

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

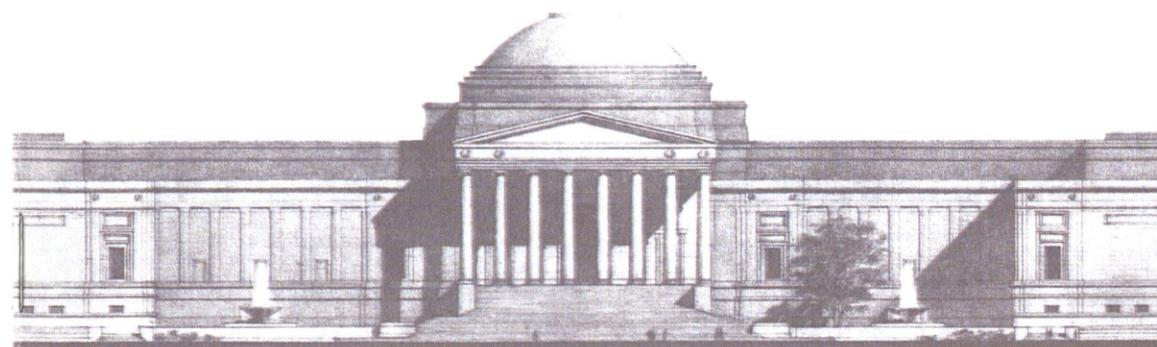
The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

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

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

*Mailing address*  
2000B South Club Drive  
Landover, MD 20785

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

National Gallery of Art  
2,614th Concert

**Carthage College Lincoln Chamber Singers**  
Peter Dennee, *music director*  
Jane Livingston, *harpsichordist and pianist*  
Stephen Smith, *pianist*

April 15, 2007  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

Program

*Performed without intermission*

Marc-Antoine Charpentier (1643–1704)

*Psalm 126: Nisi Dominus* (c. 1670)

Robert Beaser (b. 1954)

*Psalm 150* (1995)

Kenneth Jennings (b. 1925)

*Spiritual Songs* (2000)

Text by George Herbert (1593–1633)

Discipline

Love

Antiphon

Lloyd Pfautsch (1921–2003)

*Prayer* (1975)

Text by Dag Hammarskjöld (1905–1961)

Gwyneth Walker (b. 1947)

*Harlem Songs* (2000)

Text by Langston Hughes (1902–1967)

Spirituals

Harlem Night Song

Tambourines

Johannes Brahms (1833–1897)

Selections from *Liebeslieder Walzer*, op. 52 (1869)

Texts translated by Georg Friedrich Daumer (1800–1875)

Rede, Mädchen, allzu liebes

Am Gesteine rauscht die Flut

O die Frauen, o die Frauen

Ein kleiner, hübscher Vogel nahm den Flug

Wenn so lind dein Auge mir

Morten Lauridsen (b. 1943)

*Nocturnes* (2005)

Sa Nuit d'été

Text by Rainer Maria Rilke (1875–1926)

Soneto de la noche

Text by Pablo Neruda (1904–1973)

Sure on This Shining Night

Text by James Agee (1909–1955)

**CARTHAGE COLLEGE LINCOLN CHAMBER SINGERS**

The Carthage College Lincoln Chamber Singers compose a mixed choral chamber ensemble of sixteen singers. The choir performs sacred and secular music, ranging from early music to that of the twenty-first century, as well as arrangements of folk and world pieces. The Lincoln Chamber Singers perform regionally and nationally. In fall 2006 they were invited to perform in Madison at the annual conference of the Wisconsin Music Educators Association. The ensemble's spring 2007 tour of the Baltimore/Washington area marks its first to the East Coast.

Members of the Lincoln Chamber Singers are Kristen Barnes, Shannon Burke, Megan Lyne, Caitlin Smulski (sopranos); Michelle Anderson, Rachel Cui, Jennifer Diethart, Alison Walker (altos); Andrew Johnson, Sean Knudson, Ben Kuttler, Kenton Rauwerdink (tenors); Sean Bryan, Andrew Lenox, Aaron Steckman, and Jamie Wilson (basses).

**PETER DENNEE**

Peter Dennee is associate professor of music and director of choral activities at Carthage College in Kenosha, Wisconsin, where he oversees the Carthage Women's Ensemble, Chapel Choir, Lincoln Chamber Singers, and Masterworks Chorale. In addition, he teaches choral conducting, choral literature, and music education courses. He earned a doctor of musical arts degree in choral music from Arizona State University, a master of music degree in music education from the Peabody Institute of the Johns Hopkins University, and a bachelor of arts degree in music education from Carthage. Dennee is also active as a guest conductor, clinician, and composer. His composition *Three Mystical Songs* for unaccompanied women's choir was recently selected as the winner of the 2007 Wisconsin Choral Directors Association Choral Composition Competition.

In recognition of National Poetry Month, the Lincoln Chamber Singers' program comprises exemplary choral literature with texts drawn from Hebrew scripture; seventeenth-century metaphysical poetry; the writings of the second United Nations Secretary-General; a set of pieces by a twentieth-century African American poet; German translations of Russian and Polish "folk" poetry; and poems of love and night written in French, Spanish, and English.

The French baroque composer Marc-Antoine Charpentier lived and worked in the shadow of the French court composer Jean-Baptiste Lully (1632–1687). Charpentier's recognition and fame were posthumous, and many now consider him to be the superior composer. He composed over eighty psalm settings, including *Psalm 126: Nisi Dominus*, which is believed to be from the early period of his career. The music is Italianate in style and shifts between solo quartet and full SATB (soprano, alto, tenor, bass) choir. Charpentier employed his characteristic word-painting here, especially in the words *surgite* (rise up) and *somnum* (sleep).

Robert Beaser is a contemporary American composer—head of the composition department at The Juilliard School. *Psalm 150* is a song of praise that was commissioned in 1995 for the one hundred fiftieth anniversary of the Temple Shaaray Tefila in New York City. Like Charpentier's *Psalm 126*, Beaser's *Psalm 150* shifts between solo quartet and full SATB choir. The music begins calmly and gradually builds in intensity, becoming more rhythmic and utilizing the upper ranges of the voices, culminating in the phrase "Let all that have breath praise our God."

Composer Kenneth Jennings is conductor emeritus of the St. Olaf Choir and Tosdal professor emeritus of music at St. Olaf College. His thirty-seven years there have included twenty-two as conductor of the St. Olaf Choir. A graduate of St. Olaf, he holds a master of music degree in composition from the Oberlin College Conservatory of Music, and a doctor of music degree in choral music from the University of Illinois.

The texts for Jennings' *Spiritual Songs* come from *The Temple*, a volume of over one hundred sixty religious poems by George Herbert. *Discipline* is a fervent plea to God to forego wrath and rod, and use the gentle discipline of love instead. *Love* portrays an intimate dialogue between Love and the Soul. Herbert wrote *Antiphon* in the style of a liturgical psalm setting (an antiphon), even including the terms *Cho.* (chorus) and *Vers.* (verse) exactly as they would have appeared in contemporary church music manuscripts. Rather than use a biblical phrase for the chorus and a psalm for the verses (as was common practice), Herbert used the antiphon form but created his own sacred text.

Lloyd Pfausch, former professor of sacred music and director of chorus at Southern Methodist University, uses a sparse accompaniment with unison and two-part singing to enhance a thought-provoking text by Dag Hammarskjöld, former United Nations Secretary-General. *Markings*, the collected writings of Hammarskjöld, was published after his untimely death while traveling to negotiate a cease-fire in the Congo.

American composer Gwyneth Walker's musical catalogue includes over one hundred twenty commissioned works for orchestra, band, chorus, and chamber ensemble. She is a graduate of Brown University and the Hartt School. Her *Harlem Songs* are settings of poetry by Langston Hughes, an African American poet who lived most of his life in Harlem and whose poetry was inspired by the culture of the neighborhood. Walker's music is highly evocative of the text. In *Spirituals*, ascending patterns represent "the rising shafts of mountains..." *Harlem Night Song* is nocturnal and atmospheric, and the chorus sings "I love you," as if calling back and forth across the rooftops. *Tambourines* utilizes a variety of hand-tapping and vocal patterns to mimic the sounds of this percussive instrument and capture the spirit and joy of playing it.

Johannes Brahms chose the poems for *Liebeslieder Walzer* from the second volume of a two-volume collection of international poetry (*Polydora, ein weltpoetisches Liederbuch*), translated into German by Georg Friedrich Daumer. The poems Brahms selected had been translated from Russian, Polish, and Hungarian. He began to work on the love-song waltzes shortly

after completing the *Deutsches Requiem*. The *Liebeslieder* do not constitute a typical song-cycle, in which the order of the songs is critical to the telling of a story. Brahms is known to have performed these settings in a variety of combinations.

Morten Lauridsen is professor of music at the University of Southern California's Thornton School of Music. In his book *Choral Music of the Twentieth Century* (Amadeus Press, 2005), Nick Strimple states that Lauridsen is "the only American composer in history who can be called a mystic [whose] probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered..." From 1993, Lauridsen's music rapidly increased in international popularity, and by century's end he had eclipsed Randall Thompson as the most frequently performed American choral composer." *Nocturnes*, commissioned by the American Choral Directors Association and premiered at its 2005 national conference in Los Angeles, is a set of three pieces for mixed choir. The first and third are accompanied by piano, and the second is a cappella. Lauridsen's harmonic textures aptly evoke the texts in these songs of love and night.

*Program notes by Peter Dennee*

Next Week at the National Gallery of Art

David Hardy, *cellist*

Lisa Emenheiser, *pianist*

Music by Beethoven, Grieg, and Stravinsky

April 22, 2007

Sunday Evening, 6:30 pm

West Building, West Garden Court