

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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Cover: Dante Gabriel Rossetti, *Desdemona's Death-Song*, 1875/1880,
National Gallery of Art, Washington, New Century Fund and Paul Mellon Fund



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

“Sixty-five, but not retiring”

National Gallery of Art
2,594th Concert

National Gallery Vocal Arts Ensemble

Presented in honor of
The Artist's Vision: Romantic Traditions in Britain

November 26, 2006
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Ciro Pinsuti (1829–1888)

In This Hour of Softened Splendor

Sir William Sterndale Bennett (1816–1875)

Come Live with Me

Arthur Sullivan (1842–1900)

Echoes

Arthur Somervell (1863–1937)

Under the Greenwood Tree

Samuel Wesley (1766–1837)

O Sing unto My Roundelay

Robert Lucas Pearsall (1795–1856)

Who Shall Have My Lady Fair

William Beale (1784–1854)

Come Let Us Join the Roundelay

Eric Harding Thiman (1900–1975)

Spring Wind

Charles Villiers Stanford (1852–1924)

The Blue Bird

Benjamin Britten (1913–1976)

A Shepherd's Carol

Gerald Finzi (1901–1956)

My Spirit Sang All Day

INTERMISSION

Edward Elgar (1857–1934)

As Torrents in Summer

In Haven

Charles Hubert H. Parry (1848–1918)

My Delight and Thy Delight

Elgar

Where Corals Lie

Parry

Music When Soft Voices Die

Elgar

It's oh, to Be a Wild Wind

The Snow

There Is Sweet Music

Ralph Vaughan Williams (1872–1958)

Serenade to Music

The Musicians

This concert is the sixth by the National Gallery Vocal Arts Ensemble in its reconstituted form as a chamber choir. Under the leadership of its artistic director, Rosa Lamoreaux, the choir has presented special programs in honor of Gallery exhibitions, including most recently an oratorio by baroque composer Matthew Thiele in honor of *Rembrandt's Late Religious Portraits* and a concert of plainchant and Renaissance choral music in honor of *Masterpieces in Miniature: Italian Manuscript Illumination from the J. Paul Getty Museum*.

Program Notes

Taking a cue from a phrase in Ralph Vaughan Williams' *Serenade to Music*, Rosa Lamoreaux has dubbed this program "In Sweet Harmony." Each of the composers was selected because of his place in or relationship to the romantic movement in Britain, to complement the exhibition *The Artist's Vision: Romantic Traditions in Britain*, on view in the West Building's prints and drawings galleries through March 18, 2007. Composed of selections from the Gallery's permanent collection, the exhibition highlights many fine British prints and drawings from the late eighteenth through the early twentieth centuries. Trends in British romantic art of the time included a fascination with the individual and the visionary, a revival of interest in medieval art and subject matter, and a revolt against conventional ideas and styles. The romantic artist's passionate identification with nature led to new developments in landscape, an area particularly well represented in the Gallery's collection by the works of artists as varied as David Cox, Cornelius Varley, and John Ruskin.

Romantic composers, no less fascinated with nature, frequently set poetry on that subject to music, as found in this program in Ciro Pinsuti's ode to twilight entitled *In This Hour of Softened Splendor*, Arthur Somervell's *Under the Greenwood Tree*, Eric Harding Thiman's *Spring Wind*, Charles Villiers Stanford's *The Blue Bird*, and Edward Elgar's *Where Corals Lie* and *The Snow*. In both music and art, romanticism peaked before the middle of the nineteenth century, but many of its major trends lingered to the end of the century or reappeared in the twentieth century. Twentieth-century artists such as F. L. Griggs (1876–1938) and the early Graham Sutherland (1903–1980), both influenced by William Blake and Samuel Palmer, have their counterparts in composers Gerald Finzi, Thiman, and Williams, whose choral music owes a deep debt to the romantic masters Johannes Brahms, Elgar, and Felix Mendelssohn.

Next Week at the National Gallery of Art

Shaun Tirrell, *pianist*

Scarlatti: *Sonata in F Minor*, K. 466

Chopin: *Ballade in F Major*

Liszt: *Funérailles* and *Vallée d'Obermann*

Rachmaninoff: *Sonata no. 2*

December 3, 2006

Sunday Evening, 6:30 pm

West Building, West Garden Court