

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

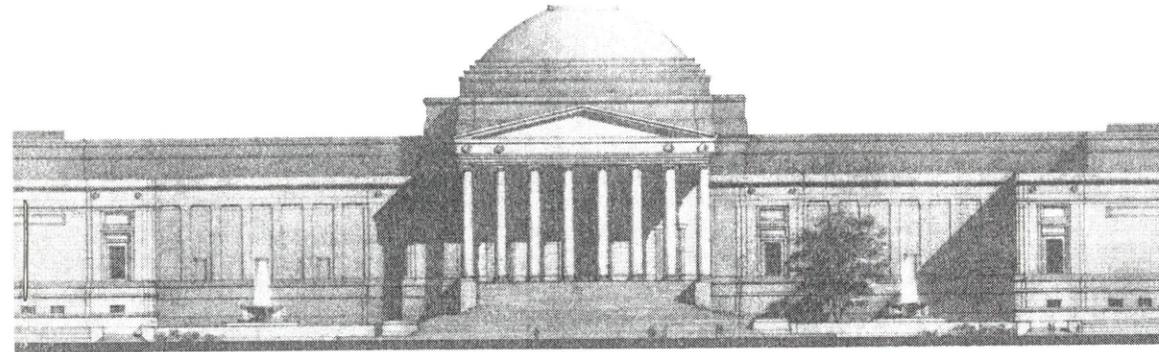
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

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

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

“Sixty-five, but not retiring”

National Gallery of Art
2,591st Concert

Amanda Pitt, *soprano*
David Owen Norris, *pianist*

Presented in honor of
Constable's Great Landscapes: The Six-Foot Paintings

November 5, 2006
Sunday Evening, 6:30 pm
West Building Lecture Hall

Admission free

Program

Ralph Vaughan Williams (1872–1958)
Silent Noon

Roger Quilter (1877–1953)
The Jolly Miller

C. Armstrong Gibbs (1889–1960)
The Fields Are Full
Five Eyes

Peter Warlock (1894–1930)
Three Hilaire Belloc Songs
Ha'nacker Mill
The Night
My Own Country

Roger Quilter
Three Songs of William Blake, op. 20
Dream Valley
The Wild Flower's Song
Daybreak

INTERMISSION

Roger Quilter
Three Pieces for Piano, op. 16
Dance in the Twilight
Summer Evening
At a Country Fair

William Walton (1902–1983)
A Song for the Lord Mayor's Table
The Lord Mayor's Table
Glide Gently
Holy Thursday
The Contrast
Rhyme

The Musicians

AMANDA PITT

Amanda Pitt has proven her versatility with a wide repertoire, from opera to contemporary music. She has performed at many of the major London venues and European festivals, giving several world premieres. Among the prominent musicians with whom she has worked are George Benjamin, Jonathan Harvey, Oliver Knussen, Colin Matthews, András Schiff, and James Wood. She has been a featured soloist in concerts of the Bampton Classical Opera, the London Sinfonietta, the New Music Players, Sinfonia 21, and the Stowe Opera. Her solo recordings include music by Nadia Boulanger and Leoš Janáček on the Hyperion label, Ruth Crawford Seeger on Deutsche Grammophon, and folksong arrangements and duets of Roger Quilter on Naxos. Pitt has participated in BBC Radio 3 broadcasts of performances of works including Alexander Goehr's *Psalm 4* and Brian Ferneyhough's *On Stellar Magnitudes*. She regularly performs with David Owen Norris, and they recently gave a recital using Clara Schumann's piano at the Royal National College of Music's Schumann and Brahms Fest in Manchester. She is a founding member of The Works, an ensemble that has toured Buxton, Dorset, Edinburgh, Kent, and Oslo with the comic opera *Two Murders and a Marriage*.

DAVID OWEN NORRIS

David Owen Norris left Oxford University with a first and a composition scholarship to study in London and Paris. He has served as a répétiteur at the Royal Opera House, a harpist at the Royal Shakespeare Company, the artistic director of festivals in Cardiff and Petworth, the chairman of the Steans Institute for Young Artists in Chicago, and a professor of music at Gresham College in London. He is frequently heard as a radio broadcaster, presenting numerous programs in series, including *The Works*, *But I Know What I Like*, and *All the Rage*. He also presented the drive-time show *In Tune* for several years.

In 1991, after an extensive career as a pianist for such artists as Larry Adler, Dame Janet Baker, Ernst Kovacic, and Jean-Pierre Rampal, Norris was selected by the Gilmore International Keyboard Festival to be the first Gilmore Artist, a singular honor. His subsequent international solo career has included performances with the Academy of Ancient Music, the Chicago and Detroit Symphony Orchestras, the Handel and Haydn Society in Boston, the Philharmonia Orchestra, and several of the BBC's orchestras, including three appearances at the Proms. He frequently performs on early pianos and has given solo recitals throughout Australia, central and western Europe, and North America. He is a professor at the Royal College of Music and head of keyboard studies at the University of Southampton.

David Owen Norris and Amanda Pitt appear at the National Gallery by arrangement with Hunstein Artist Services of New York City.

The Exhibition

English artist John Constable (1776–1837) regarded the six-foot-long landscapes that he began to paint in 1818–1819 as his most serious and significant achievements. In creating such large-scale works, Constable found he needed an intermediate stage between small oil studies and the final painting, and he chose to work out the diverse elements of the large compositions on a full-size canvas. The oil sketches he made in preparation for the final paintings are remarkable works in their own right. Some of Constable's greatest and most famous paintings are in the exhibition, including *The Hay Wain* (1820–1821), *View on the Stour near Dedham* (1822), *The Leaping Horse* (1825), and *Hadleigh Castle* (1829). The catalyst for the exhibition was the recent cleaning of the oil sketch for the first six-foot painting, *The White Horse*, which Constable exhibited at the Royal Academy in 1819. The cleaning of this sketch, which is in the National Gallery's collection, has revealed nothing less than a lost masterpiece under layers of disfiguring nineteenth-century repaint.

The exhibition will remain on view in the East Building, Upper Level and Mezzanine, through December 31, 2006.

Program Notes

For this concert in honor of *Constable's Great Landscapes: The Six-Foot Paintings*, Amanda Pitt and David Owen Norris have included settings for solo voice of poems by William Blake and William Wordsworth, both older contemporaries of Constable's. They have also included what might be described as "landscape songs," with two themes present in paintings in the exhibition: water meadows, such as those in Constable's views of Salisbury Cathedral; and mills, such as Flatford Mill. In addition, there are settings for voice and piano of nature poetry written by Blake during his stays in Hampstead, a favorite retreat of Blake, Constable, and many other eighteenth- and nineteenth-century artists and writers. William Walton's song-cycle *A Song for the Lord Mayor's Table* includes two poems about the Thames (an essential feature of the sketches for *The Opening of Waterloo Bridge*) and some amusing comparisons between the town and country so lovingly presented by Constable.

Next Week at the National Gallery of Art

Suspicious Cheese Lords

Music for men's voices by Dufay, Binchois, Josquin,
and other Flemish Renaissance composers

Presented in honor of

Prayers and Portraits: Unfolding the Netherlandish Diptych

November 12, 2006

Sunday Evening, 6:30 pm

West Building, West Garden Court