

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
East Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
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Jan Lievens, *Lute Player*, c. 1627, revised c. 1628, The Walters Art Museum,
Baltimore, Maryland, Gift of the Dr. Francis D. Murnaghan Fund, 1973



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

National Gallery of Art
2,691st Concert

National Gallery Vocal Arts Ensemble
and
National Gallery Chamber Players

Presented in honor of the exhibition
Jan Lievens: A Dutch Master Rediscovered

November 2, 2008
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Jan Pieterszoon Sweelinck (1562–1621)

Psalm 150

Clemens non Papa (1500–1556)

Ave Maria

Giaches de Wert (1535–1596)

Peccavi super numerum

John Bull (1567–1628)

Fantasia ex g

Constantijn Huygens (1596–1687)

From *Pathodia Sacra* (1647)

Psalm 3: *Multi dicunt animae meae*

Psalm 129: *De profundis*

Psalm 143: *Memor fui*

Johann Jacob Froberger (1616–1667)

Alleluia! Absorta est mors

Peter Philips (1561–1628)

O nomen Jesu

Andrej Hackenberger (1574–1627)

Exultate justi

INTERMISSION

Orlando di Lasso (1532–1594)

Bonjour, mon coeur

Quand mon mari vient de dehors

Matona mia cara

Andries Pevernage (1543–1591)

Clio, chantons disertement

From *Praise of Antwerp*

Sweelinck

Lascia, Filli, mia cara

Pevernage

Bonjour, mon coeur

Carolus Hacquart (c. 1640–1701)

Sonata quinta a tre

From *Harmonia Parnassia sonatarum*, op. 2 (1686)

Six Popular Dutch Songs from the Sixteenth Century

Hubert Waelrant (1517–1595)

Als ick u vinde

Anonymous (Late sixteenth century)

Ic truere

Jacques Vredeman de Vries (1558–1621)

Pae om Pae

Servaes van der Muelen (1525–1592)

Altijt so moet ic trueren

Joannes de Latre (c. 1505–1569)

Al hadden wij vijfenveertich bedden

The Musicians

NATIONAL GALLERY VOCAL ARTS ENSEMBLE

The National Gallery Vocal Arts Ensemble is now in its fourth season 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 a concert of plainchant and Renaissance choral music in honor of *Masterpieces in Miniature: Italian Manuscript Illumination from the J. Paul Getty Museum* (2005) and part-songs and anthems by nineteenth-century English composers in honor of *The Artist's Vision: Romantic Traditions in Britain* (2006). The singers look forward to a guest appearance at the Sonora, Mexico, Music Festival in January 2009, where they will sing a program of Spanish and Hispanic choral music.

Members of the National Gallery Vocal Arts Ensemble participating in this concert are:

Rosa Lamoreaux, *artistic director and soprano*

Gisele Becker, *soprano*

Barbara Hollinshead, *mezzo-soprano*

Roger Isaacs, *countertenor*

Stephen White, *tenor*

Ole Hass, *tenor*

Steven Combs, *baritone*

Peter Becker, *bass-baritone*

NATIONAL GALLERY CHAMBER PLAYERS

The newest of the resident ensembles at the Gallery, the National Gallery Chamber Players take on assignments that require expertise in the interpretation of instrumental music written before 1750. They first appeared in concert at the end of the 2006–2007 season, performing “A Musician’s Travels in Sound, 1430–1700” in honor of the exhibition *Fabulous Journeys and Faraway Places: Travels on Paper, 1450–1700*. In June 2008 they were invited to perform music of Johann Sebastian Bach at the Washington Early Music Festival. They will be heard again in May 2009, when the Gallery will present concerts in honor of *Luis Meléndez: Master of the Spanish Still Life*.

National Gallery Chamber Players participating in this concert are:

Risa Browder and Leslie Nero, *baroque violin*

John Moran, *viola da gamba*

Grant Herreid, *lute, theorbo, recorder*

Donsok Shin, *organ*

Program Notes

The Franco-Flemish composers of the sixteenth and seventeenth centuries were internationally admired and respected. In the course of the Renaissance and early baroque periods they created a cornucopia of musical gems in two traditions—the refined sacred and chamber music of the region that eventually became known as The Netherlands during the period when it was ruled by the Spanish Hapsburgs (1518–1581) and the household music that expressed the independence and folk traditions of the Dutch nation that emerged as the period of Spanish domination ended. A great many of the songs of the period deal with the same themes—love, deceit, vanity, and aberrations of human behavior—that Jan Lievens (1607–1674) depicts in paintings that are included in the exhibition *Jan Lievens: A Dutch Master Rediscovered*, currently on view at the National Gallery. Like the paintings, the songs and the instrumental pieces they inspired are intimate in scale. They were commonly played by the Dutch middle class, frequently as background music for banquets or as entertainment in taverns, but also in the context of house concerts. The popularity of this music lasted for well over one hundred years, through the lifetime of Jan Lievens and beyond.

The southern part of The Netherlands, which eventually became known as Belgium, was admired as a cosmopolitan center already in the mid-sixteenth century. Francesco Giucciardini, a nobleman from the ducal court in Florence, wrote while visiting the region in 1567: “In Antwerp one can see at almost every hour of the day weddings, dancing, and musical groups. . . . There is hardly a corner of the streets not filled with the joyous sounds of instrumental music and singing. The majority of the people understand grammar and nearly all, even the peasants, can read and write. . . . An infinite number, even those that never were out of the country, besides their native language, are able to speak several foreign languages, especially French, with which they are most familiar; many speak German, English, Italian, Spanish, and others speak languages even more remote.”

As the United Provinces in the northern part of The Netherlands gained independence, they became known among continental Protestants, English Puritans, and Jews for their relative tolerance and became a refuge and temporary home for victims of religious persecution. Indeed, the population of Amsterdam in the early seventeenth century was evenly divided between Dutch-born and foreign-born persons. This program reflects the broad variety of musical styles and languages that would have been heard in the churches, homes, and streets of both the northern and southern parts of The Netherlands in the sixteenth and seventeenth centuries.

Jan Pieterszoon Sweelinck is believed to have spent his entire life in Amsterdam, playing from his teen years until his death at the Oude Kerk, (the Old Church), where his father had been organist before him. Sweelinck was born Catholic, but his family converted to Calvinism in the late sixteenth century, along with the congregation of the Oude Kerk and much of the population of Amsterdam. As a Protestant composer, Sweelinck attracted attention in England, and some English composers came to Amsterdam to study with him, among them Peter Philips, who probably met Sweelinck in 1593, and John Bull, who wrote a set of variations on a theme by his friend Sweelinck when the latter died in 1621.

Clemens non Papa (Jacques Clément) was one of the few Flemish composers of the early sixteenth century to remain in the Low Countries throughout his career. Most of the other famous composers of the region emigrated to France, Italy, or Spain, where the court life was more lavish and the possibilities for a court musician more varied. He was the first composer to write polyphonic Psalm settings in Dutch.

Giaches de Wert was one of many Flemish choir boys who were lured (or kidnapped) to Italy by agents of Italian princes with promises of adventure and better employment in the sunny south. In de Wert's case, he was taken to Naples, where he sang briefly in the choir of the Chapel of Maria

de Cordona before being drafted to serve the d'Este family in the court in Ferrara. There he had the good fortune to study with and eventually succeed the famous madrigalist Cypriano de Rore. Late in his career de Wert in turn mentored another great composer, Claudio Monteverdi (1567–1643).

A major figure in the seventeenth century in The Netherlands was Constantijn Huygens (1596–1687), whose portrait by Lievens is included in the exhibition. Huygens was a statesman, scholar, and art patron of note as well as a composer. His collection *Pathodia sacra et profana* (Sacred and Profane Songs of Pathos) was published in 1647 and dedicated to Utricia Ogle, the niece of an English diplomat who was a gifted amateur musician and with whom Huygens was rumored to have a clandestine relationship. His Psalm settings are for solo voice, with organ and basso continuo accompaniment.

One of the German composers whose music became popular in The Netherlands through the efforts of Constantijn Huygens was Johann Jacob Froberger. He was among the most famous musicians of the era, and his elaborate keyboard suites were studied and admired by every major composer in Europe in the second half of the seventeenth century.

Carolus Hacquart, a Dutch organist who also played the lute and the viol, was another protégé of Huygens. Hacquart's collection *Harmonia Parnassia* is an important counterpart to the compositions of Henry Purcell (1659–1695) and Archangelo Corelli (1653–1713).

Andrzej Hakenberger was a Polish composer whose career reflected emerging tolerance in the early seventeenth century in another part of Europe. He was the first Catholic to be employed as music director at Saint Mary's Church in Gdansk, which was at the time the largest Lutheran congregation in Europe.

Orlando di Lasso spent his early years in Antwerp, where he was known as Roland de Lassus. Like Giaches de Wert, he was kidnapped for service in Italy while still a boy soprano. He distinguished himself quickly as both a singer and a composer, and by age twenty-three he had attained the post of *maestro di capella* (master of the chapel music) at the Church of Saint John Lateran in Rome.

Andreas Pevernage served from 1585 to 1591 in the equivalent position at the Antwerp Cathedral, where the post was called *Kappellmeister*. Many of his works are represented in a collection of Dutch *liedekens* (short songs) from Tylman Susato's *Musyck boexen* (Music Boxes) (1551). This multi-volume compendium is the source for some of the songs in the last set on this program. Its preface includes a passage that is very appropriate for the occasion: "A few years ago I began publishing various types of music, such as masses, motets, and certainly many French chansons. . . yet I have always had the intention of bringing to light the noble, heavenly art of music in our Netherlandish mother tongue, as is the case with music in the Latin, French, and Italian languages, which is well known and has been disseminated in all countries."

Next Week at the National Gallery of Art

The Coast Orchestra

Music for chamber orchestra by
Native American composers and a screening of the film
In the Land of the Head Hunters (Edward S. Curtis, 1914)
with live musical accompaniment

Presented in honor of
George de Forest Brush: The Indian Paintings

November 9, 2008
Sunday Evening, 6:30 pm
West Building, West Garden Court