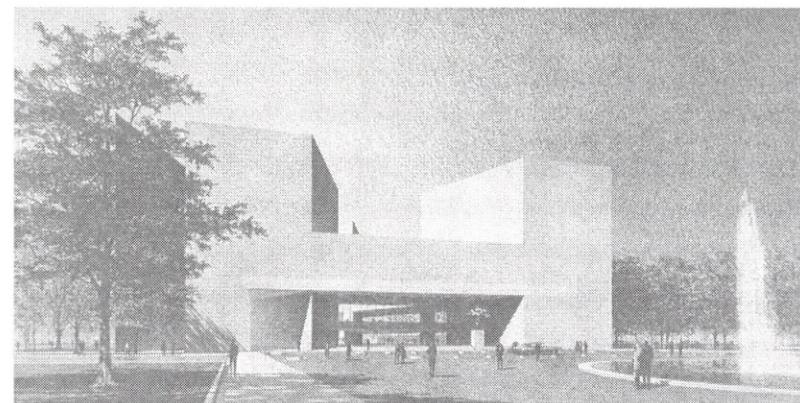


The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

COVER: Paul Stevenson Oles, *Conceptual Drawing for the East Building*,
National Gallery of Art, 1971, National Gallery of Art Archives



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

National Gallery of Art
2,811th Concert

National Gallery of Art Chamber Players

Howard Bass, *lute*

Tina Chancey, *Renaissance violin, viola da gamba*

Sarah Cunningham, *viola da gamba*

Barbara Hollinshead, *mezzo-soprano*

Tom Zajac, *recorders, flute, sackbut, bagpipes*

Presented in honor of
Arcimboldo, 1526–1593: Nature and Fantasy

November 24, 2010
Wednesday, 12:10 pm
East Building Auditorium

Admission free

Program

Music of sixteenth-century Italy

Giacomo Fogliano (1468–1548)

L'Amor, dona, ch'io te porto

Anonymous (c. 1550)

Paduana del re; Saltarello; El Tutu (saltarello)

Diego Ortiz (1510–1570)

Recercada ottava

Bartolomeo Tromboncino (c. 1470–c. 1535)

Ostinato vo'seguire

Giovanni Bassano (c. 1558–1617)

Ricercata quinta

Tromboncino

Che debo far che mi consigli amore

Francesco Canova da Milano (1497–1543)

Fantasia

Baldassare Donato (c. 1525–1603)

Chi la gagliarda

Anonymous (c. 1550)

Amando e desiando

Text by Benedetto Cariteo (1450–1514)

Anonymous (c. 1550)

Aime ch'a torto

Jacques Arcadelt (c. 1507–1568)

O felici Occhi miei

Vincenzo Ruffo (1508–1587)

La Danza

Marco Cara (c. 1470–1525)

Non e Tempo

The Musicians

HOWARD BASS

A much sought-after accompanist for vocal and instrumental ensembles throughout the Washington area, lutenist Howard Bass has performed throughout the United States as a soloist. A founding member of the early music ensemble La Rondinella, with which he made three recordings for the Dorian label, he has also performed and recorded with the Baltimore Consort, the Choral Arts Society of Washington, the Folger Consort, HESPERUS, and the Smithsonian Chamber Players. In recent years he has worked extensively as an accompanist with Sephardic singer and composer Flory Jagoda, whom he accompanied on her latest recording, *Arvolika*; and mezzo-soprano Barbara Hollinshead, with whom he recorded an album of Elizabethan lute songs and solos entitled *Loves Lost... and Found*. Along with Tina Chancey and Susan Gaeta, he is a member of the recently formed Trio Sefardi, dedicated to the performance of Sephardic music. Howard Bass is manager for cultural arts at the Smithsonian Institution's National Museum of the American Indian.

TINA CHANCEY

As cofounder and director of the early and traditional music ensemble HESPERUS, Tina Chancey has dedicated her career to bringing the past alive through combinations of early music, film, theater, dance, and world music. She plays historic bowed stringed instruments, including the kamenj, the rebec, the vielle, and the viola da gamba, as well as the old time and Irish fiddle. Specializing in music that ranges from Sephardic and blues to early European music and jazz standards, her instrument of choice is the five-stringed pardessus de viole—the smallest version of the viola. Chancey was awarded grants by the National Endowment for the Arts to present pardessus concerts at Carnegie Recital Hall and the Kennedy Center, and has recorded on the instrument for the Dorian and Golden Apple labels. Her three-CD set, *Versatile Viol*, includes sonatas by the eighteenth-century composer Jean-Marie Leclair, Appalachian music, and Scots-Irish music. A member of Toss the

Feathers and Trio Sefardi, Tina Chancey is a former member of the Folger Consort, La Rondinella, the early music/rock band Blackmore's Night, and the multimedia music theater ensemble QUOG. She directs and teaches at the SoundCatcher workshops, in which musicians learn to play by ear and improvise. In June 2008 Chancey received a lifetime achievement award from Early Music America.

SARAH CUNNINGHAM

Recognized as one of the world's foremost viola da gambists, Sarah Cunningham was cofounder with Monica Huggett of Trio Sonnerie, with whom she toured on four continents between 1982 and 1997 and recorded most of the important chamber music for violin and viol. Cunningham was invited by Sir James Galway to collaborate on his CDs of Bach's chamber music for flute and continuo, and toured with him in Europe and the United States. As a concerto soloist, she has recorded works by Georg Philip Telemann with The Orchestra of the Age of Enlightenment and has toured and recorded with early music specialists William Christie, John Eliot Gardiner, Ton Koopman, Gustav Leonhardt, Roger Norrington, Trevor Pinnock, and Simon Rattle. In addition to this collaboration with the National Gallery Chamber Players, Cunningham has played with numerous viol consorts, including Fretwork, Hesperion xx, Parthenia, and the medieval ensembles Sequentia and Virelai. She founded and directed the East Cork Early Music Festival in Ireland from 2003–2009. Having taught viola da gamba in Bremen, Germany, and at numerous summer academies and master classes worldwide, she has shifted her focus in recent years to performances that include dance, improvisation, and visual art; writing fiction and poetry. Cunningham's solo CDs are available on the ASV and EMI/Virgin Classics labels.

BARBARA HOLLINSHEAD

A veteran of numerous concerts at the National Gallery as a member of the Gallery's Vocal Ensemble, Barbara Hollinshead has also sung at the Thomaskirche in Leipzig and the Cathedral of Saint Mark in Venice. A member of the New York City-based chamber group ARTEK, Hollinshead has been a

guest artist with many of the East Coast's finest early music groups, including Chatham Baroque, HESPERUS, The New York Collegium, Opera Lafayette, and The Washington Bach Consort. Her discography includes recordings of Bach masses, Renaissance Spanish and Sephardic music, and songs for voice and lute with Howard Bass, as well as a soon-to-be-released disc of music by Heinrich Ignaz Biber, Giacomo Carissimi, and Salamone Rossi. When not performing, Hollinshead maintains a private voice studio and is an adjunct professor and musician-in-residence at The American University. She counts among the highlights of her career a recent performance of the role of Mother in Giancarlo Menotti's *Amahl and the Night Visitors*, in which her son Ned sang the role of Amahl.

TOM ZAJAC

Multi-instrumentalist Tom Zajac is a member of the well-known Renaissance wind band Piffaro, with which he has performed on two previous occasions at the National Gallery, and the New York-based musical and theatrical group Ex Umbris. He is a frequent guest with the Boston Camerata, the Folger Consort, HESPERUS, the Newberry Consort, and other early music groups in the United States, and has toured extensively, appearing in concert series and festivals in Australia, Bolivia, Colombia, Guam, Hong Kong, Israel, Mexico, and throughout Europe and the United States. He can be heard on more than forty recordings in repertoire that ranges from medieval dances to twenty-first-century chamber music. Among his more unusual assignments in early music, he has played the hurdy gurdy for the American Ballet Theater, the bagpipe for an internationally broadcast Gatorade commercial, and the serpent in a PDQ Bach piece that was broadcast on American Public Radio's "Prairie Home Companion." Zajac also performs on the santur and the zurna with the Boston-based Turkish ensemble, Dünya. A resident of Boston, he teaches at recorder and early music workshops and directs the early music ensembles at Wellesley College in Wellesley, Massachusetts.

Program Notes

The exhibition of paintings by Giuseppe Arcimboldo (1526–1593) currently on view in the East Building has elicited surprise and sometimes bewilderment on the part of visitors, many of whom had been unfamiliar with his work. The composite heads, created completely from flora and fauna, confront the viewer with visages that are at once grotesque and fascinating. Instead of eyes, mouths, noses, and cheeks, one finds flowers or cherries, peas, cucumbers, peaches, broken branches, and dozens of other objects and creatures. Ever since being rediscovered in the 1930s, Arcimboldo's paintings have been considered a source of inspiration for the surrealists and their successors. Art historians have also seen him as a typical representative of mannerism, a term used to describe an artistic style fashionable at European courts in the sixteenth and early seventeenth centuries. Mannerist painters rejected the rational, harmonious approach of much Renaissance art in favor of ambiguity, virtuosity, and elegance. Along with their patrons, they prized artifice, cleverness, obscure symbolism, and intellectual puzzles—all qualities found in Arcimboldo's paintings.

Studies in music history find similar characteristics in Italian music of the late sixteenth and early seventeenth centuries, noting that both painters and musicians were inspired by the poetry of Giambattista Marino (1569–1625), Alessandro Tesauro (1558–1621), and Agnolo di Cosimo di Mariano Tori, better known as Il Bronzino (1503–1572), who were in turn inspired by the iconic Francesco Petrarca (1304–1374). Italian mannerist poets, musicians, and artists borrowed from each other as they explored nature with touches of magical fantasy. In 1591 the Milanese cleric Gregorio Comanini, an associate and friend of Arcimboldo, wrote: “The art of music and the art of painting walk along the same path and follow the same laws of creation.” With the sixteenth-century Italian music chosen for this program, the National Gallery of Art Chamber Players explore the phantasm-filled world of Arcimboldo and the Renaissance mannerist philosophers and poets who inspired him.

The exhibition *Arcimboldo, 1526–1593: Nature and Fantasy* remains on view until January 9, 2011.

Program notes by Stephen Ackert, head, music department, National Gallery of Art

Song Texts and Translations
November 24, 2010

L'amor, dona, ch'io te porto

L'amor, dona, ch'io te porto
Volentier vorla scoprite,
El mio affanno vorla dire
Che per té pena soporto.

Io non so come ti posa
Descoprir l'ardente foco
Che me bruza fino al ossa
E non vedo tempo e loco;
E che, haime, bruza infocho
Senaz aver alcun conforto.

Non me fido mandar meso
Per che temo esser gabato;
S'io te passo per apreso
Tu te volti in altro lato;
Chiusi son piú giorni stato
E son anche a pergior porto.

Ostinato vo'seguire

Ostinato vo' seguire
La magnanima mia impresa
Fa mi amor qual voi offesa
S'io dovessi ben morire.

Fame ciel, fame fortuna
Bene o mal como a te piace
Né piacer né ingiuria alcuna
Per avilirmi o far piu audace
Ché d l'un non son capace
L'altro piu non po fugire.

Che debo far che mi consigli amore

Che debo far che mi consigli amore?
Tempo è ben da morire,
Et ho tardato più che non vorrei.
Madonna è morta e ha seco el mio core
E volendol seguire
Interromper convien questi anni rei,
Perché mai veder lei
Di qua non spero e l'aspetar m'è noia.
Poscia ch'ogni mia gioia
Per il suo dipartir in pianto è volta,
E ogni dolcezza di mia vita è tolta.

L'amor, dona, ch'io te porto

The love, Lady, that I bear you!
Gladly would I reveal it
And tell you of the sufferings
I bear because of you.

I know not how might
Perceive the raging fire
That burns me to the core
And prevents my sensing time and place;
And by which—alas!—I am consumed
Altogether without a single hope.

I do not trust myself to send a messenger
Because I fear being cheated,
And if I myself come into your presence
You turn aside.
Many days have gone by,
Yet my position is still worse.

Ostinato vo seguire

Stubbornly I follow you;
My great magnanimous enterprise
Is to do, my love, whatever offends you
In order to die well,
Stubbornly I pursue you...
Give me heaven, give me [bad] fortune;
Good or bad, as you please;
Neither pleasure nor any injury
To relieve me or to make me more bold
Of the one I'm incapable;
The other I cannot escape.

Che debo far, mi consigli amore

What should I do? Love, what do you advise?
Full time it is to die:
And I have delayed longer than I desired
My mistress is dead, and my heart withers;
And if I wish to follow her,
I must interrupt these guilty years,
Because to see her again
I have no hope, and it is irksome ' to wait.
Since my every joy
By her departure is turned to tears,
And every sweetness of my life has been stolen.

Amor tu 'l senti ond'io teco mi doglio
Quanto è il danno aspro e grave
Et so che del mio mal ti pesa e dole
Anzi del nostro, per che ad uno scoglio
Havem rotto la nave
Et in un punto ne è obsucrato il sole.
Qual ingegno a parole
Poria aguagliar il mio doglioso stato?
Ai orbo mondo ingrato
Gran cagion hai di dever pianger meco
Ché quel ben che era in te perduto hai seco.

Chi la gagliarda

Chi la gagliarda, donne, vo'imparare,
Venite a noi, che siamo maestri fini;
Che di sera e de matini mai manchiamo di sonare:
Tan tan tan ta ri ra ti ra ri ra.

Provance un poco cance vuoi chiamare,
A passa dieci volte che salimo;
Che di sera e de mattina mai manchiamo di sonare:
Tan tan tan ta ri ra ti ra ri ra.

Amando e desiando

Amando e desiando i' vivo e sento
La doglia che se sente nel morire,
Amore mi fa viver in tormento,
Né mi vuol vivo, né mi vuol finire.

O felic' occhi miei, felici voi

O felic' occhi miei, felici voi,
Che sete car' al mio sol
Perché sembianz' havete
De gli occhi che gli fu si dolc'e rei.
Voi ben voi sete voi,
Voi, voi felici et io,
Io no, che per quetar vostro desio,
Corr' amirar l'onde mi struggo poi.

Thou, Love, dost feel, therefore to thee I plain
How grievous is my loss;
I know my sorrows grieve and weigh thee down,
E'en as our common cause: for on one rock
We both have wreck'd our bark;
And in one instant was its sun obscured.
What genius can with words
Rightly describe my lamentable state?
Ah, blind, ungrateful world!
Thou hast indeed just cause with me to mourn;
That beauty thou didst hold with her is fled!

Chi la gagliarda

Whoever wishes to learn the galliard, ladies,
Come to us who are fine teachers
Who night and day never cease to play:
Tantira rira rira.

Practice a little and bring your friends:
After ten steps we make a leap,
Who night and day never cease to play:
Tantira rira rira.

Amando e desiando

Loving and desiring I live and feel
The sadness one feels in dying,
Love makes me live in torment,
I neither wish to be alive, nor desire my end.

O felici occhi miei

Oh, my happy eyes, happy you,
That can behold dearly my sun,
For [this is what appears to] the face,
To the eyes, to which it was so sweet and regal.
You are beautiful, glowing,
You are happy, and I,
I am not, for to quiet my longing desire for you,
I look up at you, whereby then I suffer.

Non è tempo d'aspettare

Non è tempo d'aspettare
Quando s'ha bonaza e vento
Ché si vede in un momento
Ogni cosa variare.
Non è tempo d'aspettare
Quando s'ha bonaza e vento.

Sia pur l'homo tale o quale
Sempre tema el precipitio
Perché el ben va drieto el male
Se non substa nel initio
Perhò faccia ben l'officio
Chi ha la rota a governare.

Se tu sali fa pur presto
Lassa dire chi dir vole
Questo é noto e manifesto
Che non duran le viole
E la neve al caldo sole
Solé in aqua ritornare.

Non è tempo

This is not the time to wait
When one has good luck and wind
What one sees in a moment
Every thing will change.
This is not the time to wait
When he had good luck and wind.

It is also certain men who
Always fear the precipice
Because everything good goes to bad,
Perhaps not at the start.
So take advantage of the office
When it is your turn to govern.

If you go up, please do it soon,
Let people say what they will;
This is well-known and obvious
That the pansies do not last
And the snow in the sun's warmth
Returns to water.