

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 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: Jan de Bray, *Portrait of the Artist's Parents,*
Salomon de Bray and Anna Westerbaen, 1664, oil on panel, National Gallery
of Art, Washington, Gift of Joseph F. McCrindle



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

National Gallery of Art
2,535th Concert

The Baltimore Consort

Mary Anne Ballard, *treble, tenor, and bass viols and rebec*
Mark Cudek, *cittern, recorder, crumhorn, bass viol, and percussion*

José Lemos, *countertenor*

Larry Lipkis, *tenor and bass viol, recorders, and crumhorn*

Ronn McFarlane, *lute*

Mindy Rosenfeld, *flutes, recorders, and crumhorn*

Presented in honor of
Jan de Bray and the Classical Tradition

May 8, 2005
Sunday Evening, 6:30 pm
West Building, West Garden Court
Admission free

Program

The World of Jacob van Eyck: Music and Instruments in the Seventeenth-Century Dutch Soundscape

(Titles in parentheses indicate tunes found in Van Eyck's collection *Der Fluyten Lust-hof*.)

Thomas Morley (c. 1557–1602)
Lord Zouche (Onder de linde groene)
From *Consort Lessons* (1599)

John Dowland (1563–1626)
Come Again, Sweet Love Doth Now Invite (Comagain)
From *The First Booke of Songes or Ayres* (1597)

Anonymous
The Ladyes Delight and Jumpe at My Cozen
From a Paris virginal manuscript (c. 1630)

John Dowland
Flow My Tears (Lachrimae)
From *The Second Book of Songs or Ayres* (1600)

John Dowland
Earl of Essex, His Galliard
From Robert Dowland: *A Varietie of Lute Lessons* (1610)

Thomas Morley
Can She Excuse (Excusemoy)
From *Consort Lessons*

Nicolas Vallet (1583–1626)
Carillon de village
From *Secretum musarum* Book II (1616)

Etienne Moulinié (c. 1599–c. 1699)
Repicavan las campanillas (Repicavan)
From *Airs de cour* Book III (1629)

Jacob van Eyck (c. 1590–1657)
Engels nachtegaeltje
From *Der Fluyten Lust-hof* Book I (1649)

Jean-Baptiste Besard (c. 1567–c. 1617)
Diminutio
From *Thesaurus harmonicus* (1603)

Claudio Monteverdi (1567–1643)
Si dolce è il tormento
From *Scherzi delle ariose vaghezze* (1624)

Jean d'Estrée (c. 1520–1576)
Les bouffons (Boffons)
From *Tiers livre de danseries* (1559)

Anonymous

The French Report

A ballad to the tune of *À la mode de France*, or *Nonesuch*
From *Rump, or An Exact Collection of the Choycest Poems*
and *Songs Relating to Late Times* (1662)

INTERMISSION

John Playford (1623–1686)

All in a Garden Green

From *The English Dancing Master* (1651)

Anonymous

Parson's Farewell (Stil, stil een reys)

Beggar Boy

From *The English Dancing Master*

John Playford

Jon Come Kisse Me Now

From *Musick's Delight on the Cithren* (1666)

Anonymous

Newcastle

From *The English Dancing Master*

John Dowland

Now, Oh Now I Needs Must Part (2. Courante)

From *The First Booke of Songes or Ayres*

Jacob Van Eyck

Doen Daphne c'over schoone maeght

From *Der Fluyten Lust-hof* Book 1

Jacob Van Eyck

Verwaelde Koningin

From *Der Fluyten Lust-hof* Book 1

John Playford

The Famous Ratcatcher (Verwaelde Koningin)

A ballad to the tune of *The Joviall Tinker*,

also known as *Fly Brass* or *Tom à Bedlam*

Text: from a broadside by Samuel Pepys (1633–1703)

Tune: from *Musick's Delight on the Cithren*

Giulio Caccini (1551–1618)

Amarilli mia bella (Amarilli mijn schoone)

From *Le nuove musiche* (1601)

Orazio Vecchi (1550–1605)

So ben mi ch'ha bon tempo (Questa dolce sirena)

From *Selva di varia ricreatione* (1590)

The Musicians

Founded in 1980 to perform the instrumental music of Shakespeare's time, the Baltimore Consort has developed a reputation throughout North America for lively and authentic interpretations of early music in many of its manifestations. The interest of the consort members in early music of the English and Scottish tradition has led them to the rich trove of traditional music preserved in North America. The consort's recordings on the Dorian label have earned rave reviews and led to recognition of the ensemble by *Billboard* magazine as top classical-crossover artist of the year. The ensemble is often heard on such syndicated radio broadcasts as *Saint Paul Sunday*, *Performance Today*, *Harmonia*, and the Canadian Broadcasting Company's *OnStage*. The Baltimore Consort appears at the National Gallery by arrangement with JoAnne Rile Artists Management, Inc., of Jenkintown, Pennsylvania.

Mary Anne Ballard researches many of the Baltimore Consort's programs. She also plays with Galileo's Daughters, Brio, and the Oberlin Consort of Viols. She has directed and coached early music at the Peabody Conservatory, Princeton University, and the University of Pennsylvania, where she founded the Collegium Musicum. She devotes her summers to teaching at the Baroque Performance Institute at the Oberlin Conservatory of Music.

Mark Cudek plays many early instruments and appears with ensembles such as Hesperus and Apollo's Fire. In recognition of his work as founder and director of the Peabody Renaissance Ensemble at Johns Hopkins University and the high school early music program at the Interlochen Arts Camp, Cudek received the 2001 Thomas Binkley Award from Early Music America.

Countertenor José Lemos was the winner of the 2003 Baroque Vocal Competition in Chimay, Belgium, an international event that brought together forty-six entrants from sixteen countries. Subsequently, Lemos has appeared as Oberon in Britten's *A Midsummer Night's Dream* at Tanglewood and Giulio Cesare in Handel's eponymous opera with Martin Pearlman's Boston Baroque. In April 2005 he sang the role of Nireno in the same Handel opera in a cast led by Cecilia Bartoli at the Zurich Opera. A native of Uruguay, Lemos also performs Brazilian songs with guitarist Marco Sartor and medieval/Sephardic music with Quartetto Brio.

Larry Lipkis is composer-in-residence and director of early music activities at Moravian College in Bethlehem, Pennsylvania. He has a trilogy of instrumental concertos to his credit: a cello concerto, *Scaramouche*, recorded on the Koch label; a bass trombone concerto, *Harlequin*, premiered by the Los Angeles Philharmonic Orchestra to rave reviews; and a bassoon concerto, *Pierrot*, premiered by the Houston Symphony. He also served as director of Pinewoods Early Music Week.

Lutenist Ronn McFarlane has released more than twenty-five CDs on the Dorian label, including solo music of John Dowland, lute song recitals, and recordings with the Baltimore Consort. Inspired by the lutenist-composers of the Renaissance, he has also composed more than thirty new lute solos. In 1996 McFarlane received an honorary doctorate of music from Shenandoah University for bringing the lute and its music to a worldwide audience. In 2004 he played his London debut recital and in 2005 he served as guest professor of lute at Indiana University.

Flutist Mindy Rosenfeld was a founding member of the Baltimore Consort in 1980. From 1989 to 2004 she was a member of San Francisco's Philharmonia Baroque Orchestra and a frequent guest soloist with numerous West Coast ensembles. The mother of five boys, Rosenfeld leads a very active life that includes performing, teaching, and raising her family.

The Exhibition

Jan de Bray and the Classical Tradition spotlights works by one of the most important portrait painters in Haarlem in the later half of the seventeenth century, Jan de Bray (c. 1627–1688), whose career overlapped that of Frans Hals. De Bray not only painted compelling portraits of his family and friends, but also depicted Dutch citizens in the guise of antique heroes. This exhibition brings together works of both types and explores the relationship between them. A particularly interesting juxtaposition is the double portrait of his parents, *Portrait of the Artist's Parents, Salomon de Bray and Anna Westerbaen* (reproduced on the program cover), and *Banquet of Antony and Cleopatra* (1669), a large banquet scene in which his parents assume the role of Antony and Cleopatra. The classicism of Jan de Bray has its roots in the revival of interest in classical antiquity in Renaissance Italy, a movement that spread to the north, deeply affecting the arts and literature throughout western Europe. Hendrik Goltzius (1558–1617), the Dutch artist who was Salomon de Bray's mentor, traveled to Rome and sketched classical sculpture as well as the works of Raphael and Michelangelo. Those sketches were formative for the work of both Salomon and Jan de Bray. The exhibition was organized by the National Gallery of Art, Washington, and the Currier Museum of Art, Manchester, New Hampshire, and is generously supported by Greg and Candy Fazakerley.

Program notes by Mary Anne Ballard

In his monograph *Music in Late Medieval Bruges* (Oxford University Press, 1985), Reinhard Strohm entitles his first chapter “Townscape-Soundscape.” In it he evokes images that bring to life the movement and sound that are frozen moments in the paintings of Hubert and Jan van Eyck and Hans Memling. Strohm's idea of “soundscape” is particularly relevant to the concept of this program because it conveys the impression of a melange of both sounds and visual images. To complement the exhibition, the Baltimore Consort performs on a cornucopia of instruments that would have been common in Jan de Bray's time—lute, cittern, viola da gamba, rebec, wooden flute, recorder, and crumhorn. In addition to the instrumental selections, countertenor José Lemos sings some of the sturdy popular tunes that served as the raw material for the famous improvisations by the blind virtuoso Jacob van Eyck of Utrecht. His variations on 142 well-known tunes from all over Europe (*Der Fluyten Lust-hof*) crossed the line between “popular” and “art” music. Like so many blind musicians throughout history, Van Eyck improvised solos on the music he heard—in his case rendering them either on the recorder, which he played after services in the churchyard of Utrecht's Janskerk, or on the carillon, which was two blocks away at the Domkerk. In spite of his handicap, Van Eyck served as the official town carillonneur and overseer of all the city's bells.

In addition to several selections taken directly from *Der Fluyten Lust-hof*, this program presents fourteen settings of music Van Eyck would have heard prior to creating his own versions. These are tunes that Netherlanders who knew and loved music, such as the De Bray family, would have recognized. The lyrics of *The Famous Ratcatcher* and *The French Report* reflect the earthy sensibility of the time. The rat catcher is a brash fellow who presents himself as a heroic figure, like Odysseus, with tales of conquest and world travel. The political ballad *The French Report* could well be a conversation among Dutchmen about the crazy governments in England and France.

Prominent among the foreign tunes that were familiar and popular in the Netherlands were the ballroom dances from England called “country dances.” These are represented in this program by the selections from *The English Dancing Master* (1651). English influence was particularly strong in Holland, due not only to the many English religious refugees, but also to traveling troupes of English actors and musicians. English tunes circulated in Holland for decades after their first appearance, and the works of Thomas Morley and John Dowland were well known in De Bray’s lifetime, even though both died before De Bray was born.

The title of the collection from which the Morley piece is taken (*Consort Lessons*) refers to the mixed consort of musical instruments as it evolved from the Renaissance into the baroque period (treble viol, flute, cittern, bandora, lute, and bass viol). For the classicist of the time, the music of this mixed consort and its instruments, like the paintings of Jan de Bray, had both a contemporary and a classical reference. The lute and other stringed instruments served as the Renaissance equivalent of the silver strings of Apollo’s lyre, which, when well tuned, represented a harmonious universe. Renaissance humanists came up with the name “cittern” (from the Greek *kithara*) for their wire-strung folk instrument, in an effort to endow it with noble ancestry. Another manifestation of classicism in baroque music is present in the songs by the Italians Monteverdi, Caccini, and Vecchi, for whom clear declamation and expressive setting of the words was a return to what they understood to be the essence of ancient Greek music.

Special credit in the assembling of this program goes to Ruth van Baak Griffioen’s comprehensive work, *Jacob van Eyck’s Der Fluyten Lust-hof* (1991), an essential reference for anyone interested in the music of the Netherlands in the seventeenth century.