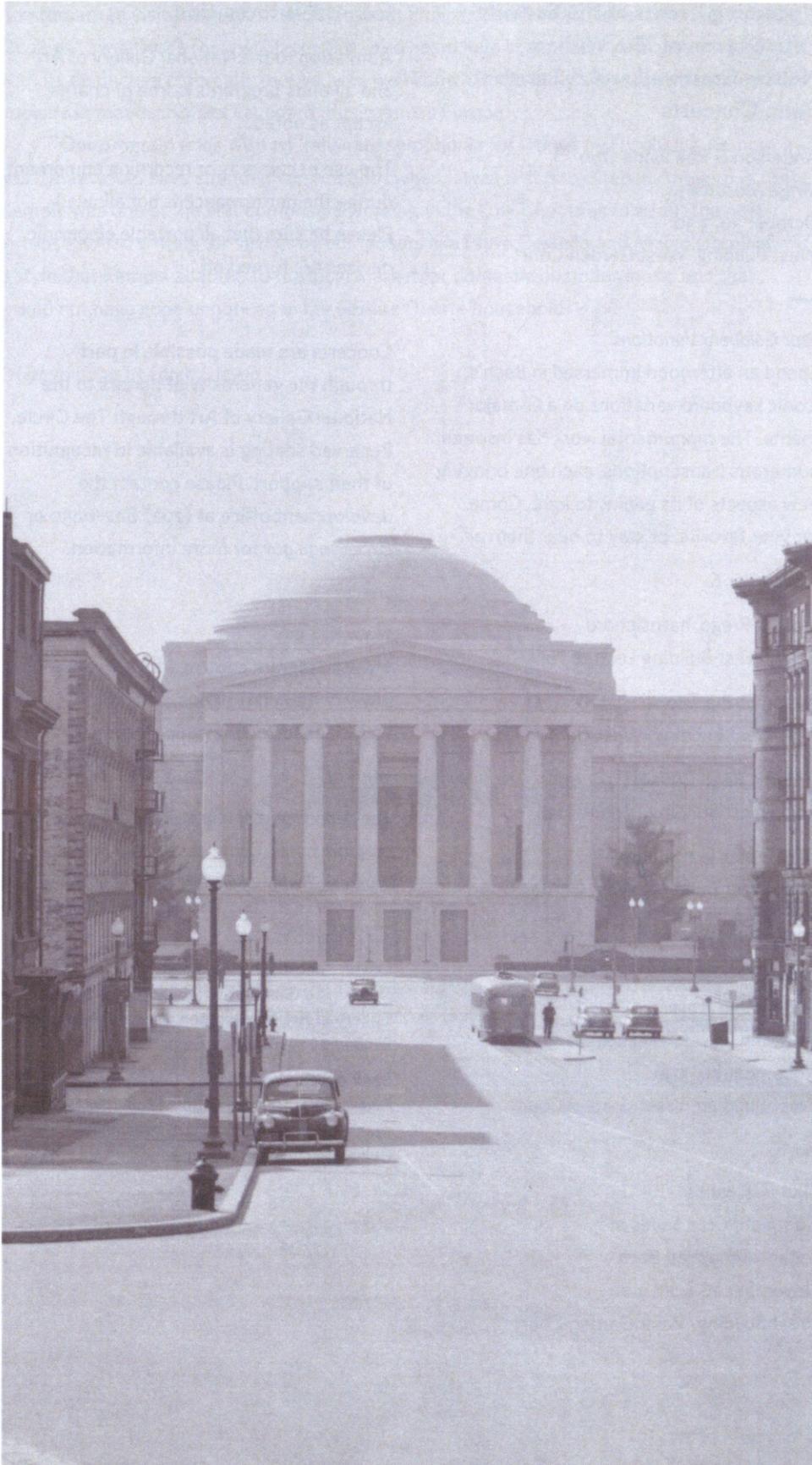


75TH SEASON OF CONCERTS

OCTOBER 23, 2016 • NATIONAL GALLERY OF ART



PROGRAM



LeStrange Viols. Photo by Brian Hall

3:30 • West Building, West Garden Court

LeStrange Viols

Kivie Cahn-Lipman, tenor viol

Douglas Kelley, bass viol

Loren Ludwig, treble viol

James Waldo, bass viol

Zoe Weiss, treble viol

The Duarte Family: A Musical Household in the Age of Rembrandt

Peter Philips (1560 – 1628)

Pavan and Galliard

Leonora Duarte (c. 1610 – 1678)

Sinfonia No. 5

John Bull (1562 – 1628)

In Nomine

Fantasia "A Leona"

Anonymous (c. 1500), from *O Cancioneiro*

Quié te traxo el cavallero

Anonymous, from *O Cancioneiro*

Cogoxa del mal presente

Duarte Lobo (1564 – 1646)

Missa "Dum Aurora" Kyrie

Missa "Dum Aurora" Gloria

Cornelis Schuyt (1557 – 1616)

Illustre Cavallier

Girolamo Frescobaldi (1583 – 1643)

Recercar Settimo

Duarte

Sinfonia No. 6

Variations on L'Aria del Gran Duca

Peter Philips, Jan Pieterszoon Sweelinck (1562 –

1621), and Peeter Cornet (c. 1570 – 1633)

Intermission

Sweelinck

Veuelles, Seigneur

Sweelinck

Pavana Philippi

Duarte

Sinfonia No. 3

Sinfonia No. 4

Frescobaldi

Canzon sesta detta La Presenti

Sweelinck

Fantasia Chromatica

Nicolaus à Kempis (1600 – 1676)

Symphonia no. 1 a5

The Musicians

LeStrange Viols formed in 2014 to record the modern premiere of William Cranford's consort music. By that time the musicians of LeStrange had already established themselves as a crack team of American consort players. Their many previous appearances together in diverse musical combinations and their experience in acclaimed American ensembles allow the ensemble to craft refined and vigorous performances of intricate gems of the consort repertory. LeStrange's debut CD made the *New Yorker's* list of notable recordings of 2015.

Program Notes

"In the evening I was invited to Signor Duerts, a Portuguese by nation, an exceeding rich merchant, whose palace I found to be furnish'd like a prince's; and here his three daughters entertain'd us with rare musick, both vocal and instrumental, which was finish'd with a handsome collation." So wrote English writer John Evelyn in his diary during his 1641 visit to Antwerp.

During the seventeenth century, the Duarte family of Antwerp included patrons and collectors of art as well as accomplished amateur writers, composers, and musicians. The Duartes, a Jewish converso family that had fled Portugal to settle in the tolerant city of Antwerp during the sixteenth century, had quickly established themselves as jewelers to north European royalty and as leading citizens of one of Europe's most prosperous and populous cities. Gaspar Duarte (1584–1653) was close friends with Contantijn Huygens, secretary to two Princes of Orange and closely connected to Rembrandt and numerous other Dutch and Flemish painters. Huygens and Gaspar shared a love of art, music, and letters. Leonora Duarte (1610–1678), one of Gaspar's three daughters, was praised for her performance on the virginals and the viol and is the only known female composer of chamber music for viols whose music — a collection of five-part sinfonias (several of which will be featured in today's concert) — survives.

By the early seventeenth century the fortunes of Antwerp were in decline in relation to its northern neighbor, the burgeoning Dutch Republic. Yet cultural, political, and economic ties between Antwerp and the principal Dutch cities to the north (Amsterdam and The Hague) remained strong. For centuries, Antwerp had been an important musical center and had played a leading role in the music of the Low Countries. Johannes Ockeghem, Jacob Obrecht, Séverin Cornet, and John Bull had all served its musical institutions, and Cipriano de Rore, Orlande de Lassus, and Philippe de Monte had all spent parts of their careers in that city. The famous Ruckers family of harpsichord builders lived in Antwerp, and by the seventeenth century the city had become a center of music publishing, home to the printing houses of Susato, Phalèse, and Plantin.

Today's program features music by composers with connections to seventeenth-century Antwerp and to the Duarte family, in particular, and celebrates the rich musical, literary, and artistic culture of the Golden Age of art in the Low Countries.

Peter Philips was an English composer and keyboard virtuoso who lived much of his life in the Low Countries, having fled England on account of his Catholicism. His *Pavan and Galliard*, with its long, tuneful lines, balanced strains, and equality of voices, is a wonderful example of the characteristically English consort music for viols, an idiom that became quite popular in the Low Countries and was also familiar to the musicians of the Duarte circle, many of whom played the viol.

John Bull was another English Catholic composer and keyboard virtuoso who had fled his homeland for the continent. Much of his career was spent in Antwerp, where he became the cathedral's principal organist in 1617. It is likely that Bull taught music to the Duarte children, and that it was Bull who introduced Leonora to the English and Italian polyphony that would influence her five-part sinfonias for viol consort. Leonora's *Sinfonia No. 5* features soaring lines accompanying a cantus firmus moving in slow, even notes in an inner voice, a device that Bull used in his five-part *In Nomine* that follows. Given Bull's likely close connection to Leonora, we have arranged his keyboard fantasia on the tune "A Leona" for consort, a practice that would have been familiar to musicians of the day.

The Duartes were part of a substantial Portuguese community in Antwerp, where much Portuguese and Spanish music was printed. The three-part songs from a Portuguese *cancioneiro* (song book) and the *Kyrie* and *Gloria* from a mass by Duarte Lobo — the leading Portuguese composer of the period and whose works were published in Antwerp during the early seventeenth century — offer a taste of the music that would have been familiar to Antwerp's Portuguese residents.

Cornelis Schuyt was a composer and organist at the Pieterskerk in Leiden. His madrigal *Illustre Cavallier* honors a member of the Dutch aristocracy and offers a native take on a musical idiom that was widely adopted and adapted across Europe.

The final set of the first half of today's concert begins with a *ricercar* — an imitative polyphonic piece — by the influential Italian composer and keyboard virtuoso Girolamo Frescobaldi, who spent a year in Antwerp in 1608 and later had a number of his works published there. His four-part *Recercar Settimo* (1615) features a five-note melodic figure in the tenor that repeats in gradually longer notes over the course of the composition. Leonora Duarte would rewrite and expand Frescobaldi's *Recercar Settimo* to five parts in her *Sinfonia No. 6*, the only known instance of Duarte directly quoting another composer. The set ends with a "mashup" of variations by several composers on *L'Aria del Gran Duca*, an Italian song that was a favorite vehicle for virtuoso variations across Europe during the first half of the seventeenth century.

Once described as "the Orpheus of Amsterdam," Jan Pieterszoon Sweelinck is generally recognized as the greatest Dutch composer of his era. In addition to being a prolific composer, he is credited with introducing the keyboard works of William Byrd and John Bull to the continent and helping to establish the North German organ tradition that J. S. Bach would inherit a century later. *Veuelles, Seigneur*, a setting for five voices of Psalm 132, is from one of Sweelinck's masterworks, a publication of settings of the entire cycle of psalms. *Pavana Philippi*, originally for keyboard but heard today in a modern arrangement for viols, was composed by Sweelinck on a theme by Peter Philips, who made a pilgrimage in 1593 to

Amsterdam to visit the great musician, whom Philips described as “an excellent man of his faculties.” Sweelinck’s *Fantasia Chromatica* (also heard here in a modern arrangement for viols), with its distinctive chromatic motive, was well known in the early seventeenth century and appears in manuscripts of keyboard music across Europe.

Our program ends with an Italianate symphonia for strings by Nicolaus à Kempis, a work that would have sounded very modern when it was first published in Antwerp in 1649. Kempis was one of the first composers working in the Low Countries to adopt the new virtuoso Italian writing for strings by composers like Dario Castello and Marco Uccellini, a style that Kempis adapted to the local market for domestic chamber music and that would not have gone unnoticed in the erudite Duarte household.

Program notes by Loren Ludwig

Upcoming Events of the Seventy-Fifth Season of The William Nelson Cromwell and F. Lamot Belin Concerts

Anderson & Roe Piano Duo
Danse Macabre
October 30, 3:30
West Building, West Garden Court

Four Goldberg Variations
Spend an afternoon immersed in Bach’s iconic keyboard variations on a G-major theme. The monumental work has inspired numerous transcriptions, each one bringing new aspects of its genius to light. Come for your favorite, or stay to hear them all.

November 6
Ignacio Prego, harpsichord
12:00, West Building Lecture Hall
Aspen String Trio
1:30, West Building, West Garden Court
Atlantic Reed Consort
3:00, West Building Lecture Hall
Dan Tepfer, jazz pianist
4:30, West Building, West Garden Court

A Far Cry
Dreams and Prayers
featuring David Krakauer, clarinet
November 20, 3:30
West Building, West Garden Court

Eliot Fisk, guitar
Complete *Cello Suites* of
Johann Sebastian Bach
November 26 & 27, 3:00
West Building, West Garden Court

General Information

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

The use of cameras or recording equipment during the performance is not allowed. Please be sure that all portable electronic devices are turned off.

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Back cover *West Building, Constitution Avenue entrance, viewed from Sixth Street NW*, 1941, National Gallery of Art, Washington, Gallery Archives