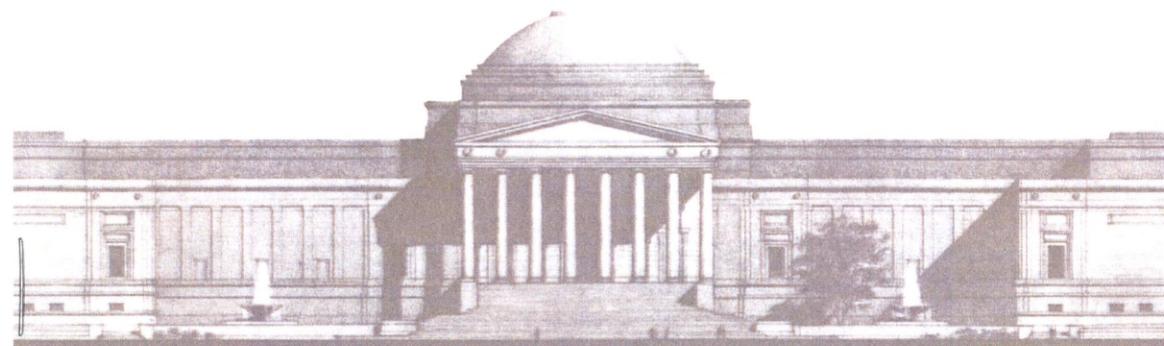


The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

www.nga.gov



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

National Gallery of Art
2,821st Concert

National Gallery of Art Vocal Ensemble

Rosa Lamoreaux, *soprano*

William Sharp, *baritone*

Grant Herreid, *lute, recorder, guiterne, percussion, vocals*

Thomas Zajac, *bagpipe, recorder, flute, pipe and tabor,
slide trumpet, percussion, vocals*

February 2, 2011
Wednesday, 12:10 pm
West Building, West Garden Court

Admission free



Tino di Camaino, *Madonna and Child with Queen Sancia, Saints, and Angels* (c. 1335), National Gallery of Art, Washington, Samuel H. Kress Collection

Program

“Celebrating 1,000 Years of Cultural Spirituality at the Badia di Cava”

Beneventan chants (Southern Italy, ninth to eleventh centuries)

Factus est repente de cello; Sanctus

Anonymous

San Domenico Beato

From *Florentia Laudario* (Florence, early fourteenth century)

Anonymous

Salterello III (Southern Italy, fourteenth century)

Francesco Landini (c. 1325–1397)

Fa metter bando

Ser Lorenzo (d. 1373)

Dà a chi avaregia

Ghirardellus de Florentia (c. 1320–c. 1362)

I'vo bene a chi vol

Anonymous

Istanpitta Belicha (Fourteenth century)

Landini

Angelica biltà

L'alma mia piange

Anonymous

Isanpitta Ghaetta (Fourteenth century)

Ser Lorenzo

L'antefana di Ser Lorenzo

Andrea Stefani (Late fourteenth century)

I' senti matutino

Ser Lorenzo

Ita se n'era a star

Anonymous

Salterello IV

Ser Lorenzo

A Poste Messe

Anonymous

Salutiam divotamente

From *Cortona Laudario* (Cortona, thirteenth century)

Beneventan chants

Attende, caelum; Pacem meam do vobis

The Musicians

ROSA LAMOREAUX

Soprano Rosa Lamoreaux is known for her flawless sense of style, incandescent presence, and her “wonderfully rich timbre and an amazingly flexible voice” (*Washington Post*). She has been hailed for her versatile musicianship, her radiant, engaging, and effortless singing, and the diversity of her repertoire. An award-winning vocalist with a busy international career, Lamoreaux is sought after for her interpretations of repertoire that ranges from Hildegard von Bingen (1098–1179) to Dmitri Shostakovich (1906–1975).

After winning the Handel Aria Competition at the Aspen Music Festival and placing as a finalist in the Oratorio Society Competition of New York, Lamoreaux has gone on to sing at Carnegie Hall, the Dorothy Chandler Pavilion, Royal Albert Hall in London, Usher Hall in Edinburgh, the Gewandhaus in Leipzig, and the Kennedy Center. A soloist with the Atlanta Symphony Orchestra, the Cincinnati Symphony Orchestra, the Dallas Symphony Orchestra, and the National Gallery of Art Orchestra, she has won critical acclaim for her performances at Bach festivals in both the United States and Europe. Recent and upcoming performances include Handel’s *Gloria* at Grace Cathedral San Francisco, *Acis and Galatea* with Opera Lafayette at the Kennedy Center, Bach’s *Saint John Passion* at Washington National Cathedral, and Barber’s *Knoxville: Summer of 1915* and Handel’s *Messiah* with the National Philharmonic Orchestra in Maryland.

As artistic director of the National Gallery of Art Vocal Ensemble, Lamoreaux designs and performs concerts for specific exhibitions at the Gallery. Outside the United States, she has sung recitals at the Amalfi Coast, Rheingau, La Fenice Chamber, and Scandinavian music festivals, as well as at the Louvre Museum and Vienna’s Schloss Belvedere. Her recordings include Vivaldi’s *Gloria* and Bach’s *Magnificat* with the Bethlehem Bach Festival; chants of Hildegard von Bingen; Berlioz’ *Messe solennelle*; and *I Love Lucette*: Chansons of the French Renaissance theater on the Koch International Label. Since the Washington Area Music Association’s Award (Wammie) was established in 1985, Rosa Lamoreaux has won it five times as Best Classical Vocalist. More information may be found at www.rosasings.com.

WILLIAM SHARP

Baritone William Sharp has earned a reputation as a singer of great versatility and continues to garner critical acclaim for his work in concerts, recitals, operas, and recordings. He has appeared in recent seasons with the National Symphony Orchestra, New York Philharmonic, Opera Lafayette, and with the symphony orchestras of New Jersey, Saint Louis, and San Francisco, as well as the Saint Paul Chamber Orchestra. A specialist in baroque and prebaroque music, he performs with the Bach Aria Group, the Handel and Haydn Society, the Maryland Handel Festival, and the choirs of Washington National Cathedral, and is a frequent guest of the Folger Consort. Sharp's opera credits include John Adams' *Nixon in China*, Henry Purcell's *Dido and Aeneas*, and David del Tredici's *Gay Life*. Winner of the 1987 Carnegie Hall International American Music Competition, he was nominated for a 1989 GRAMMY award for best classical vocal performance for his recording featuring the works of American composers Lee Hoiby, John Musto, and Virgil Thomson. He can also be heard on the 1990 GRAMMY-winning world premiere recording of Leonard Bernstein's *Arias and Barcarolles*. Sharp has also recorded for Vox-Turnabout, Newport Classics, Columbia Records, Nonesuch and CRI.

GRANT HERREID

A nationally recognized virtuoso on Renaissance and baroque reeds, brass, and strings, Grant Herreid also performs as a vocalist with Hesperus, My Lord Chamberlain's Consort, the New York Consort of Viols, and the Philadelphia-based Renaissance wind band Piffaro. He also plays theorbo and lute with the baroque ensembles ARTEK and SinfoniaNY. He has been a guest artist with Apollo's Fire, Brandywine Baroque, the Folger Consort, the King's Noyse, the Newberry Consort, and Quicksilver, and has played continuo with baroque opera companies at the Aspen Music Festival and the Curtis and Juilliard music schools as well as with Chicago Opera Theater, New York City Opera, and Portland Opera. Now on the faculty of Yale University, he also teaches classes in Renaissance and baroque music

at the Mannes College of Music and the Amherst and Madison early music festivals. As a stage director and musical coach, he has worked with the Seattle Academy of Opera and has created and directed several original theatrical early music shows. With the ensembles Ex Umbris and Ensemble Viscera, Herreid explores the esoteric unwritten traditions of early music.

THOMAS ZAJAC

A multi-instrumentalist widely praised for his versatility and stylish playing, Thomas Zajac is a long-standing member of Piffaro, a founding member of the musical and theatrical group Ex Umbris, and a regular guest artist with the Folger Consort. He has also appeared with the Concert Royal, New York's Ensemble for Early Music, King's Noyse, Newberry Consort, Viols of Lafayette, and Waverly Consort. He can be heard on over thirty recordings, ranging from medieval dances and baroque opera to contemporary folk-rock. With Ex Umbris, he performed at the Fifth Millennium Council event at the White House during the Clinton administration. He has also played serpent in a work by P.D.Q. Bach (Peter Schickele) for the nationally broadcast radio show *A Prairie Home Companion*; hurdy-gurdy for an American Ballet Theater Company performance of Mozart's *Three German Dances*, choreographed by Twyla Tharp; bagpipe for an internationally broadcast Gatorade commercial; and percussion for a sixteenth-century equestrian ballet at the Berkeley Early Music Festival in California. He made his Carnegie Hall debut playing shawm for the New York Gay Men's Chorus, and the recorded sound of his bagpipe woke the astronauts every morning on a 2001 space shuttle mission. Zajac directs the Medieval/Renaissance week of the San Francisco Early Music Society workshops in Sonoma, California, teaches at other workshops throughout the United States, and directs the early music ensembles at Wellesley College near his home in Boston.

Program Notes

This concert is part of a celebration of the millennium of the Benedictine Abbey of Cava de' Tirreni, near Salerno, Italy. Presented jointly by the Center for Musical Studies of Washington, DC, the Embassy of Italy, the National Gallery of Art, and the Province of Salerno, the three-day-long celebration in Washington is in turn part of a year-long international celebration of the abbey and its thousand-year contribution to the culture of the region of Campania, where the abbey is located. In addition to this concert, a Gregorian mass was celebrated yesterday at the Shrine of the Immaculate Conception, and a concert and round-table discussion will take place at the Embassy of Italy tomorrow, February 3, at 6:30 pm.

In the Middle Ages, the Benedictine Abbey of the Holy Trinity of Cava de' Tirreni, also known as Badia di Cava, was one of the most important and powerful religious and cultural centers in southern Italy. The abbey was founded in 1011 by a Lombard nobleman who located the source of his vision of the Holy Trinity in the hills above the town of Cava de' Tirreni, and went there to live in prayer and contemplation. Stories of his vision attracted a large community of monks, which eventually formed a congregation under the Order of Saint Benedict known as the Congregation of the Holy Trinity of Cava. During the twelfth and thirteenth centuries, the Abbot of the Holy Trinity of Cava ruled over 340 churches, more than 90 priories, and at least 29 abbeys. Over the centuries, the abbey, housed in a magnificent complex of buildings, has accumulated and preserved many frescoes, illuminated manuscripts, mosaics, paintings, sarcophagi, sculptures, and other precious objects and furnishings. The abbey library has one of the most outstanding monastic collections in Europe. One of the artists who completed many commissions for the abbey was the Italian sculptor Tino di Camaino (c. 1285–1337). Members of the audience are encouraged to stop by Gallery 2 in the West Building as they leave the concert, to see Tino's *Madonna and Child with Queen Sancia, Saints, and Angels* (c. 1335), which is in the Gallery's permanent collection.

Among the many acts of patronage of music undertaken by the abbey, one of the most recent was serving in 1995 as the first location of the Amalfi Coast Music and Arts Festival. The festival, produced each summer by the Center for Musical Studies, has since expanded to numerous other locations in Campania, providing concerts, painting workshops for visiting artists, and scholarly retreats. In observance of the anniversary of the abbey, the 2011 Amalfi Coast Music and Arts Festival will present a number of special programs at Badia di Cava.

It is not known whether Beneventan chant—a variation of plainsong that flourished in southern Italy in the Middle Ages—was ever heard at Badia di Cava. Gregorian chant became the singing style of choice of the Catholic Church at large and the Benedictine order in particular during the course of the eleventh century, and Beneventan chant was abolished by Papal decree in 1058. The anniversary is appropriately marked by chant, however, since it has been practiced and perfected within the walls of the abbey without interruption for a thousand years. The secular songs in today's program would have been performed on the square in front of the abbey and in the streets of Cava de' Tirreni during the first three hundred years of its existence.

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

Upcoming concerts at the National Gallery of Art

Ariel String Quartet

Music by Ludwig van Beethoven

February 6, 2011
Sunday Evening, 6:30 pm
West Building, West Garden Court



Janice Martin, violinist
Michael Ricchiuti, pianist
John Wohlstetter, guest lecturer

Music by George Gershwin

February 9, 2011
Wednesday, 12:10 pm
West Building Lecture Hall

Texts and Translations
February 2, 2011
National Gallery of Art Vocal Ensemble

Factus est repente

Factus est repente de coelo sonus,
ad venientis spiritus vehementis ubi erant sedentes,
alleluia;
et repleti sunt omnes Spiritu Sancto,
loquentes magnalia Dei,
alleluia, alleluia.

Suddenly there came a sound from heaven,
as of a mighty wind coming where they were sitting,
alleluia;
and they were all filled with the Holy Spirit,
speaking the great works of God,
alleluia, alleluia.

Sanctus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra Gloria tua.
Hosanna in excelsis.
Benedictus que venit in nomine Domini.
Hosanna in excelsis.

Holy, holy, holy Lord God of hosts.
Heaven and earth are full of thy glory,
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

San Domenico beato

Homo di Dio fost'in tucte manere,
c'ordinasti per lo mondo la schiere
de li predicator, che son lumera
d'ogn'omo intenebrato,
e ffanno star tacente
ogni gente ch'è di resia laidita.

San Domenico beato...

Santificato fosti da fantino,
per ché fosti pien del saver divino;
volle Cristo che'l su' vangelo fino
fosse ben predicato
per te ad ogni gente,
acciò che la Scriptura sia compiuta.

San Domenico beato...

Blessed Saint Dominic

You were a man of God in all ways;
you organized the troops of preachers
throughout the world; they are the light
of every man in darkness;
and reduce to silence
every person corrupted by heresy.

Blessed Saint Dominic...

You were sanctified since childhood
and therefore you were full of divine knowledge;
Christ wanted you to preach
his fine gospel well
to every person
in order to fulfill the Scriptures.

Blessed Saint Dominic...

Fa metter bando

Fa metter bando comandar'amore
 A, ciasche dun'amança over'amante
 Celato tenga in fatt'e in sembiente.
 Et che ni un si rimanga d'amare
 Perch'al lui non paia esser canbiato
 C'amor vuol che chi ama si amato.
 Sappiendo chi fara contral la legge
 Sara privato se non si corregge.

Dà a chi avaregia

Dà a chi avaregia pur per se
 Se'l tempo gli si volge a scherzo d'orsa
 Che non si trov' amico fuor di borsa.

Tu che ha stato ascolta me:
 Quegli a il destro a fare a se amico
 Ch'ha il pie nell'aqua, il panico.

De, pensa che tardi si rincocca
 Chi scende risalir, "zara a chi tocca".

I' vo' bene a chi vol

I' vo' bene a chi vol
 E non amo chi ama proprio sè.
 Non suo colui che per pigliar la luna
 Consuma 'l tempo suo e nulla n'à

Ma, se m'avien, com' or,
 M'ncontri ad una
 Che mi si tolga, i' dico: E tutti sta!
 Se mi fa: Lima, lima!
 Et io a lei: Dà, dà!
 E cosi vivo in questa pura fe'.

Angelica biltà

Angelica biltà venut'è in terra:
 Dunque ciascun c'ama veder bellezza
 Virtù atti veçosi e legiadria.
 Vengha veder costei che sol vagheça,
 Arà di lei si com'à l'alma mia
 Ma non credo con pace tanta guerra.
 Angelica biltà venut'è in terra.

Let It Be Proclaimed

Let it be proclaimed and decreed by love
 that every lover and sweetheart
 Should hide his true feeling in his being.
 And no one should cease to love
 just because he is not reciprocated
 For Love desires that those who love will be loved.
 Let it be known that whoever breaks this law
 Will be deprived of love if he does not mend his ways.

Give, Even to the Selfish Hoarder

Give, even to the selfish hoarder,
 when times turn against one's fortunes,
 for without a purse one finds not a friend.

You who have status, hear me:
 He has the chance to make a friend
 who has one foot in the water and one in the millet.

Think: he who falls later re-strings his bow
 and rises— play the game at your own risk.

I Love Anyone Who Loves Me

I love anyone who loves me.
 and I love not anyone who loves only herself.
 I'm not one of those who in order to catch the moon
 waste all the time and achieve naught.

But should it happen, as is now the case,
 that I meet
 a cruel creature, I'll say to her "Stay then!"
 If she says to me, "Come on!"
 I'll say "Give!"
 So it is that I love in such convictions.

Angelic Beauty

Angelic beauty has arrived on earth.
 Therefore, anyone who loves to look upon
 beauty, virtue, charming and graceful gestures,
 should come to see her, for he will have from her
 only loveliness, just as my own soul has.
 But I do not believe warfare will bring peace.
 Angelic beauty has arrived on earth.

L'alma mia piange

L'alma mia piange, non può a ver pace,
 Da poi che tolto m'ai,
 Donna 'l vago mirar di che m'infiammai.
 Fu di tanto piacer la dolce vista
 Ch'innamorai nel tuo primo guardare.
 Sperando aver la gratia che s'aquista
 Ispesse volte per virtu d'amare.
 Pur veggio la speranza mia mancare
 Che'l viso non mi fai
 Che tu solevi ond'io sto'n pen'e'n guai.

L'antefana di Ser Lorenzo (The Antiphon of Master Lorenzo)

Diligenter advertant cantores ori soni ne inanis presumptio ignoranter absorbeat mentem cor et pectora. Sed me content ter et quarter cum timore tritoni; et si modus non excedat regulae quae lateat, plane cantus coetui iungantur per secula. Amen

Let singers be careful lest the empty boast of the mouth through ignorance involve the mind, heart and breast. Rather, if they sing me repeatedly, fearful of tritone, and the interval not exceeding the underlying rule, soon they will join the sodality (brotherhood) of singing forever. Amen

I' senti matutino

I' senti matutino sonar dopo le squille,
 Et po' ben più di mille galli
 cantar matino.
 Po' dopo questi tanti can abaiare
 in frotta
 Et poco stant'allotta udi
 un trombettino.

Io ascoltando questo,
 Sentì gli altri stumenti,
 Che più di cento venti parien
 col tamburino.
 Et poco stant'ancora udi si ben cantare,
 E drieto po' sonare
 Trombett'e'l naccarino.

Ita se n'era a star

Ita se n'era a star nel paradiso.
 Cogliendo fior, Proserpina cantava
 Quando per l'amor so'
 Pluto cercava.

Cosi m'apparve ond'io m'innamora
 La donna che parò le mani al viso
 Per far che mai da llei foss'i' diviso.

Benchè meglio di me fece Plutone
 Che la rapì; ma i' stetti 'n prigione.

My Soul Weeps

My soul weeps and finds no peace,
 since you have deprived me, Lady,
 the lovely vision which enflamed me.
 The sweet vision was of such delight
 that I fell in love at first glance,
 hoping to obtain that blessing
 which derives so often from loving.
 Yet I see my hopes fading,
 for you will not raise your face to me;
 And here I am in woe and pain.

At Dawn I Heard

At dawn I heard the peal of the bells,
 and then at least a thousand roosters sing
 out the morning call;
 And after all these, the hounds baying
 in anticipation,
 and a little ways off I heard the sound of a
 little trumpet

Hearing this, I then heard
 the other instruments,
 which seemed more than one hundred and
 twenty, along with the little drum.
 And a little further off I heard singing,
 and then the sounds of
 the trumpets and kettle drums.

When She Went on

When she went on to live in paradise
 collecting flowers, Proserpina sang,
 when for love Pluto came
 seeking her.

Thus, she appeared to me, and I fell in love
 with the woman that covered her face with her hands
 so that I would never be separated from her.

Although Pluto did better than I,
 abducting her, he was confined to prison.

A poste messe

A poste messe veltri
 E gran mastini,
 Te',te', Villan!
 Te',te', Baril!
 Chiamando, ciof, ciof
 Qui, qui, ciof
 Bracchi e segugi
 Per bosch'aizando
 Eccola, eccola!
 Guarda, guarda qua!
 Lassa, lassa, lassa!
 O tu, o tu, o tu!
 Passa, passa, passa!
 La cervia uscì al grido
 Ed a l'abaio,
 Bianca lattata, col collar
 Di vaio
 A ricolta, bu, bu, bu
 Senza corno
 Tatin, tin, tin,
 Sonava per iscorno, no, no.

Salutiam divotamente

Salutiam divotamente
 l'alta vergene beata
 et diciamo: ave, Maria,
 sempre sia da nui laudata.

Saluti alla ducemente
 Et cum gram solennitate,
 Ki spem veracemente ke
 Per la sua umilitade
 Le divina maiestade
 Fo di lei innamorata.

L'angel disse, Ave, Maria,
 Sete plena de vertute,
 Domins con teco sia
 Da cui vengono le salute;
 Tucte gratie aempiute in te
 Vergene salutata."

La vergene paurosa
 Quando l'angelo udio
 Parlare, che'era honesta
 E vergognosa,
 Incomenco tucta a tremare,
 Vergognavase collui
 De stare che con homo
 Non era usata.

Placed in Position

The greyhounds
 and the great mastiffs are in position.
 You, you villan,
 You, you Baril,
 calling, "woof, woof,"
 here, here, "woof"
 Hounds and bloodhounds
 are starting through the woods
 "There it is, there,
 Look, look, here!
 Leave it, leave it!
 Oh you, Oh you!
 Go on, go on!"
 The stag came out at the tumult
 of shouting and barking,
 white as milk with a collar
 of blue-grey.
 To the chase, bu, bu,
 the horn proclaims,
 ta tin, tin, tin
 he played, crestfallen, no, no.

Devoutly We Hail

Devoutly we hail
 the high and blessed virgin
 and say: "Hail Mary"
 may we always be praising you.

Let us praise sweetly
 and with great solemnity
 the one with whom we know truly,
 on account of her humility,
 the divine majesty
 fell in love.

The angel said, "Hail Mary,
 you are full of virtues
 may the Lord be with you
 from whom come saving graces
 all graces are fulfilled in you,
 praised virgin."

The fearful virgin
 when she heard the angel speak,
 for she was honest
 and ashamed,
 began to tremble greatly;
 She was ashamed to be with him
 for she was not to men
 accustomed.

La polcella con amore
 Humlemente respondea
 Ancilla so'del mio signor,
 Cio che piace a lue si sia.
 Allora la vergene Maria
 Di Jesu fo ingravidata.

The girl, with love,
 humbly replied,
 "I am the handmaiden of my Lord,
 Be it as it pleaseth Him."
 then the Virgin Mary
 Became pregnant with Jesus.

Canticle (Deuteronomy 32: 1-4)

Attende, caelum, et loquar: et audiat terra verba ex ore meo. *V.* Exspectetur sicut pluvia eloquium meum: et descendant sicut ros verba mea, sicut imber super gramina. *V.* Et sicut nix super fenum: quia nomen Domini invocabo.

Hear, O ye heavens, the things I speak; let the earth give ear to the words of my mouth. *V.* Let my doctrine gather as the rain, let my speech distill as the dew, as a shower upon the herb. *V.* And as drops upon the grass: because I will invoke the name of the Lord.

Hymn at Communion (John 14: 27)

Pacem meam do vobis, pacem relinquo. Non turbetur cor vestrum, veniam ad vos. Alleluia.

My peace I give you; peace I leave with you. Do not let your hearts be troubled. I will come to you.