

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
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www.nga.gov

COVER: Judith Leyster, *Young Flute Player*, c. 1635,
National-museum Stockholm

PAGE 10: Judith Leyster, *Leyster, Self-Portrait*, c. 1632–1633,
National Gallery of Art, Gift of Mr. and Mrs. Robert Woods Bliss



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

National Gallery of Art
2,741st Concert

Carmina

Vera Kochanowsky, *director and virginal*
Anne-Marieke Evers, *mezzo-soprano*
William Simms, *lute*

Presented in honor of
Judith Leyster, 1609–1660

October 21, 2009
Wednesday, 12:10 pm
West Building Lecture Hall

Admission free

Program

Jan Pieterszoon Sweelinck (1562–1621)

More palatino

Anonymous

Onan of Tanneken

Nicolas Vallet (c. 1583–c. 1642)

Mal Simmes bal anglois

Vallet

Slaep soete slaep

Robert Jones (fl. 1597–1615)

Farewell, Dear Love

Cornelis de Leeuw (1613–c. 1665)

Wanneer ick slaep

Adriaen Valerius (c. 1570–1625)

Almachtig Godt!

Sweelinck

Psalm 26: Seigneur, garde mon droit

Psalm 96: Chantez á Dieu

Sweelinck

Psalm 5: Verhoort o Godt

Constantijn Huygens (1596–1687)

Psalm 42: Quare tristis es

Psalm 30: Domine Deus meus clamavi

Anonymous air de cour (1597)

En m'en revenant

Orlando Gibbons (1583–1625)

The Italian Ground

Joachim van den Hove (1567–1620)

Pavana melancholia from *Delitiae musicae* (1612)

Cornelis Thymanszoon Padbrué (c. 1592–1670)

Wat is de min?

Alma afflitta, che fai?

Giulio Caccini (1551–1618)

Amarilli, mia bella

Peter Philips (c. 1560–1628)

Amarilli di Julio Romano

Jacobus Clemens non Papa (c. 1510–c. 1555)

De lustelijcke Mey

Psalm 73: Waerom wilt ghi ons verlaten

Anonymous (*Livre septième*, 1644)

De Mey koomt ons seer lieflijck aen

Valerius

Heere! keere van ons af

John Dowland (1563–1626)

The Frog Galliard

Now, O Now I Needs Must Part

The Musicians

CARMINA

Carmina (Latin for “poetry” or “songs”) is a chamber choir devoted to exploring the diverse musical styles of the Middle Ages, the Renaissance, and the Baroque. Now in its twelfth season, the group continues to perform regularly in the Washington area and has made appearances at Anderson House, the German Embassy, the National Cathedral, and National Presbyterian Church. Carmina often collaborates with period instrument ensembles and has presented concerts jointly with Armonia Nova, the Bach Sinfonia, Ensemble Gaudior, and the Washington Cornett and Sackbut Ensemble. Carmina has been praised by the *Washington Post* and the *Baltimore Sun*, which noted the group’s “gorgeous tonal balance.” Since 2004 Carmina has regularly presented concerts as part of the Washington Early Music Festival. Carmina’s two CDs, *A Carmina Sampler* and *The Son of Getron*, were released in 2007. More information about Carmina is available at www.carmina.org.

VERA KOCHANOWSKY

Carmina director and harpsichordist Vera Kochanowsky is a graduate of the Oberlin College Conservatory of Music and the New England Conservatory. She holds the doctor of musical arts degree from Stanford University, where she specialized in the performance practices of the seventeenth and eighteenth centuries. Kochanowsky was also the recipient of a Fulbright grant for harpsichord and early music studies in Europe. Her teachers have included Alan Curtis, John Gibbons, Arthur Haas, George Houle, and Gordon Murray. Active as a harpsichord soloist, chamber musician, and private teacher, Kochanowsky has performed with numerous Washington area ensembles, including the Bach Sinfonia, the Mount Vernon Orchestra, the Washington Kantorei, and La Menestrandise. She has also appeared at the Montpelier Cultural Arts Center as winner of the 1995 and 2002 recitalist competitions. Kochanowsky founded Carmina in 1997 and has served as its director since then. In 2006 she founded a second choral group, the women’s vocal ensemble Illuminare.

ANNE-MARIEKE EVERS

Dutch mezzo-soprano Anne-Marieke Evers began her studies at the Conservatory of Amsterdam, after which she attended the Schola Cantorum Basiliensis in Basel, Switzerland, focusing on music of the Middle Ages and Renaissance. Evers founded the ensemble Grand Désir with recorder player Anita Orme Della-Marta. Specializing in late medieval and contemporary music, Grand Désir made its debut at the Early Music Festival Utrecht, and has performed at the Concertgebouw in Amsterdam, the Young International Artist Presentation in Antwerp, and the Melbourne Early Music Festival. Evers has sung in opera productions, including Purcell's *Dido and Aeneas*, and in Ravel's *L'Enfant et les sortilèges*, as well as numerous oratorios. In April 2009 she directed and sang in a production of Dutch music for children at the National Gallery of Art, which was presented in honor of *Pride of Place: Dutch Cityscapes of the Golden Age*.

WILLIAM SIMMS

William Simms, lute and theorbo, performs regularly with Apollo's Fire, the Bach Sinfonia, Harmonious Blacksmith, Opera Lafayette, and the Washington Bach Consort. In demand as a continuo player, he has performed numerous operas, oratorios and cantatas, including performances with American Opera Theater, Cleveland Opera, Opera Vivente, Washington National Opera, and Wolf Trap Opera Company. He serves on the faculties of Mount St. Mary's University, Towson University, and Hood College, where he is founder and director of the Hood College Early Music Ensemble. Simms holds degrees from The College of Wooster and the Peabody Conservatory. He has recorded for the Centaur, Dorian, and Electra labels.

Program Notes

The National Gallery's exhibition *Judith Leyster, 1609–1660*, mounted in celebration of the 400th anniversary of the artist's birth, offers a unique look at her art, times, and milieu. Leyster enjoyed a successful early career in Haarlem, where she became one of only two women admitted into that city's professional artist organization, the Guild of St. Luke. Many of Leyster's paintings, like those of Frans Hals (who may have been her teacher) and those of her husband, Jan Miense Molenaer, portray scenes of contemporary life in which music-making is a part.

Jacob van Eyck's (c. 1590–1657) *Der Fluyten Lust-Hof* is the largest collection of music for solo recorder ever published, containing one-hundred-fifty variations based on one-hundred-twenty popular tunes. Settings of seven tunes from van Eyck's collection provide the framework for this program. Most of the melodies van Eyck selected for *Der Fluyten Lust-Hof* were of foreign, rather than Dutch, origin. This trend is also seen in other contemporary Dutch musical collections. The keyboard variations by Sweelinck that open today's program are based on the popular German drinking song *More palatino*, first published in 1597 as a French tune. The tune quickly spread to other countries, including Italy. This may be how English composer Orlando Gibbons came to title his variation on the tune *The Italian Ground*.

Onan of Tanneken, a song of probable English origin, was known in the Netherlands by 1622. A page bearing the title "Tanneken-Jacob van Eyck" appears in a 1684 painting by Dutch artist Evert Collier. The origin of *Mal Simmes bal anglois*, an arrangement of which is found in the first volume of Nicolas Vallet's lute collection *Le Secret de muses* (Amsterdam, 1615), is unknown. It has no associated text and may have been an instrumental dance tune.

Robert Jones' *Farewell, Dear Love* (*First Booke of Songes and Ayres*, 1600) was adapted by Shakespeare as a song for Sir Toby Belch in *Twelfth Night* (1601). The tune may have been introduced to the continent by traveling theatrical troupes, and it quickly became popular in the Netherlands. Carmina sings the text *Wanneer ick slaep*, which was known in The Netherlands as

early as 1605, using Cornelis de Leeuw's three-part arrangement of 1648. Vallet's version for lute appears in his second volume of *Le Secret de muses* (1616) and it bears the title *Slaep soete slaep*.

Newly composed lyrics for popular tunes could also be sacred. "Almachtig Godt" and "Heere! Keere," based on John Dowland's *Now, O Now I Needs Must Part*, both come from *Nederlandsche Gedenck-Clanck*, a collection by Adriaen Valerius, published in Haarlem in 1626. Valerius, a magistrate and lawyer as well as a poet, refers in the latter song to Spanish oppression during the eighty-year war between Spain and The Netherlands (1568–1648).

Roman-born Giulio Caccini introduced the world to a new expressive style with his published collection of monodies for solo voice and continuo titled *Le nuove musiche* (1601), which contains the song *Amarilli, mia bella*. The keyboard intabulation *Amarilli di Julio Romano* by English organist and composer Peter Philips appears in the *Fitzwilliam Virginal Book* (compiled by 1619). The psalm settings of Huygens, who was distantly related to Jacob van Eyck and to whom van Eyck dedicated *Der Fluyten Lust-Hof*, are clearly inspired by Caccini's monodic style. In Sweelinck's touching lute rendition of *Psalm 5*, the psalm melody is set plainly in the uppermost voice, where it provides a framework for instrumental figuration.

Kusjes, a collection of secular vocal works, was composed by Leyster's Haarlem contemporary, Cornelis Thymanszoon Padbrué, and published in 1631. Updated in 1641, it contains rare examples of madrigals in Dutch, such as *Wat is de min*. Something of an oddity in this particular context is the Italian poem *Alma afflitta, che fai*, which was probably written by a Dutchman.

The only van Eyck tune of Dutch origin on today's program is *De lustelijcke Mey* (The Delightful Month of May), a melody that maintained its popularity for over a century. Clemens non Papa composed two settings, one secular in four parts, and another sacred in three parts, using the psalm text *Waerom wilt ghi ons verlaten* (Why Have You Forsaken Us). *De Mey koomt ons seer lieflijck aen* (May Comes to Us So Lovely), is another version of the same tune.

John Dowland, the finest English lutenist and songwriter of his day, was continually frustrated in his efforts to secure a position at the English court. He therefore went abroad to seek his fortune, ultimately securing long-term employment with King Christian IV of Denmark. Dowland's music was well known and admired throughout Europe. Dowland's song *Now, O Now I Needs Must Part* (from the *First Book of Songes or Ayres*, 1597) was also known in the Netherlands as *The Frog Galliard*.

Program notes by Vera Kochanowsky, with special thanks to Anne-Marieke Evers and Ruth Van Baak Griffioen, author of Jacob van Eyck's Der Fluyten Lust-Hof, 1644–c. 1655.



Upcoming Concerts at the National Gallery of Art

Emma Kirkby, *soprano*

Jakob Lindberg, *lutenist*

Music by Dowland and Purcell

October 25, 2009

Sunday Evening, 6:30 pm

West Building, West Garden Court



Masques

Music by Couperin and Rameau

October 28, 2009

Wednesday, 12:10 pm

West Building Lecture Hall

Presented in honor of

*Renaissance to Revolution: French Drawings
from the National Gallery of Art, 1500–1800*