

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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COVER: Jacob van Ochtervelt, *Street Musicians in the Doorway of a House*, 1665, Saint Louis Art Museum, Gift of Mrs. Eugene Perry in memory of her mother, Mrs. Claude Kilpatrick



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

National Gallery of Art
2,709th Concert

Ellen Hargis, soprano
Paul O'Dette, lutenist

Presented in honor of
Pride of Place: Dutch Cityscapes of the Golden Age

March 1, 2009
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Performed without intermission

Constantijn Huygens (1596–1687)

Aubade (le reveil de Calliste)

Serenade (ne crains point le serein)

Nicolas Vallet (c. 1583–after 1642)

Fantasia

Pavane en forme de complainte

Carillon de village

Huygens

Orsa bella

Serenata (a dispetto de' venti)

Riposta dalla finestra

Va, donna ingrata

David Petersen (1650–1737)

Schreit niet meer (1715)

Vallet

Ainsi qu'on oyt le cerf bruire (Psalm 42)

O Pasteur d'Israel (Psalm 80)

Vallet

Onse Vader im Hemelryck

Bourée d'Avignon

Gaillarde du comte Essex

Nicholas Lanier (1588–1666)

Love and I of Late Did Part

Weep No More, My Wearied Eyes

No More Shall Meads Be Deck'd with Flowers

The Musicians

Ellen Hargis and Paul O'Dette bring an incomparable spirit of drama, vivid musical imagination, and sheer fun to their voice and lute collaborations. Friends and frequent musical partners for more than twenty-five years, their communication with audiences is enhanced by their mutual commitment to authentic performance practice and an avid interest in discovering new elements of the early music repertoire. The duo has toured around the globe, performing to rave reviews in Austria, Canada, England, France, Japan, Russia, and Spain as well as throughout the United States. Hargis and O'Dette have two CDs on the Noyse Productions label in addition to dozens of recordings with leading American and European early music ensembles. The duo's performances of John Dowland's (1563–1626) *Flow My Tears* and music of Giulio Caccini (1551–1618) are featured in the new edition of the *Norton Anthology of Western Music*.

Soprano Ellen Hargis is recognized as one of the world's foremost interpreters of seventeenth- and eighteenth-century music. Called "the baroque music diva" by *New Yorker* magazine, she appears with many leading ensembles, including as The King's Noyse, the Mozartean Players, The Newberry Consort, Piffaro, Theatre of Voices, and Tragicomedia. A frequent performer at the Boston Early Music Festival, she has sung leading roles in every baroque opera production at the festival since 1987. Hargis' discography embraces repertoire from medieval to contemporary music and comprises more than forty recordings. She teaches voice at Case Western Reserve University in Cleveland, Ohio.

Paul O'Dette has been called "the clearest case of genius ever to touch his instrument" by Toronto's *Globe and Mail*. Best known for his recitals and recordings of virtuoso solo lute music, O'Dette maintains an active international career as an ensemble musician and is a member of the acclaimed continuo ensemble Tragicomedia. He also performs with William Christie, Nikolaus Harnoncourt, Christopher Hogwood, Gustav Leonhardt, Nicholas

McGegan, Sylvia McNair, Andrew Parrott, Nigel Rogers, and Jordi Savall as well as The Parley of Instruments and Tafelmusik. O'Dette has directed baroque orchestras on both sides of the Atlantic and conducted baroque operas at the Boston and Utrecht Early Music Festivals, the Drottningholm Court Theatre, Festival Vancouver, and Tanglewood. He can be heard on more than one hundred CDs, and his solo recordings have won prizes and rave reviews. He has served as director of early music at the Eastman School of Music since 1976 and is artistic director of the Boston Early Music Festival. He plays this concert on a ten-course lute made in 1984 by Ray Nurse of Vancouver, British Columbia.

Program notes

Like the Dutch painters of the Golden Age, composers who made the lowlands of Northern Europe their home in the sixteenth and seventeenth centuries were internationally admired and respected. In the course of the Renaissance and early baroque periods they created a wealth of musical gems in two traditions—refined sacred and chamber music, most of which was written during the period when the region was ruled by the Spanish Hapsburgs (1518–1581), and household music that expressed the independence and folk traditions of the Dutch nation, which emerged as the period of Spanish domination ended. A great many of the songs of the period deal with the same themes that are depicted in the genre paintings that are included in the exhibition *Pride of Place: Dutch Cityscapes of the Golden Age* currently on view in the West Building. These include celebration of the good things in life, family ties, love of nature, and pride of place. Like the paintings, the songs and the instrumental pieces 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 Golden Age and beyond.

Constantijn Huygens (1596–1687) was a major figure in the seventeenth century in The Netherlands. Statesman, scholar, and art patron of note as well as a composer, his collection *Pathodia sacra et profana* (Sacred and Profane Songs of Pathos), from which the two French airs that begin this program are drawn, was published in 1647. It is dedicated to Utricia Ogle, the niece of an English diplomat, who was a gifted amateur musician and with whom Huygens was rumored to have had a clandestine relationship.

Nicolas Vallet, as his name implies, was born in France. He settled in The Netherlands around 1613 and in his early years in Amsterdam published four lute books, which appeared under various Latin, French, and Dutch titles. After 1620 Vallet concentrated on performing and teaching. A number of contracts between him and other musicians throw light on the work and

social conditions in Amsterdam in the first half of the seventeenth century. On several occasions he hired musicians to assist him in his musical duties and in operating a dancing school, providing them with room and board as well as fees for playing in public with him. The last known archival reference to Vallet, on 30 April 1633, makes it clear that he had been forced to give up all claim to his possessions, furniture, and clothing, because he was unable to pay his rent.

David Petersen was also an immigrant, having been born in Lübeck, Germany. His first music study took place in Lund, Sweden, where he was employed as a university musician during the early 1670s. The first record of Petersen's presence in Amsterdam dates from 1679. He published two volumes of songs and a collection of twelve *Speelstukken* (toccatas), which feature many polyphonic passages, rapid scales, and the use of high positions on the fingerboard, all of which indicate that he must have been a skilled performer. He also wrote numerous songs to Dutch poems by his friend Abraham Alewijn (1664–1721).

Nicolas Lanier was an English singer, lutenist, and composer, whose music was widely popular in The Netherlands. He wrote some of the earliest English examples of declamatory song. When Charles I succeeded to the English throne in 1625, he created the post of Master of the King's Music and appointed Lanier to it. Lanier was also a talented artist, as evidenced by a surviving self-portrait, and one of the perquisites of his position in the English court was having his portrait painted by Jan Van Dyck. That portrait is now one of the prize possessions of the Kunsthistorisches Museum in Vienna. Lanier traveled to Italy to purchase art works on behalf of King Charles, and some of the paintings he acquired still hang at Hampton Court. He was later appointed Master of the King's Miniatures. During the English Civil War (1642–1649), his royal appointments disappeared, but he made a living trading in both drawings and musical instruments.

Program notes by Stephen Ackert

Next Week at the National Gallery of Art

David Amram, composer and pianist

Music by Amram

First concert of the 63rd American Music Festival
Presented in honor of *Looking In: Robert Frank's "The Americans"*

Wednesday, March 4, 2009

12:10 pm

West Building Lecture Hall



National Gallery Vocal Arts Ensemble

and

National Gallery Chamber Players

Music by Huygens, Sweelinck, and other
sixteenth- and seventeenth-century composers

Presented in honor of *Pride of Place: Dutch Cityscapes of the Golden Age*

March 8, 2009

Sunday Evening, 6:30 pm

West Building, West Garden Court