

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

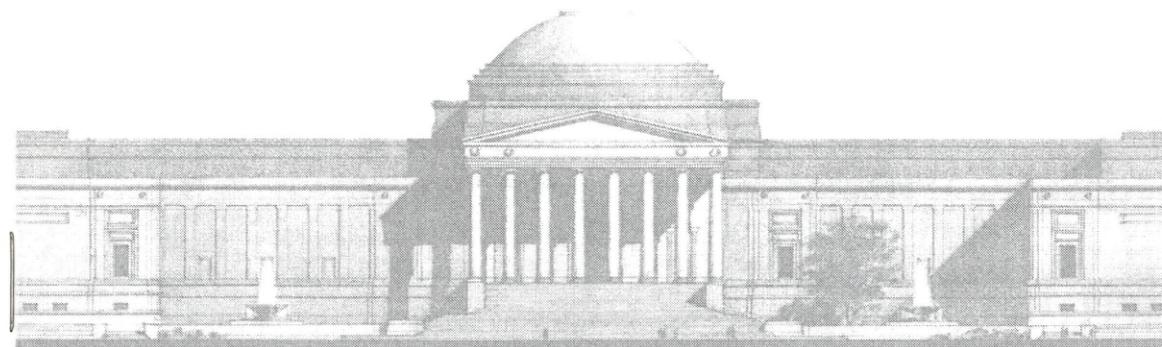
The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

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

National Gallery of Art
2,641st Concert

The Voices of London
Kym Amps, *soprano*
Angus Davidson, *countertenor*
Robin Doveton, *tenor*
Simon Grant, *bass*

Presented in honor of *J. M.W. Turner*

October 14, 2007
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Benjamin Cooke (1734–1793)
In the Merry Month of May
Deh! Dove?

Lord Mornington (Garret Wesley) (1735–1781)
On Walking in Westminster Abbey

William Crotch (1775–1847)
How Dear Are Thy Counsels

Thomas Attwood (1765–1838)
Teach Me, O Lord

Samuel Arnold (1740–1802)
In Summer's Cool Shade

Samuel Webbe (1740–1816)
Breathe Soft, Ye Winds
Now I'm Prepared

Richard John Samuel Stevens (1757–1837)
From Oberon in Fairyland

INTERMISSION

Stevens
Ye Spotted Snakes

John Callcott (1766–1821)
Ella
It Was a Friar of Orders Grey
Cara, vale
In the Lonely Vale

Traditional Scottish Songs (arranged by Robin Doveton)
Comin through the Rye
The Banks o'Doon
The Bluebells of Scotland

R. Mellish (1777–1817) (arranged by Robin Doveton)
Drink to Me Only with Thine Eyes

J. Hook (1746–1827) (arranged by Robin Doveton)
The Lass of Richmond Hill

The Musicians

Since its professional debut in 1970, the vocal quartet known as The Voices of London has given more than 2,500 concerts in more than fifty countries—a record rivaled by very few ensembles in the field of chamber music. It has performed in many of the world's most famous concert halls, from New York's Lincoln Center, London's Royal Festival Hall, and the Sydney Opera House to smaller, more intimate venues such as the Brahmsaal in Vienna and Wigmore Hall in London. Critics and audiences alike acclaimed the Voices' sparkling performances that are often enlivened with humorous commentary. The original members held vocal scholarships in the famous choir of King's College Chapel, Cambridge, and called themselves The Scholars of London. The group began as an all-male ensemble, but as early as 1972 a female voice was added, bringing a new dimension to both sound and repertoire.

Soprano Kym Amps joined The Scholars of London in 1984. She has a flourishing career as a concert and recital artist, performing in many prestigious concert halls in Europe, including the Concertgebouw in Amsterdam, the Gewandhaus in Leipzig, and the Purcell Room in London. She won the prestigious Maggie Teyte Award and was runner-up in the first Elly Ameling Competition. She is a specialist in music by female composers, which she researches and performs frequently on radio and television. Her discography includes Bach's *Saint John Passion*; Couperin's *Trois Leçons de Ténèbres*; Handel's *Dixit Dominus*, *Messiah*, and *Regina caeli*; Purcell's *Dido and Aeneas*, *The Fairy Queen*, and *The Indian Queen*; Rossini's *Petite Messe solennelle*; and Rutter's *Magnificat*.

Countertenor Angus Davidson was born in Stevenage, Hertfordshire, and began his musical studies when only eight years old. He later won a choral scholarship to study music at Madgalen College, Oxford, then received intensive vocal training at the Royal College of Music in London. In 1986 he received his degree from the Royal College, and he joined The Voices of London. Davidson is a permanent professional member of the renowned

choir at London's Westminster Cathedral, and has a busy career as a soloist and as a consort singer with other renowned ensembles, including the English Concert and the Gabrieli Consort. He was recently featured as a soloist in Bach's *Mass in B Minor*, with Sir John Eliot Gardiner and the Monteverdi Choir.

Tenor Robin Doveton began to study piano, violin, and voice when he was thirteen. In 1964 he won a choral scholarship to sing in the choir of King's College, Cambridge, and he later earned a degree in music, specializing in composition under Alan Ridout. Upon graduating in 1968, Doveton sang in several professional vocal ensembles and became a founding member of The Scholars of London. Doveton's folksong arrangements are an indispensable part of The Voices of London's concert and recorded repertoire, and his compositions are sung by them and by English cathedral choirs. In 1993 he founded the chamber choir Vocalis in Frankfurt, Germany.

Bass Simon Grant studied singing at the Guildhall School of Music and Drama in London. He began his varied career as a member of the BBC Singers and sang with the Swingle Singers for several years. His mastery of extended vocal techniques has led to appearances with the contemporary music groups Electric Phoenix and Ensemble Moderne. He can whistle and sing at the same time and can be heard whistling on the soundtracks of the films *Shrek* and *Shiner*. Grant has also been much in demand in the fields of medieval, Renaissance, and baroque music. His concert schedule takes him to Australia, Europe, Japan, New Zealand, and the United States for much of the year. His many solo recordings include Charpentier's *Missa Assumpta est Maria* and *Te Deum* and Monteverdi's *Magnificat* and *Vespers*. In 2001 Grant appeared in Purcell's *Dido and Aeneas* on London's South Bank, in celebration of the Royal Festival Hall's fiftieth anniversary.

Program Notes

The Voices of London makes this special appearance at the National Gallery to sing British music composed between 1750 and 1835 in honor of the exhibition *J. M. W. Turner*, the largest and most comprehensive retrospective of Turner's work ever presented in the United States. One of the greatest landscape painters in the history of art, Joseph Mallord William Turner (1775–1851) assayed a wide range of subjects in his art, including seascapes, topographical views, historical events, mythology, modern life, and views from his imagination in paintings and watercolors that are among the best-known and most admired works of the nineteenth century. Turner's works helped define the artistic movement known as romanticism, and his renderings of subtle effects of light and atmosphere in limitless spaces epitomized contemporary notions of the sublime. Celebrated for his prodigious talent and his technical innovations, Turner's achievement was crucial not only to the romantic movement, but also to impressionism.

Turner's sketchbooks reveal that he loved music. In the *Tabley Sketchbook no. 3*, part of Turner's bequest to the Tate Gallery, there are snatches of music notation, including a melody to be sung to the lyric "Drink to Me Only with Thine Eyes" by Ben Jonson (1572–1637). Among Turner's close friends in the 1790s was the composer John Danby (1757–1798). When Danby died, his widow, Sarah, went to live with Turner. There is no record of their having married, but a daughter was born to them in 1801. Turner biographer James Hamilton mentions the artist's enjoyment of Danby's glees and catches, which were published in 1798 in three volumes as a memorial tribute to the composer.

The program begins with the work of Benjamin Cooke, organist in the 1780s at both Westminster Abbey and the Church of Saint Martin in the Fields, London. His skill at composing glees (pieces for three or more voices in a vigorous and simple style) earned him several prizes from the Noblemen's and Gentlemen's Catch Club. The club was an informal organization of music lovers that began issuing prizes for new songs in 1763 and brought

to prominence several of the composers represented in this program. It took its name from another popular musical genre of the time, the catch, which was similar to the glee, except that catches were distinguished by their consistently frivolous or bawdy texts.

Garret Wesley, the first Earl of Mornington, earned the favor of George III due to his musical talent. The popularity of Wesley's music was short-lived, but his family was catapulted to fame and honor when his second son became the Duke of Wellington. William Crotch and Thomas Attwood both distinguished themselves as composers of English church music. Crotch was a child prodigy, who was able at age four to amaze the British royal family in a command performance at Buckingham Palace. At age fifteen, he was named organist at Christ Church, Oxford, then, as now, one of the most prestigious musical appointments in England. He eventually received a professorship at Oxford, and he became the first member of that faculty to lecture on the history, theory, and aesthetics of music. A talented artist as well as a musician, Crotch remained active as an amateur draftsman throughout his life, even after retiring from public performance and teaching. His contemporary Thomas Attwood received a royal scholarship in 1785 to study in Vienna, where he seized the opportunity to study with Wolfgang Amadeus Mozart, who wrote of him, "[Attwood] partakes more of my style than any other scholar I have had." Attwood also formed a friendship with Felix Mendelssohn, who was his houseguest whenever the German composer visited England.

Samuel Arnold made his mark as an opera composer in an age when opera in England was still in its infancy. In 1764 he was engaged as harpsichordist and composer to Covent Garden, where he compiled and directed several pastiche operas, including *The Maid of the Mill* (1765), which is among the supreme examples of the form. Five years later Arnold bought Marylebone Gardens, a popular venue for concerts and entertainments, and during the next six summers he produced several short burlesque operettas, popularly identified at the time as burlettas. Samuel Webbe was prolific in the production of glees and catches, and subsequent generations have acknowledged him as England's leading composer in those genres.

Richard John Samuel Stevens was a member of the Noblemen's and Gentlemen's Catch Club as well as two other societies for the propagation of music, the Glee Club and the Je Ne Sais Quoi Club. His glees are among the most polished of the period. John Callcott, on the other hand, was unknown and his music unsung in London until Stevens and the other Club members awarded him three prizes in 1785.

Due to the particular circumstances of British history, Scottish folk culture has served a dual purpose in the British Isles. In addition to being seen as an unselfconscious and separate tradition within Britain, this culture has also produced a large number of "national" songs that embrace rather than distinguish the four nations that make up the United Kingdom (England, Northern Ireland, Wales, and Scotland). Scottish songs such as *Auld Lang Syne*, *Loch Lomond*, and the songs that make up the final portion of this program are beloved in all parts of the British Isles and in English-speaking countries throughout the world. They are readily recognized as British (all too often as "English") in other lands as well.

Program notes by Sorab Modi

Next Week at the National Gallery of Art

Amanda Pitt, *soprano*

David Owen Norris, *pianist*

Music by Braham, Debussy, Haydn, and Vaughan Williams

Presented in honor of *J. M.W. Turner*

October 21, 2007

Sunday Evening, 6:30 pm

West Building Lecture Hall