

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.

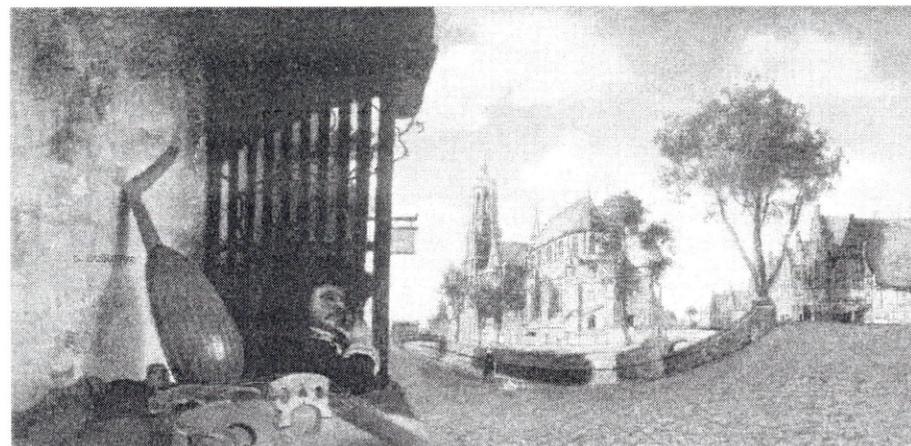
Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

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COVER: Carel Fabritius, *View in Delft*, 1652.
The National Gallery, London, Presented by The Art Fund, 1922



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

National Gallery of Art
2,711th Concert

**National Gallery Vocal Arts Ensemble
and National Gallery Chamber Players**

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

Admission free

Program

Performed without intermission

Hubert Waelrant (1517–1595)

Als ick u vinde

Orlando di Lasso (1532–1594)

Bonjour mon coeur

Matona mia cara

Anonymous (late 16th century)

Ic truere

Irasmus Widmann (1572–1634)

Wohlauf, ihr Gäste

Constantijn Huygens (1596–1687)

Ne crains point le serein

Orlando di Lasso

Audite nova

Jan Pieterszoon Sweelinck (1562–1621)

Chantez à Dieu

Huygens

Psalm 129 — De profundis

Anonymous (c. 1650)

Nu zijt wellekome

Theo Evertz (dates unknown)

Ontweect van slape (c. 1570)

Servaes van der Muelen (1525–1592)

Altijt so moet ic trueren

Lasso

Quand mon mari vient de dehors

Lupus Hellinc (16th century)

Neiuwe almanack

Sweelinck

Yeux, qui guidez mon ame

Huygens

Riposta dalla finestra

Jacques Vredeman de Vries (1558–1621)

Pae om Pae

Jacobus Clemens non Papa (1500–1595)

Ik zeg adieu

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 fifth 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 part-songs and anthems by nineteenth-century English composers in honor of *The Artist's Vision: Romantic Traditions in Britain* (2006). In January the singers were guest artists at the Sonora, Mexico, Music Festival, where they sang 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*

NATIONAL GALLERY CHAMBER PLAYERS

The newest of the resident ensembles at the Gallery, the National Gallery Chamber Players specialize 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, and last November they joined the National Gallery Vocal Arts Ensemble in a program honoring *Jan Lievens: A Dutch Master Rediscovered*.

National Gallery Chamber Players participating in this concert are:

Risa Browder, *baroque violin*

Grant Herreid, *lute, theorbo, recorder*

Vera Kochanowsky, *virginal*

Ms. Kochanowsky plays a virginal by Lynette Tsiang, 1982, after an original by Jan Ruckers of Antwerp, 1620, now in the Boston Museum of Fine Arts.

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 explore 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 the 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.

Two of the composers represented on this evening’s program deserve special mention. Constantijn Huygens was a statesman, scholar, and art patron of note as well as a composer. In addition to Dutch, he was able to

read at least three other languages, as evidenced by his three songs on this evening's program. His collection *Pathodia sacra et profana* (Sacred and Profane Songs of Pathos) 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 a clandestine relationship. He refers in his writings to having composed more than 1000 songs and psalm settings for solo voice, with basso continuo accompaniment, but most of these have been lost.

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. His reputation was such that in his later years he was referred to as the "Orpheus of Amsterdam."

One of the most significant surviving musical documents from the Golden Age in The Netherlands is a collection of Dutch *liedekens* (short songs) from Tylman Susato's *Musyck boexen* (Music Boxes) (1551). This multi-volume compendium is the source for the last three songs on this evening's program, and its preface includes a passage that is 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

Peter Vinograde, pianist

Music by Corigliano, Flagello, Hutcheson, Laufer, and Ruggles
Second concert of the 63rd American Music Festival

March 11, 2009
Wednesday, 12:10 pm
West Building Lecture Hall



Harmonious Blacksmith

Music by Huygens, Sweelinck, and van Eyck

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

March 15, 2009
Sunday Evening, 6:30 pm
West Building, West Garden Court