

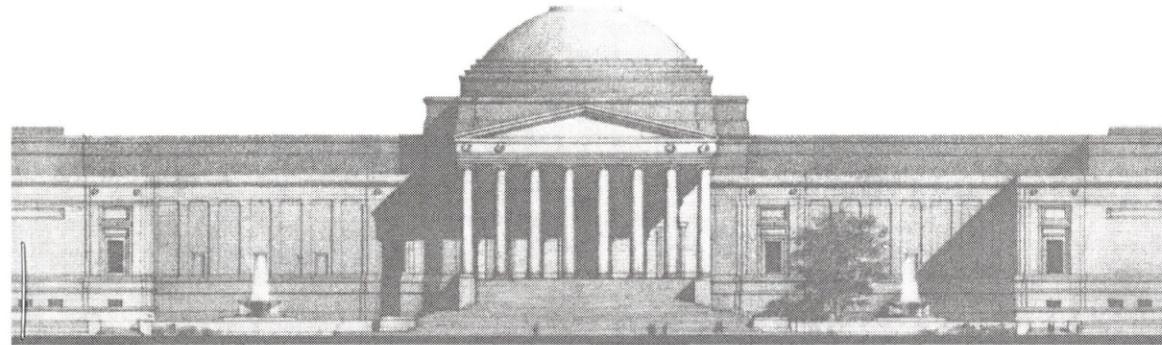
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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
2,838th Concert

Georgia Chamber Singers and Men in Blaque

James Dunaway and Joseph Huszti, *conductors*

April 17, 2011
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Part I: Georgia Chamber Singers

Frank Martin (1890–1974)

Three Folk Songs

En revenant d'Auvergne

Trimousette

C'était Anne de Bretagne

Part II: Men in Blaque

Igor Stravinsky (1882–1971)

The Star-Spangled Banner

Ross Whitney (b. 1954)

Pentatonic Alleluia

Vytautas Miškinis (b. 1954)

Cantate Domino

Morten Lauridsen (b. 1943)

O Magnum mysterium

Stephen Smith (b. 1966)

Guitarra

Judith Shatin (b. 1949)

The Jabberwocky

Martin

Three Chansons

Janeton

Petite Église

Si Charlotte avait voulu

INTERMISSION

Part III: Georgia Chamber Singers and Men in Blaque

Martin

Mass for Double Chorus

Kyrie

Gloria

Credo

Sanctus and Benedictus

Agnus Dei

The Musicians

GEORGIA CHAMBER SINGERS

Formed specifically for tonight's concert, Georgia Chamber Singers consists primarily of former students of conductor James Dunaway who have reunited to perform this concert under his direction. The group held rehearsals in Augusta, Atlanta, and Athens, Georgia, with some of the members traveling from as far away as Iowa, New York, Rhode Island, and Utah to participate in the project.

MEN IN BLAQUE

An internationally acclaimed ensemble in residency at the University of California at Irvine, Men in Blaque was formed in 1997 with the goal of performing music for male voices from all eras and styles. Invited by the Alava Festival to perform in Spain—a memorable concert that took place on September 11, 2001—Men in Blaque also represented the United States at music festivals in Puebla, Mexico (2003) and the first Daegu International Choral Festival (Korea, 2004). In 2006 the choir won two silver medals and a gold certificate at the World Choral Games in Xiamen, China, where more than 400 choirs competed. In 2010 the ensemble returned to China to participate in the world's largest choral competition in Shoaxing—with more than 20,000 singers from eighty countries participating—and won on that occasion a championship trophy and three gold medals. Men in Blaque has recorded four CDs: *I Wonder As I Wander* (2001), *Live in Spain* (2003), *Many Moods* (2004), and *10th Anniversary* (2007).

JAMES DUNAWAY

Having distinguished himself as director of choral programs at Cedar City High School in Utah, McMurry University in Texas, McNeese State University in Louisiana, and the University of South Carolina, James Dunaway culminated his career with twelve years at the Davidson Fine Arts School in Augusta, Georgia. Under his direction, the Davidson Chorale performed in the Dunwoody United Methodist Church Concert Series in Atlanta and the Temple Square Concert Series in Salt Lake City; at the National Gallery of Art, the National Shrine of the Immaculate Conception, and Washington National Cathedral; and for the Southern Division Music Educators National Conference in Charleston, South Carolina. In 2005 the Davidson Chorale sang at the American Choral Directors Association National Convention in Los Angeles and presented several performances for GRAMMY-related events, including the Salute to Classical Music. The following year the school was named a GRAMMY Gold Signature School.

A former member of Joseph Huszti's choir at Bakersfield College in California, Dunaway credits Huszti for moving him from a career in instrumental music toward choral music. An active composer and arranger, Dunaway was asked in 2010 by Huszti and Men in Blaque to write a piece for use at the World Choir Games in China. The result was *Turkey in the Straw*, which was enthusiastically received by the international audience. Dunaway is currently working on a second commission from Men in Blaque, a piece that will be the finale of the ensemble's holiday concert in December 2011 at the University of California, Irvine.

JOSEPH HUSZTI

A native of Ohio, Joseph Huszti is professor of music and director of the choral activities in the Claire Trevor School of the Arts at the University of California, Irvine. During his tenure at Irvine, he has maintained six choirs as the nucleus of the choral activities at the university, including singers from every major area of study. The choirs have undertaken twenty-five international concert tours, performing in the cathedrals of Boston, Burgos, Canterbury, Coventry, Ely, Liverpool, Sterling, Westminster, and York as well as concert halls and churches in Budapest, Hong Kong, Prague, Seoul, Taipei, Tokyo, Vienna, and Warsaw. Choirs from the university have won prizes at the Béla Bartók International Choral Competition (Hungary), the International Musical Eisteddfod (Wales), the Koorfest (Holland), and the World Choir Games (China). Huszti's select choir, the California Chamber Singers, was one of five international choirs invited to perform at the World Choral Festival in Seoul, Korea in 1992 and the Alava Festival in Spain in 1995.

Before coming to California, Huszti headed the choral activities at Boston University's School for the Arts, the Young Vocalists Program at Tanglewood, the choral and voice programs at the University of Delaware, and the Bakersfield College Choir, which in 1965 under his direction won first prize in the International Musical Eisteddfod at Llangollen, Wales. A life member of the American Choral Director's Association, he served as state president of the association in Delaware and Massachusetts and as its Western Division president.

Program Notes

Born in Geneva, Switzerland, Frank Martin stands out among that country's twentieth-century composers. He spent the last twenty-eight years of his life in Holland, and his home in rural Naarden is now a museum and a repository for his compositions, correspondence, and memorabilia. Martin was in his late teens or early twenties when he arranged the folk songs "Trimousette," "C'était Anne de Bretagne," and "En revenant d'Auvergne." Cleverly arranged, the songs give little hint of the gravity the composer would achieve in his later works.

A pivotal composer of the twentieth century, Igor Stravinsky was born in Russia and became a naturalized American citizen in 1945. His arrangement of *The Star-Spangled Banner* is "infamous" for its use of the major seventh chord. Men in Blaque has performed this work for a Western Musicological Conference honoring Stravinsky scholar H. Colin Slim, and at the United States Air Force Academy.

Pentatonic Alleluia, written for Men in Blaque by University of California at Irvine composer Ross Whitney, calls upon the singers to perform their individual parts in a free and independent rhythm. Using a five-note scale, the music expands into a cacophony of sound, then resolves into the pentatonic final chord.

Lithuanian composer Vytautas Myškinis is recognized as a major force in creating a genre of compositions combining jazz and traditional techniques. A practicing choral conductor at the Lithuanian Academy of Music, Myškinis has composed over 500 pieces.

Morten Lauridsen's *O Magnum Mysterium* is one of the most frequently performed selections from the twentieth-century choral repertoire. Lauridsen serves as professor of composition at the University of Southern California.

Stephen Smith has composed notable works for two of Canada's finest professional choral ensembles, Chor Leoni and Vancouver's Electra Women's Choir. He serves as pianist for the choirs and specializes in choral works without words, such as *Guitarra*.

One of America's most innovative contemporary composers, Judith Shatin is the William R. Kenan professor of music at the University of Virginia. She describes her works as "multiple fascinations with literature and the visual arts." Two such works, *Penelope's Song* (2007) and *Sic transit* (2011), were performed on March 17 in the West Building Rotunda in celebration of the seventieth anniversary of the National Gallery of Art. *Jabberwocky* was commissioned by the University of Virginia Glee Club.

Martin's *Three Chansons*, "Si Charlotte avait volu," "Janeton," and "Petite Église" reveal a mature composer who is adept at synthesizing Renaissance and twentieth-century styles. According to Martin's widow, Marie, these chansons were written near the end of World War II, in 1943 or 1944. She recalls that the commission for the songs amounted to fifty Swiss francs each, or approximately ten dollars.

Completed in 1926, Martin's *Mass for Double Chorus* did not receive its premiere performance until 1963. A close friend of the composer, Michel Corboz, founder and director of the Ensemble Vocal de Lausanne, has recently revealed a possible reason why Martin kept the mass in a drawer for thirty-five years. According to Corboz, Martin privately confided that he tended to dismiss the mass as a "sin of my youth," reminding Corboz that he changed his compositional style after completing the *Mass for Double Chorus*, turning from its more conservative harmonic texture to a style employing elements of the twelve-tone technique of Arnold Schönberg (1874–1951).

Several aspects of the mass pay homage to historic techniques of composition. Taking a cue from Renaissance polychoral music, Martin creates dialogue and echo between two choirs. In the *Agnus Dei*, he pits them as polar opposites. While the first choir pleads lyrically in syncopated unison, the second choir becomes a metronome by marking the harmony in simple quarter-note downbeats. The beginning of the *Sanctus* suggests the music of Debussy or Fauré, and the driving rhythms of the *Hosanna* and *Benedictus* are reminiscent of the eponymous movements in *Mass* by Stravinsky. The fifty-two meter changes in the *Credo* are intended enhance the natural flow of the text, in the manner of Renaissance polyrhythms. At the beginning of

the *Gloria*, Martin opens with dissonant chords that resolve to brilliant modal cadences, demonstrating his fluency in modal harmony. This melding of the old and the new into a stylistic synthesis foreshadows the techniques used by many prominent twenty-first-century choral composers.

Program notes by James Dunaway and Joseph Huszti

Upcoming Concerts at the National Gallery of Art

Christian Tetzlaff and Antje Weithaas, violinists

Music by Bartók, Bériot, LeClair, and Ysaÿe

April 28, 2011

Thursday, 12:10 pm

East Building Auditorium



Thomas Pandolfi, pianist

Music by Chopin, Liszt, and Schumann

May 1, 2011

Sunday, 6:30 pm

West Building, West Garden Court

Credo.

I believe in one God, the father almighty,
maker of heaven and earth, and of all things visible and invisible.
And in one lord, Jesus Christ, the only-begotten Son of God.
Born of the father before all ages.
God of God, light of light, true God of true God.
Begotten, not made, of one substance with the father, by whom all things were made.
Who for us men and for our salvation came down from heaven.
And became incarnate by the Holy Spirit of the Virgin Mary: and was made incarnate.
He was also crucified for us, suffered under Pontius Pilate, and was buried.
And he was resurrected on the third day according to the scriptures.
He ascended into heaven and sits at the right hand of the father.
He will come again in glory to judge the living and the dead and his kingdom will have no end.
And in the Holy Spirit, the Lord and giver of life, who proceeds from the father and the son.
Who together with the father and the son is worshiped and glorified, and who spoke through the prophets.
And in one holy catholic and apostolic church.
I confess one baptism for the forgiveness of sins and
I await the resurrection of the dead and the life of the world to come.
Amen.

Sanctus and Benedictus.

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

Agnus Dei.

Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, grant us peace.

Song Translations, April 17, 2011

En revenant d'Auvergne

While returning from Auvergne, my country,
Passing through the Limagne to Paris.
Let the Savoyard sing!
Let he mountain man dance!
Ah gay Coco!
Come see the dance of the brat!

A toothless old woman said to me, my friend,
So let me see you do the dance of your country!
Let the Savoyard sing!
Let he mountain man dance!
Ah gay Coco!
No, you will not see the dance of the brat.

A young girl said to me: my little friend!
Show me the dance of your country!
Let the Savoyard sing!
Let he mountain man dance!
Ah gay Coco!
I will show you the dance of the brat.

Trimousette

Trimousette, It's May, the month of May,
The pretty month of May.

Returning from the fields
We found the wheat so tall,
The white spines blooming
Before God.
It's May . . .

When you put your beautiful child,
You sleep and wake,
And at all times of the day
Before God.
It's May . . .

A little bit of your flour,
Not for drinking or eating
It is to help us to have a candle,
It is to illuminate the noble Virgin
Before God.
It's May . . .

Thank you my lady,
For your good acts,
We pray to God in your house,
As well as when we leave.
Before God.
It's May . . .

C'était Anne de Bretagne

It was Ann of Brittany, our duchesse in sabots. Returning from her fields in military sabots. Ah, long live the wooden clogs!

Then at the gates of Rennes, our duchesse in sabots found three old captains.

They saluted their sovereign and gave her sprigs of vervain.

They said if these will bloom for you, you will be queen, and she made them blossom.

Thus our Ann had the throne, which the Britons did bemoan.

They lost their sovereign, but in France our queen will reign.

Cantate Domino

Sing to the Lord a new song and praise his name, for he has done marvelous things. Make music to the Lord with the harp and the sound of singing.

O magnum mysterium

O great mystery and wondrous sacrament, that animals should see the newborn Lord lying in their manger.

Blessed is the Virgin whose womb was worthy to bear the Lord Jesus Christ. Alleluia!

Janeton (text by Roland Stähli)

Janeton wants to get married

For a laugh, for a tear.

She's in love with a gallant fusilier

For a laugh, for a game.

This morning they got engaged

For a laugh, for a kiss.

On Sunday they'll want to be married

For a quarrel, for love.

Janeton wants to bet married

For a laugh, for a game.

Petite église (text by Henri Devain)

Little church deep in the valley,

You ring your pretty bells in the breeze.

Ring! Ring gentle bells

Your clear call for reason.

Ring! Ring gentle bells.

Our existence is fleeting.

Ring! Ring gentle bells.

Our life is a short season.

Little church deep in the valley,

Let us be always faithful to the pretty bells.

Your clear call for reason . . .

Little church deep in the valley,

Your joyful pealing brings happiness.

Your clear call for reason . . .

Si Charlotte avait voulu (text by Roland Stähli)

If Charlotte had wanted

(Tweedelee diddlelee)

To marry her soldier

(Kazoo, kazoola, kaz)

He would been happy on this earth

And never again would have wanted

To go off to war to drown his poor love

And break his heart so dull

(Diddlelee, diddlelee)

Mischievous love!

But Charlotte wanted

(Tweedelee diddlelee)

To marry only a captain

(Capila, capilaloo)

And not an ordinary soldier.

This is why despite all her efforts,

She will never find

A more ardent and beautiful love

Than the one that she found dull.

(Diddlelee, diddlelee)

Mischievous love!

Mass for Double Chorus

Kyrie.

Lord have mercy.

Christ have mercy.

Lord have mercy.

Gloria.

Glory to God in the highest.

And on earth peace to those of good will.

We praise you. We bless you.

We worship you. We glorify you.

Lord God, heavenly king, God the father almighty.

Lord Jesus Christ, the only-begotten son.

Lord God, lamb of God, son of the father.

You who take away the sins of the world, have mercy on us.

You who take away the sins of the world, receive our prayer.

You who sit at the right hand of the father, have mercy on us.

For you alone are holy. You alone are Lord.

You alone are the most high, Jesus Christ, with the Holy Spirit, in the glory of God the father.

Amen.