*Parting Glass*

## The Musicians

### DEAN SHOSTAK

For Dean Shostak's biography, please see page 13.

### KELLY KENNEDY

Since 1995, singer, actress, dancer, and composer Kelly Kennedy has been a regularly featured performer in Colonial Williamsburg, appearing in concerts at the Hennige and Kimball Auditoriums and in the historic area. She tours and records with the Irish band 39 Fingers and directs her own ensemble of early American vocalists, the Ad Hoc Choir. She has appeared as soloist with Musica Antiqua in Washington, D.C., and the Richmond Symphony Chorus. Kennedy's activity as an actress has taken her to Arena Stage, the Kennedy Center, and Theatre Virginia, and she recently received critical acclaim for her portrayal of Gretta Conroy in the Barksdale Theatre's production of James Joyce's *The Dead*. Kennedy, who tours the country with Dean Shostak, is a featured performer on two of his award-winning recordings, *Colonial Faire* and *Eighteenth-Century Mother Goose Songs*. Kennedy has twice been awarded a Partners in the Arts grant from the Richmond Arts Council, has been a statewide touring artist with the Virginia Museum, and has spent four years as a touring artist with the Virginia Commission for the Arts. She has served as musical director, composer, and choreographer for several productions at the Barksdale Theatre, and in 2003 she composed and arranged music for the world premiere of *Moby Dick*, presented at the University of Richmond's Jepson Theatre. Her solo albums, *Springfield Mountain* (2000) and *Sweet Prospect* (2004), have garnered praise and air-play throughout the United States.

## The Instruments

### GLASS ARMONICA

For a description of the glass armonica, please see page 15.

### GLASS VIOLIN

Inspired by his work with the glass armonica and crystal handbells, Dean Shostak in 2004 commissioned an experimental glass violin from the Hario Glassworks in Japan. It conforms to the standard violin in size and details of construction, except that the body of the instrument is made of tempered glass similar to that used in cookware. The special sonority the violin produces has fascinated both Shostak and his audiences. He uses it frequently in performance and has dubbed it the "crystal violin."

### **God Save Great Washington**

(Anonymous)

God save America,  
Free from despotic sway  
'Till time shall end;  
Hushed be the din of arms,  
And to fierce war's alarms;  
Show in all its charms  
Heaven-born peace.

God save great Washington,  
Fair freedom's warlike son,  
Long to command.  
May every enemy  
Far from his presence flee,  
And many grim tyrant  
Fall by his hand.

Thy name Montgomery,  
Still in each heart shall be  
Prais'd in each breast.  
Tho' on the fatal plain  
Thou most untimely slain,  
Yet shall thy virtue's gain  
Rescue from death.

Last in our song shall be  
Guardian of liberty,  
Louis the king,  
Terrible god of war,  
Plac'd in victorious care  
Of fame and of Navarre,  
God save the king.

### **Texts**

#### **Christ Church Cathedral Choir**

**April 10, 2005**

#### **Zadok the Priest**

(Text selected and adapted from the *First Book of Kings*)  
Zadok the priest and Nathan the prophet anointed Solomon King. And all the people rejoiced and said: "God save the King! Long live the King! God save the King! May the King live forever. Amen. Allelujah. Amen."

#### **Teach Me, O Lord**

(Psalm cixi 33)  
Teach me, O Lord, the way of thy statutes; and I shall keep it unto the end.

#### **Salvation! Oh, the Joyful Sound**

(Anonymous)  
Salvation! Oh the joyful sound, 'tis pleasure to our ears.  
A sov'reign balm for ev'ry word, a cordial for our fears.

#### **Lament over Boston**

(William Billings)  
By the rivers of Watertown we sat down and wept, we wept,  
When we remembered thee, O Boston.  
As for our friends, Lord, God of Heaven,  
Preserve them, defend them, deliver and restore them unto us;  
If I forget thee, yea, if I do not remember thee,  
Then let my numbers cease to flow,  
Then be my Muse unkind,  
Then let my tongue forget to move  
And ever be confined;  
Let horrid jargon split the air and rive my nerves asunder;  
Let hateful discord greet my ear, as terrible as thunder;  
Let harmony be banish'd hence and consonance depart;  
Let dissonance erect her throne and reign within my heart.

### **Lord, Let Me Know Mine End**

(Psalm 39, Verses 5-8, 13, and 15)

Lord, let me know mine end, and the number of my days, that I may be certified how long I have to live.

Behold, thou hast made my days as it were a span long: and mine age is ev'n as nothing in respect of thee: and verily every man living is altogether vanity.

For man walketh in a vain shadow, and disquieteth himself in vain; he heapeth up riches, and cannot tell who shall gather them.

And now, Lord, what is my hope? Truly my hope is even in thee.

Hear my prayer, O Lord, and with thine ears consider my calling. Hold not thy peace at my tears.

O spare me a little, that I may recover my strength: before I go hence, and be no more seen.

### **Lo! Star-led Chiefs**

(Reginald Heber (1783-1826))

Lo! Star-led chiefs Assyrian odours bring,

And bending Magi seek their infant King!

Mark'd ye, where, hov'ring o'er His radiant Head,

The dove's white wings celestial glory shed?

### **The Heavens Are Telling**

(Lidley)

The heavens are telling the glory of God. The wonder of his work displays the firmament. Today that is coming speaks it the day, the night that is gone to following night. In all the lands resounds the word, never unperceived, ever understood. The heavens are telling the glory of God. The wonder of his work displays the firmament.

### **Hymn to the Virgin**

(Sir Walter Scott)

Ave Maria! Maiden mild!

Listen to a maiden's pray'r!

Thou canst hear tho' from the wild,

Thou canst save amid despair.

Safe may we sleep beneath thy care,

Tho' banish'd outcast, and revil'd

Maiden! Maiden! Hear, oh hear a maiden's pray'r!

Mother, Mother, hear, oh hear a suppliant child!

Ave Maria! Undefil'd!

The flinty couch we now must share

Shall seem with down of eider pil'd,

If thy protection over there.

The murky cavern's hevey air

Shall breathe of balm if thou hast smil'd;

Then Maiden! Maiden! Hear, oh hear a maiden's pray'r!

Mother, Mother, Hear, oh hear a suppliant child!

Ave Maria! Stainless styl'd!

Foul demons of the earth and air,

From this their wonted haunt exil'd,

Shall flee before thy presence fair.

We bow us to our lot of care,

Beneath thy guidance reconcil'd:

Maiden! Maiden! Hear for a maid a maiden's pray'r,

Mother, Mother, and for a father hear a suppliant child!

### **O God, Who from the Suckling's Mouth**

(Anonymous)

O God, who from the suckling's mouth ordaineth early praise:

Of such as worship Thee in truth, accept the humble lays.

### **Comfort Them, O Lord**

(Anonymous)

Comfort them, O lord, when they are sick,

Make Thou their bed in sickness.

Keep them alive, let them be blessed upon the earth;

And not deliver them unto their foes.