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

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.

The Seventy-first Season of
The William Nelson Cromwell and F. Lammot Belin Concerts

National Gallery of Art
2,913th Concert

The Festival Choir of the Lutheran Church of the Reformation
Paul Leavitt, director

Celebrating Seventy Years of Concerts at the National Gallery of Art

December 2, 2012
Sunday, 6:30 pm
West Building, West Garden Court

Admission free
Program

Paul Leavitt (b. 1963)


Camille Saint-Saëns (1835–1921)

*Christmas Oratorio* (1863)

Prelude

Recitative: *Et pastores erant* (Tenor, contralto, soprano, baritone)

Chorus: *Gloria in altissimis Deo*

Air: *Expectans, expectavi Dominum* (Mezzo-soprano)

Air and chorus: *Domine, ego credidi* (Tenor)

Duo: *Benedictus qui venit in nomine Domini* (Soprano, baritone)

Chorus: *Quare fremuerunt gentes?*

Trio: *Tecum principium* (Tenor, soprano, baritone)

Quartet: *Alleluia, laudate, coeli* (Soprano, contralto, tenor, baritone)

Quintet and chorus: *Consurge, filia Sion*

Chorus: *Tollite hostias*

INTERMISSION

Paul Leavitt

*Magnificat* (2012)

*Ave Maria/Magnificat anima mea*

*Quia respexit humilitatem*

*Ecce enim ex hoc beatam*

*Fecit potentiam*

*Esurientes*

*Suscepit Israel*

*Gloria Patri*

World premiere performance

The Musicians

THE FESTIVAL CHOIR OF THE LUTHERAN CHURCH OF THE REFORMATION

As the guest vocal ensemble of choice of National Gallery of Art music director Richard Bales in the 1950s and 1960s, the choir of the Lutheran Church of the Reformation in Washington, DC, has performed more often at the Gallery than any other guest ensemble. Its record of twenty-six concerts in a span of less than twenty years is surpassed only by the National Gallery of Art’s resident orchestra and vocal ensemble. Known at that time as the Church of the Reformation Cantata Choir, the group sang repertoire ranging from Bach cantatas to the Mozart *Requiem* to the cantatas written by Bales himself—*The Republic, The Union, and The Confederacy*. Under the direction of the husband-and-wife team Jule and Peggy Zabawa, the ensemble performed on auspicious occasions, such as the concerts in honor of presidential inaugurations and the 500th concert in the series, which took place on November 9, 1952. In recent seasons, performing as the Festival Choir of the Lutheran Church of the Reformation, the ensemble has undertaken three concert tours of Europe and collaborated with the New York City Master Chorale in three concerts commemorating the 9/11 terrorist attacks.

PAUL LEAVITT

Composer, organist, and conductor Paul Leavitt has served as the full-time director of music and the arts at the Lutheran Church of the Reformation since 2003. The holder of a bachelor’s degree from the State University of New York at Purchase and a master’s degree in piano performance from the Juilliard School of Music, he was a laureate of the 1989 Steinway and Sons International Youth Piano Competition held in Paris, France. In February 2009, his first major work for double chorus, *Requiem*, received its premiere performances in New York, Paris, and Washington, DC, and was recorded and released a few months later. In November 2009, in honor of the seventy-fifth anniversary of Reformation Lutheran Church, he wrote and conducted the premiere of *Cantata Emmanuel*, a work for chorus, soloists, and orchestra inspired by the church’s stained-glass windows. Paul Leavitt maintains a website at www.paulleavitt.com.
Program Notes
The first director of the National Gallery of Art, David E. Finley, decided to augment the Gallery’s service to the public with music shortly after the United States entered World War II in December 1941. He was inspired by reports he had received of the recitals presented in 1940–1941 by the great English pianist Myra Hess, who remained in London during the Blitz and entertained the troops and the public with evening recitals in the National Gallery of that city. By May 1942, Finley was ready to do for Washington what Hess had done for London. He arranged for the Gallery to remain open until 10:00 pm on Sundays and for a performance by the Budapest String Quartet to take place on May 31 of that year.

Concerts continued on a weekly basis throughout the summer of 1942, presenting an orchestral ensemble made up of members of the National Symphony Orchestra. The early concerts enjoyed generous support from two philanthropists, Chester Dale and Gertrude Clarke Whittall, whose later gifts to the National Gallery and the Library of Congress, respectively, are legendary. From October through December 1942, concerts were funded by the Andrew W. Mellon Educational and Charitable Trust.

As the series continued, locally available soloists and ensembles were engaged, some resident in Washington because of their military service. This concert marks the seventieth anniversary of the first choral concert at the Gallery, sung on December 6, 1942, by the United States Navy Music School Chorus. Among the performers from the United States Armed Forces who played at the Gallery during World War II and subsequently went on to international fame were pianists György Sándor and Earl Wild; violinist Oscar Shumsky; violist Emanuel Vardi; cellists Bernard Greenhouse and Howard Mitchell; and organist Virgil Fox, who performed on the piano.

In 1943 Richard Bales was placed in charge of music programs at the Gallery. In the course of his forty-two year tenure, he organized 1,760 performances, some of which contained his own compositions, and many of which were orchestra concerts that he conducted.

Under Bales’ direction, the National Gallery of Art Orchestra grew from a self-described “sinfonietta” of twenty players to an orchestra that could undertake the full range of symphonic repertoire. It has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives’ First Symphony (which had waited fifty-one years to receive its first public hearing). The concerts were broadcast live on radio station WQXR from 1950 to 1992, and each broadcast between 1950 and 1985 featured an intermission feature consisting of recorded commentary on the music by Bales and information about current exhibitions at the Gallery.
From 1985 to 2003, the concerts at the National Gallery were under the direction of composer, conductor, and pianist George Manos. He added three new formations to the Gallery’s roster of resident ensembles: the National Gallery of Art Vocal Ensemble, the National Gallery of Art String Quartet, and the National Gallery of Art Wind Quintet. He also initiated jazz concerts at the Gallery, inviting George Shearing, Dizzy Gillespie, and the Modern Jazz Quartet, among many other jazz luminaries. On March 17, 1991, Manos had the honor of conducting the concert that was the culminating event in a day of celebrations of the Gallery’s fiftieth anniversary. That concert, which included Beethoven’s Consecration of the House overture and Richard Strauss’ Four Last Songs, was by sheer coincidence the 2,000th in the gallery’s numbered series.

Since January 2004 the concerts have been directed by Stephen Ackert, who was named to head the music department after seventeen years as the Gallery’s music program specialist. He continued the process of incorporating the work of resident ensembles into the concerts, adding the National Gallery of Art Chamber Players for early music and the National Gallery of Art New Music Ensemble for contemporary music. His lectures and gallery talks on the crosscurrents between art and music in various periods and cultures are a regular feature of the Gallery’s educational offerings. In 2004 he generated the first festival of art education and music at the Gallery, in connection with the exhibition Gerard ter Borch. Festivals of this type have continued under his direction, and include the recent Celebration of Italian Art, Film, and Music, which ran from October 10 through November 1, 2012. Concerts in honor of exhibitions and installations at the Gallery have become more numerous during his tenure, now averaging approximately one third of each season’s offerings. Ackert also collaborated in the creation and premiere performance at the Gallery of two operas — Later the Same Evening: An opera inspired by five paintings of Edward Hopper by John Musto (2008), and Max and Moritz: A Cartoon Opera in Seven Pranks by Gisle Kverndokk (2010). Under Ackert’s guidance, the Gallery music department took the lead in a September 2012 city-wide celebration of the 100th birth anniversary of composer and printmaker John Cage. The five-day festival, which began and ended with concerts at the Gallery, proved to be the most extensive and complete of all observations of Cage’s centenary.

Upcoming Concerts at the National Gallery of Art

**Great Noise Ensemble**

**Armando Bayolo, director**

Music by Bayolo, Górecki, and Pärt

December 9, 2012
Sunday, 6:30 pm
East Building Atrium

**Joseph Smith, pianist**

Music by Chopin, Gershwin, and Korngold

December 12, 2012
Wednesday, 12:10 pm
West Building Lecture Hall
2,913th Concert
National Gallery of Art
December 2, 2012

Festival Choir of the Lutheran Church of the Reformation

Celebrating seventy years of concerts at the National Gallery

Soloists

Performing in tonight’s concert in both the Christmas Oratorio and the Magnificat, soprano Madalaine Vander-Linden is a native of Alexandria, Virginia, where she attended St. Stephen’s and St. Agnes’ School. A graduate of Randolph Macon University in Lynchburg, Virginia, she has sung with the Aldersgate Church Community Theater, Lazy Susan Dinner Theater, Little Theater of Alexandria, Providence Players, and the Washington Savoyards. Nominated for a Washington Area Theatre Community Honors (WATCH) award for her portrayal of Ms. Hannigan in Annie, she has also directed children’s theater productions in the Washington, DC, metro area.

Performing in the Christmas Oratorio, soprano Adriana Gonzalez was born in Mexico City and raised in Austin, Texas. The recipient of a bachelor of music degree in vocal performance from the University of Texas at Austin and a master of music in vocal performance and pedagogy from the Peabody Conservatory, she sings with Concert Artists of Baltimore and the Washington Master Chorale. She has also sung with Washington’s Choral Arts Society and Cathedral Choral Society. She made her operatic debut as Angelica in Suor Angelica at the 2008 Amalfi Coast Music Festival in Vietri sul Mare, Italy. More recent opera roles include the First Witch in Purcell’s Dido and Aeneas the War Widow in Mozart’s Idomeneo.

Mezzo-soprano Erica Joan Haman is an active performer in the Washington area, singing La Principessa in Puccini’s Suor Angelica, The Sorceress in Purcell’s Dido and Aeneas, Mum (Mrs. Herring) in Britten’s Albert Herring, Ma Moss in Copland’s The Tender Land, and Mrs. Lovett in Sondheim’s Sweeney Todd. Haman was a featured soloist for the premiere performances of Paul Leavitt’s Requiem. A professional singer and section leader with the Washington Master Chorale, Haman debuted as a soloist at Wolf Trap for the symphonic concert Distant Worlds with the National Symphony Orchestra. A former pupil of Jane Christeson, Elizabeth Daniels, Mollie Rich, and Bard Suverkrop, she holds a bachelor’s degree from Stetson University and a master’s degree from Shenandoah University Conservatory in Winchester, Virginia.

A resident of the Washington area since 1995, tenor Chris M. Burch has performed as a choir member and soloist with the Cathedral Choral Society, Carroll County Choral Art Society, Georgetown University Symphony Chorus, Johns Hopkins Medical Institute Choral Society, Rock Creek Singers, Washington Bach Consort, and Washington Chorus. Among the major works in which he has been featured as tenor soloist are Brubeck’s Pange Lingua Variations, Dubois’ The Seven Last Words of Christ, Handel’s Messiah, Haydn’s Mass in Time of War, Orff’s Carmina burana, and Verdi’s Requiem. A graduate of Tulane University and Touro University International, Burch served for eleven years
as an active duty officer in the United States Air Force, winning first prize in the male vocalist category of the 1998 Air Force Worldwide Talent Competition.

In addition to performing as soloist in the premieres of Paul Leavitt’s *Requiem* and *Cantata Emmanuel*, bass Gregory Stuart has sung solos in Schubert’s *Mass in G*, Duruflé’s *Messe cum jubilo*, and the requiem masses of Biber, Fauré, and Mozart. This season he sings Danilo in *The Merry Widow*, performs on Symphony of Arlington’s *Broadway Favorites* concert, and gives a recital for the concert series of Society of the Cincinnati. In previous seasons, he sang Marcello in *La Bohème* with Repertory Opera Theatre of Washington and roles with the Colorado Gilbert & Sullivan Festival, Ithaca Opera, Opera Theatre of Pittsburgh, and Pittsburgh Opera. An actor as well as a singer, he has appeared at the Baltimore Shakespeare Festival, Franklin Park Summer Theatre, and Studio Theatre as well as in dramatic productions at the Smithsonian Museum of American History.
Roster of performers

Festival Choir of the Lutheran Church of the Reformation, Washington, DC

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<td>Bruno, Carol</td>
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<td>Coda, Karen</td>
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<td>Deyton, Bopper</td>
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Orchestra

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<td>Ackert, Stephen</td>
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<td>Oppelt, Nicolette</td>
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Oratorio de Noel
Camille Saint-Saëns

(Prélude)

Recitative: Et pastores erant


Chorus: Gloria in altissimis Deo

“Gloria in altissimis Deo et in terra pax hominibus bonae voluntatis.”

Air: Exspectans exspectavi

Expectans expectavi Dominum est intendit mihi.

Air and chorus: Domine, ego credidi

Domine, ego credidi quia tu es Christus filius Dei vivi, qui in hunc mundum venisti.

Christmas Oratorio

(Prelude)

And There Were Shepherds
Luke 2: 8-13

And there were shepherds in the same region, keeping vigil and watching their flocks by night. And behold, an angel of the Lord stood beside them, and the glory of the Lord shone around them, and they were filled with great fear. And the angel said to them: “Have no fear, for behold, I bring you good tidings of great joy that shall be for all people. For unto you is born today Christ the Lord in the city of David. And this will be a sign unto you: you shall find a babe wrapped in bonds of cloth and lying in a manger.” And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:

Glory to God in the Highest
Luke 2: 14

“Glory to God in the highest, and on earth peace to those of good will.”

Patiently I Waited
Psalm 39: 1

Patiently I waited for the Lord, and he has turned to me.

Lord, I Believe
John 11: 27

Lord, I believe that you are the Christ, the son of the living God, who has come into this world.
Duet: Benedictus qui venit


Chorus: Quare fremuerunt gentes


Trio: Tecum principium

Tecum principium in die virtutis tuae, in splendoribus sanctorum.

Quartet: Laudate coeli


Quintet and Chorus: Consurge, Filia Sion

Consurge, Filia Sion, lauda in nocte in principio vigiliarum. Alleluia. Egrediatur ut splendor justus Sion, et salvator ejus est lampas accendatur.

Chorus: Tollite hostias

Tollite hostias et adorate Domi-num in atrio sancto ejus. Laetentur coeli et exultet terra a facie Domine quoniam venit. Alleluia.

Blessed is He Who Comes

Psalm 117: 26-28

Blessed is he who comes in the name of the Lord. God the Lord shines on us. You are my God and I trust in you. You are my God, and I praise you.

Why Do the Nations Rage

Psalm 2: 1

Why do the nations rage, and the people think vain things? Glory to the Father, and to the Son, and to the Holy Spirit; as it was in the beginning, is now, and ever shall be, world without end. Amen.

Yours Is the Princely Power

Psalm 109: 3

Yours is the princely power on your day of strength, in the splendor of the saints.

Praise, You Heavens

Isaiah 49: 13

Alleluia. Praise, you heavens, and rejoice, you earth, for the Lord has comforted his people and will have mercy on his poor.

Arise, Daughter of Zion

Lamentations 2: 19; Isaiah 62: 1

Arise, Daughter of Zion, praise at night at the beginning of the night watch. Alleluia. The righteous one shall go forth from Zion in splendor, and his savior shines like a lamp.

Raise Offerings

Psalm 95: 8-9, 11, 13

Raise offerings and worship the Lord in his holy court. Let the heavens rejoice, and let the earth be glad in the presence of the Lord who comes. Alleluia.
Magnificat
Paul Leavitt

Duet and Chorus: Ave Maria and Magnificat


Soprano and Chorus: Ecce enim ex hoc beatam

Ecce enim ex hoc beatam, me dicent omnes generationes. Quia fecit mihi magna qui potens est, et sanctum nomen eius. Et misericordia eius a progenie in progenies timentibus eum et sanctum nomen eum.

Duet and Chorus: Fecit potentiam

Fecit potentiam in brachio suo; dispersit superbos mente cordis sui. Deposuit potentes de sede et exaltavit humiles.

Esurientes implevit bonis

Esurientes implevit bonis et divites dimisit inanes.

Bass and Chorus: Suscepit Israel

Suscepit Israel puerum suum recordatus misericoriae suae. Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

Chorus: Gloria Patri

O Blessed virgin, sweet and mild,  
wake from your peaceful sleep, my child.  
A message of tidings glad I bring.  
Chosen are you to birth a king.

Then in a stable bleak and bare,  
the mother bore a child so fair,  
amidst ox and ass a wondrous sight  
on a dark cold winter’s night.

High in the sky a brilliant star  
over the manger hovering far,  
far up above the glorious babe.  
Angels on high all sing his praise.  
Let all the earth and heaven above  
proclaim his name, for he is love.

Make this nativity a prayer  
for everyone on earth to share.  
A child in Bethlehem is born  
to conquer death forevermore.

Before the shepherds cold with fright  
appeared the angel, wondrous, bright.  
“Fear not”, he said, “good news I bring.  
To you this day is born the King!”

Gold, myrrh, and frankincense,  
brought from the distant orient,  
of ancient reign the wisemen three,  
who come to pray on bended knee,  
before the cradle gladly fall  
to worship the king who loves us all.

Since distant times the day foretold,  
written in sacred texts of old,  
a Savior to whom all men shall bow  
is come to live among us now!