

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

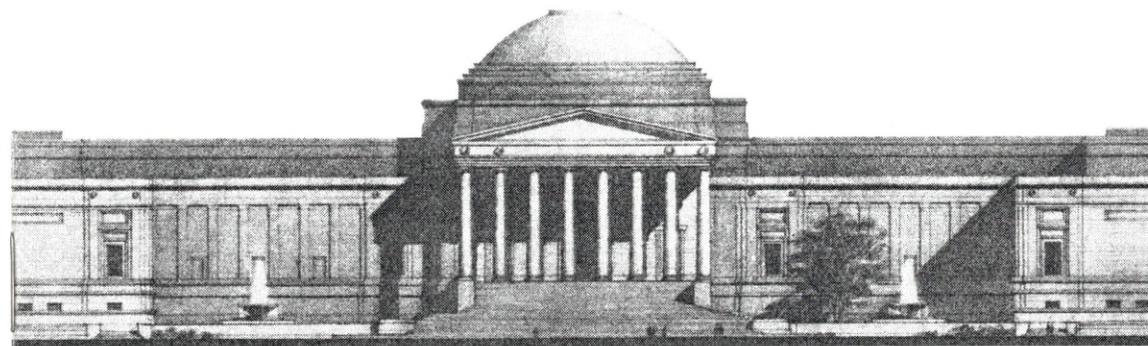
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

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

Music Department
National Gallery of Art
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Washington, DC

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

National Gallery of Art
2,634th Concert

National Gallery Chamber Players

Stephen Ackert, *harpsichord*
C. Keith Collins, *dulcian, recorder, and harp*
Loren Ludwig, *viola da gamba*; Anna Marsh, *dulcian and recorder*
Kathryn Montoya, *recorder and shawm*
Wolodymyr Smishkewych, *tenor, hurdy-gurdy, and percussion*

Presented in honor of *Fabulous Journeys and Faraway Places: Travels on
Paper, 1450–1700*, and in connection with *Salve to Stilo Fantastico*:
Washington Early Music Festival Time Travel Weekend

July 8, 2007
Sunday Evening, 6:30 pm
Preconcert Lecture, 6:15 pm
West Building, West Garden Court

Admission free

Program

Fabulous Journeys and Faraway Places:

A Musician's Travels in Sound, 1430–1700

The Knight and Death

Anonymous

De las vistosas armas

Ronpase la sepoltura

From *Cancionero musical de palacio* (c. 1490–c. 1520)

Greek Myths

Luigi Rossi (c. 1597–1653)

Lasciate Averno from *Orfeo* (1647)

Claudio Monteverdi (1567–1643)

Excerpts from *Il Ritorno di Ulisse in patria* (1639)

Jacopo Peri (1561–1633)

Nel puro ardor della più bella stella from *Euridice* (1600)

The Prodigal Son

Anonymous, Spanish, mid-sixteenth century

Senhora del Mundo

Patrick Mor MacCrimmon (1595–1670)

Lament for the Only Son

The Garden of Love

Jacob van Eyck (c. 1589–1657)

Onder de Linde groene from *Der Fluyten Lust-hof* (1649)

Giovanni Matteo Asola (c. 1532–1609)

Hor che la terra

Arabs, Moors, and Turks

Oswald von Wolkenstein (c. 1376–1445)

Durch barbarei, Arabia

August Nörmiger (c. 1560–1613)

Der Mohren Aufzug

Salamone Rossi (c. 1570–c. 1630)

Gagliarda prima detta la Turca

Exile and Pilgrimage

Anonymous

Saint Thomas Honour We (c. 1430)

Alexander Agricola (c. 1445–1506)

Lhome banni

INTERMISSION

The Far East and Sea Travel

Henry Purcell (1659–1695)

Chaconne: Dance for a Chinese Man and Woman

Thomas Ravenscroft (c. 1592–c. 1635)

Wee Be Three Poore Mariners

European Landscapes

Jan Pieterszoon Sweelinck (1562–1621)

Variations on *Ich fuhr mich über Rhein*

Oswald von Wolkenstein (c. 1376–1445)

Ein dunkel farb

Carnival or Cockaigne

Girolamo Frescobaldi (1583–1643)

Canzona xix a due canto e basso detta la Capriola

Alonso (fl. 1500)

La Tricotea from *Cancionero musical del palacio*

The New World: Colonial North America

Michon (fl. c. 1740–1750)

La Mississippi

John Playford (1623–1687)

The Indian Queen

Jameko

The New World: South America

Juan de Vaeza Saavedra (fl. 1662–1677)

Por Selebrar este dia (1669)

Negriya a 2 con acompañamiento

Antonio de Salazar (1650–c. 1715)

Tarara Tarara qui soy Antoniyo

Negro a 2 con acompañamiento

Anonymous, Guatemalan (c. 1580)

Oy hasemos fiesta todas

The National Gallery extends its thanks to the Music Division of the Library of Congress for the loan of the Hubbard and Broeckman harpsichord used in this concert.

The Musicians

The ensemble that has been assembled to perform this concert of Renaissance and early baroque music represents an expansion of the National Gallery Chamber Players. Generally, the trios, quartets, and quintets that fit under this umbrella are made up of members of the National Gallery Orchestra. In this case, the musicians play instruments that predate the modern orchestra, precluding their membership; however, they are uniquely qualified to serve as resident chamber players in a museum that has such an extensive collection of fifteenth- to eighteenth-century art and that often hosts exhibitions such as *Fabulous Journeys and Faraway Places: Travels on Paper, 1450–1700*.

STEPHEN ACKERT

Harpsichordist Stephen Ackert has been the head of the music department at the National Gallery since 2004. He studied harpsichord in Germany as a Fulbright Scholar and has performed as a soloist and with orchestras in Germany, Iran, and the United Kingdom as well as in various cities in the United States. He has been instrumental in the restoration of five harpsichords that were in unplayable condition.

C. KEITH COLLINS

C. Keith Collins is a doctoral student at Indiana University's Early Music Institute, where he studies historical bassoon with Michael McCraw. As a baroque and classical bassoonist, he has performed or recorded with Apollo's Fire, the Atlanta Baroque Orchestra, the Bach Ensemble, The Bach Society of Dayton, the Chicago Opera Theater, Ensemble Lipzodes, the Indianapolis Baroque Orchestra, the Washington Bach Consort, and the Wolf Trap Opera Company. His interest in the Gaelic harp led him to an apprenticeship at Argent Fox Harps in Hendricksville, Indiana, where he has made Gaelic wire-strung harps based on fifteenth-century originals.

LOREN LUDWIG

Gambist Loren Ludwig is a graduate student in the early music program at the University of Virginia in Charlottesville. He is currently a summer intern in the Gallery's music department and has just received a fellowship for a year of early music study and performance in London.

ANNA MARSH

Bassoonist Anna Marsh is presently pursuing a doctorate in historical bassoons under Michael McCraw at Indiana University. She has a wide variety of musical interests and performs regularly on modern, baroque, and classical bassoons and contrabassoons as well as on shawms, dulcians, saxophones, and voice. A founding member of Ensemble Lipzodes, she has recently performed in Boston, Los Angeles, New York, and Seattle, and abroad in Canada, Germany, and the Czech Republic. She has appeared at the Banff Centre, the Boston Early Music Festival, and the Hollywood Bowl.

KATHRYN MONTOYA

Kathryn Montoya is completing a doctorate at Indiana University, where she studies baroque oboe with Washington McClain and recorder with Eva Legêne. Montoya holds degrees from the Oberlin Conservatory of Music and Indiana University. She has performed with many U. S. ensembles, including Apollo's Fire, the Chicago Opera Theater, The Cleveland Orchestra, and Ensemble Lipzodes, as well as European ensembles, including the Aradia Ensemble in Toronto and the Casa Mateus Festival Orchestra in Portugal. Montoya records for the Naxos label and has appeared as a soloist with the Bloomington Early Music Festival Orchestra and the Indianapolis Baroque Orchestra.

WOLODYMYR SMISHKEWYCH

Wolodymyr Smishkewych holds bachelor and master of music degrees in voice performance from Rutgers University and is currently completing a doctor of music degree in voice at Indiana University. He has studied with internationally acclaimed tenors Alan Bennett, Paul Elliott, and Frederick Urrey. Smishkewych has been a featured soloist with the Indianapolis Baroque Orchestra, the Indianapolis Symphony Orchestra, The New York Collegium, and the university orchestras of Indiana, Princeton, Rutgers, and West Virginia. A founding member of Ensemble Lipzodes, he has also been a resident member of New York's Ensemble for Early Music, Paul Hillier's Theatre of Voices, and Sequentia. Smishkewych recently returned to the United States after a 2005–2006 Fulbright fellowship in Spain devoted to research into the history of the hurdy-gurdy on the Iberian Peninsula.