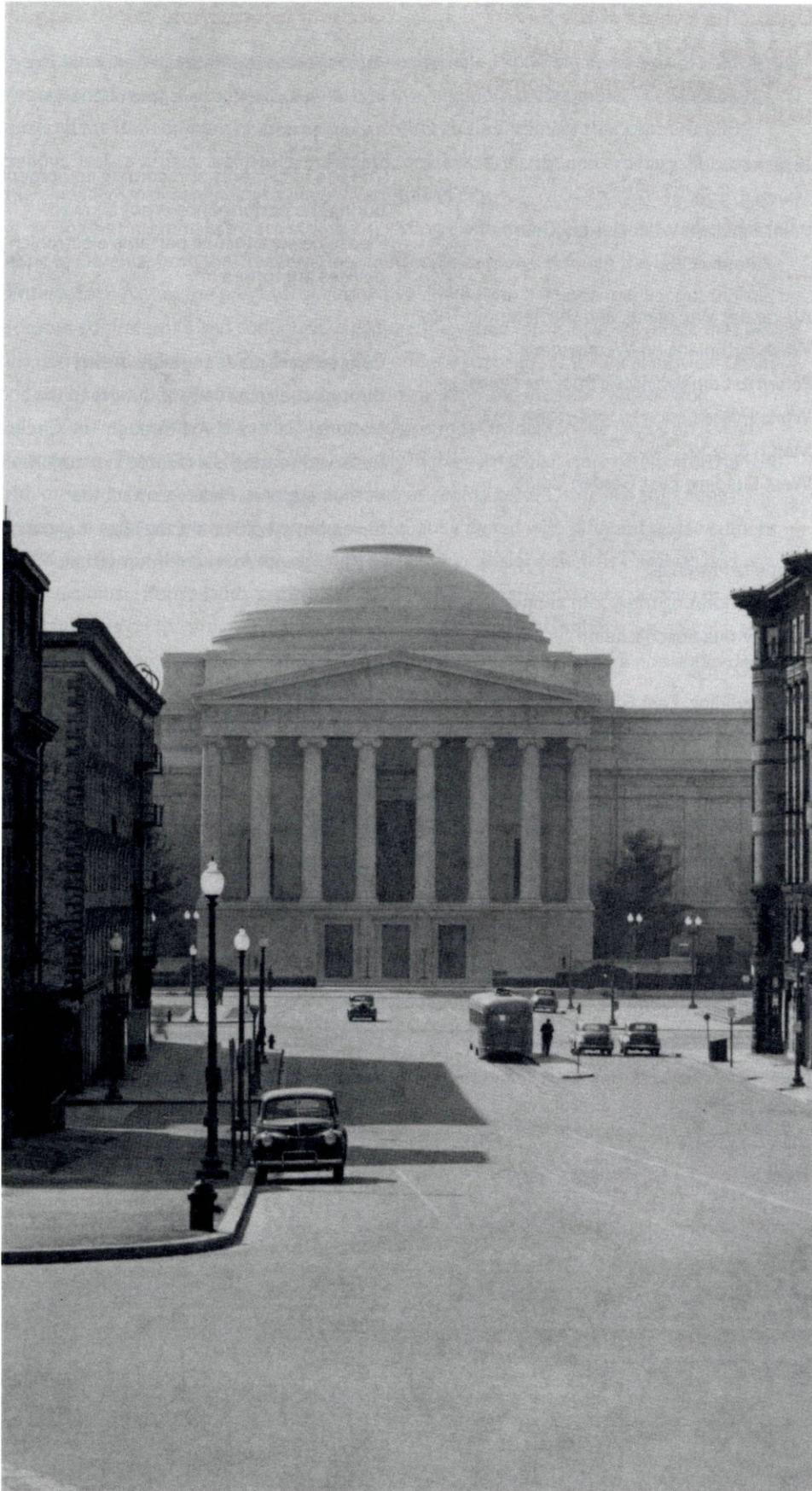


75TH SEASON OF CONCERTS

MARCH 4, 2017 • NATIONAL GALLERY OF ART



PROGRAM

12:00 and 2:00 • West Building, West Garden Court

Eya: Ensemble for Medieval Music

Crossley Hawn, soprano

Allison Mondel, soprano, symphonia, director

Sarah Issaelkhoury, mezzo-soprano

Florence: The Cultural Crucible

Presented in honor of *Della Robbia: Sculpting with Color in Renaissance Florence*

I.

Lauda, Anonymous, *Florence Laudario*, early 14th century

"Lamentomi et sospiro per più potere amare"

Lauda, Anonymous, 15th century

"Gesù, sommo conforto" (I)

Canto, Anonymous, Florentine, late 14th - early 15th century

"Canto della Prudenza"

Motet, Francesco de Layolle (1492 - c. 1540)

"Ave Maria"

II.

Lauda, Anonymous, *Florence Laudario*, early 14th century

"Del dolcissimo Signore"

Lauda, possibly Luca Bettini (1489 - 1527)

"Ecco 'l Messia"

Lauda, Feo Belcari (1410 - 1484)

"Da, che tu m'hai dimostro"

Chanson, Heinrich Isaac

"Helas, que pourra devenir"

III.

Lauda, Anonymous, *Florence Laudario*, early 14th century

"Vergine sancta Maria"

Chanson, Guillaume Du Fay (1397 - 1474)

"Du tout m'estoie abandoné"

Lauda, Simone Verovio (c. 1550 - 1607)

"Gesù, sommo conforto" (II)

Chanson, Alexander Agricola (1446 - 1506)

"J'ay beau huer"

The Musicians

Eya is an award-winning vocal ensemble based in Washington, DC, specializing in the interpretation of medieval music for women's voices. Launched in 2010 and directed by Allison Mondel, Eya has established its place in the Washington, DC, community as an early music ensemble of impeccable vocal quality and deep, creative spirit. Eya presents concert programs that interweave diverse repertoires of the twelfth through fifteenth centuries, from Hildegard von Bingen to Notre Dame, to the flyleaves of early English manuscripts and beyond. Through this lens, these programs seek to tell a story that forges new points of connection between contemporary audiences and medieval repertoire, underlining our common humanity with these early poets and composers.

Our performers are some of the finest, young, early music specialists in the area and appear regularly with the Washington Bach Consort, Apollo's Fire, the Folger Consort, and Cathedra. Eya has performed at a variety of notable venues, including the Music Center at Strathmore, the Washington National Cathedral, Dumbarton Oaks, the Boston Early Music Festival Fringe, Georgetown University, Williams College, and the College of William and Mary.

Eya is the proud recipient of the 2013 Greater DC Choral Excellence Award for Best Specialty Group: Early Music, as well as a 2015 nominee for Most Creative Programming. The ensemble will be releasing a second album, *The Three Marys*, in March 2017. Eya (pronounced "EH-yah") is a Latin exclamation of joy.

Crossley Hawn, soprano

Soprano Crossley Hawn enjoys an engaging career as a soloist and ensemble singer in the greater Washington area and has been praised by *DC Theatre Metro Arts* for her "lovely, vibrant soprano" and "great acting and agile vocals." She performs with ensembles such as the Folger Consort, the Washington National Cathedral Choir, the Washington Bach Consort, and the Evolution Contemporary Music Series. Crossley recently completed her master's degree in vocal performance at the Catholic University of America. She is a cantor and chorister at the Basilica of the National Shrine of the Immaculate Conception, where she had the honor of canting the Funeral Mass of U.S. Supreme Court Justice Antonin Scalia in February 2016. Recently, she performed as soloist for Handel's *Messiah* with the Reston Chorale. This winter, she toured with the U.S. Air Force's professional choir, the Singing Sergeants.

Allison Mondel, soprano and director

Lauded by the *Washington Post* for her "ethereal soprano" and "spare, otherworldly radiance," Allison Mondel is a highly versatile performing artist and teacher. She received her master's in early music vocal performance from the Longy School of Music and is a specialist in medieval music, notably in the notation and performance of the chants of Hildegard von Bingen. Mondel enjoyed the honor of singing Hildegard's music at President Obama's second Inaugural Prayer Service at the Washington National Cathedral. Mondel has led teaching and coaching sessions and offered lectures on early music at the Peabody Conservatory, Williams College, Georgetown University, the Arts Club of Washington, and the Washington Early Music Festival. Mondel has appeared as a soloist or ensemble singer with the Boston Early Music Festival and Tanglewood, Bach Sinfonia, Chantry, and Cathedra. She teaches voice in the National Cathedral's chorister program and at Georgetown University.

Sarah Issaelkhoury, mezzo-soprano

Sarah Issaelkhoury, mezzo-soprano, can be seen performing with several ensembles in the Washington, DC, metro area, including the Washington Bach Consort, Cathedra, Chantry, and more. Her recent solo engagements have included the Virginia Consort, the Washington Bach Consort Cantata Series, and recitals with the Dacor-Bacon House and St. John's Wednesday Concert Series. Issaelkhoury's operatic roles include Baba the Turk (*The Rake's Progress*), Rosina (*Il Barbiere di Siviglia*), Angelina (*La Cenerentola*), Dorabella (*Così Fan Tutte*), and Miss Todd (*The Old Maid and the Thief*). Issaelkhoury holds a bachelor of music degree from James Madison University and a master's from the University of Michigan.

Program Notes

The musical landscape of Renaissance Florence reveals a splendid symbiosis of contrasting elements: sacred and secular, foreign and native, highborn and humble. These elements nurtured the development of an unusually vibrant cultural climate that supported the creative lives of artists, architects, musicians, politicians, clergy, and ordinary citizens within the relatively small confines of a magnificent Italian city.

In this program, Eya traces these coexisting elements within the cultural and social fabric of Florence from the Trecento (late fourteenth century) through the late sixteenth century. Each part of the program begins with a chant from a unique manuscript utilized by a devout confraternity and continues to explore the varied forms of vocal music that define this rich cultural moment. The program also offers a snapshot of the local musical tastes and political leanings that influenced poetic inspiration and musical composition.

The union of sacred and secular is perhaps most evident in the lauda, an Italian sacred song. The texts of these songs, notably in the vernacular, were often interchanged with other musical settings, a tradition known as *cantasi come* ("sing like [this song]"), evidence that tunes were well-known and frequently paired with different texts. Authors commonly penned secular texts suited to particular occasions such as Carnival, and hence borrowed music from a lauda setting in order to suit their particular song, a canto or canzona. Notable poets on the program include Lorenzo de Medici and Girolamo Savonarola, as well as several women, Lucrezia de Medici and Caterina de Ricci, the latter a nun and ardent supporter of Savonarola's political reforms of the fifteenth century.

In addition to these distinctive Florentine traditions, the musical culture of the city was profoundly influenced by the influx of composers from Burgundy and the Low Countries whose work flourished under the support of legendary Florentine patrons like the Medici. Franco-Flemish music was considered the gold standard of polyphonic composition throughout the European continent, and this was certainly the case amongst Florentine circles. Eya explores the works of several generations of Franco-Flemish composers who are represented in a sumptuous *chansonnier* (songbook) from the era of Lorenzo the Magnificent (late fifteenth century), as well as several works by native Francesco de Layolle, composing in the style of the Burgundians, which further testifies to the preeminence of northern composers within the Florentine macrocosm.

Program notes by Allison Mondel

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

Ji, piano
March 5, 3:30
West Building, West Garden Court

Alexander Wu, piano, and the Serendip Trio
"Washingtonians on Wednesdays"
Return to Camelot: Music from the Kennedy White House Concerts, 1961–1963
March 8, 12:10
West Building, East Garden Court

Cappella Pratensis
Commemorating the 500th anniversary of Hieronymus Bosch's death
March 12, 3:30
West Building, East Garden Court

Inscape
"Washingtonians on Wednesdays"
March 15, 12:10
West Building Lecture Hall

Kruger Brothers and Kontras Quartet
Appalachian Concerto
Presented in honor of *East of the Mississippi: Nineteenth-Century American Landscape Photography*
March 19, 3:30
West Building, East 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.

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.

www.nga.gov
www.instagram.com/ngadc
www.twitter.com/ngadc
www.facebook.com/nationalgalleryofart

The department of music produced these program notes. Copyright © 2017 Board of Trustees, National Gallery of Art, Washington

Cover Luca della Robbia, *Madonna and Child* (detail), c. 1475, National Gallery of Art, Washington, Widener Collection

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

Texts and Translations

<p>Iesù, sommo conforto (II) <i>Laude al crocifisso</i> Iesù, sommo conforto, Tu se' tutto el mio amore, E 'l mio beato porto E santo redentore. O gran bontà, Dolce pietà, Felice quel che teco unito sta.</p> <p>Iesù, qual forza ha spinto L'immensa tua bontade? Deh qual'amor t'ha vinto Patir tal crudeltade? O gran bontà...</p> <p>Iesù, tu hai el mondo Suavemente pieno D'amor dolce e iocondo, Che fa ogne cor sereno. O gran bontà...</p> <p>La croce e 'l crucifisso Sia nel mio cor scolpito, Ed io sia sempre affiso In gloria ove egli è ito. O gran bontà...</p> <p style="text-align: right;">Girolamo Savonarola</p>	<p>Jesus, highest solace <i>Lauda to the Crucifix</i> Jesus, highest solace, You are all my love, And my blessed refuge And holy redeemer. O great goodness, Sweet mercy, Happy is he who is united with You!</p> <p>Jesus, what force has caused Your immense goodness? Ah, what love has made You To suffer such cruelty? O great goodness...</p> <p>Jesus, You have gently Filled the world With tender and joyful love, Which makes every heart serene. O great goodness...</p> <p>Let the cross and crucified one Be engraved in my heart, And let me always be affixed In glory, where He has gone. O great goodness...</p>
<p>J'ay beau huer J'ay beau huer avant que bien havoyr De celle là qui plus à mon gré vault. J'ay pour elle maint dolereulx assault; Qui point ne croyt, je l'aperçoy de voyr.</p> <p>Je ne luy puy, pour or ne pour avoyr, Fayre entendant: car sy fayre le fault. J'ay beau huer...</p> <p>Son dur courage je ne puy desmouvoyr. Plus ni voy tout que de cryer bien hault, Car je conoys que peu de moy luy chault; Elle let fet pour mieulx moy decepvoyr. J'ay beau huer...</p>	<p>However much noise I make However much noise I make, I get nothing For her who, in my opinion, is worth the most. I undergo many a grievous attack for her sake; Perhaps people may not believe it, but I know it in truth.</p> <p>I cannot, for gold or wealth, Make he hear me; yet it must be done. However much noise...</p> <p>I cannot move her hard heart. There is nothing to be done but to cry aloud, For I know that she cares little for me; She does it the better to deceive me. However much noise...</p>

Texts and Translations

<p>Lamentomi et sospiro per più potere amare Lamentomi et sospiro per più potere amare, Con grande desiderio l'amor vorrei gridare.</p> <p>Vorrei gridar tant'alto, tutto 'l mondo m'audisse,</p> <p>Et dentro 'n paradiso ogne sancto rispondesse, Et al mi' grande amore pietà li ne venisse: La sua benigna faccia mi degni rischiarare.</p> <p>Lamentomi et sospiro...</p>	<p>I lament and sigh because I wish to love more I lament and sigh because I wish to love more; With great desire I would like to cry out my love.</p> <p>I would like to shout so loud that all the world could hear me And, in paradise, every saint would answer me; And my great love would have pity on me, And deign to brighten his benign face for me.</p> <p>I lament and sigh...</p>
<p>Iesù, sommo conforto (I) <i>Laude al crocifisso</i> Iesù, sommo conforto, Tu se' tutto el mio amore, E 'l mio beato porto E santo redentore. O gran bontà, Dolce pietà, Felice quel che teco unito sta.</p> <p>Iesù, qual forza ha spinto L'immensa tua bontade? Deh qual'amor t'ha vinto Patir tal crudeltade? O gran bontà...</p> <p>Iesù, tu hai el mondo Suavemente pieno D'amor dolce e iocondo, Che fa ogne cor sereno. O gran bontà...</p> <p>La croce e 'l crucifisso Sia nel mio cor scolpito, Ed io sia sempre affiso In gloria ove egli è ito. O gran bontà...</p> <p style="text-align: right;">Girolamo Savonarola</p>	<p>Jesus, highest solace <i>Lauda to the Crucifix</i> Jesus, highest solace, You are all my love, And my blessed refuge And holy redeemer. O great goodness, Sweet mercy, Happy is he who is united with You!</p> <p>Jesus, what force has caused Your immense goodness? Ah, what love has made You To suffer such cruelty? O great goodness...</p> <p>Jesus, You have gently Filled the world With tender and joyful love, Which makes every heart serene. O great goodness...</p> <p>Let the cross and crucified one Be engraved in my heart, And let me always be affixed In glory, where He has gone. O great goodness...</p>
<p>Canto della prudenza Se mai salsono al cielo piososi prieghi Degli afflitti mortali, Donna, che e nostri quori hor sciogli hor legghi, Scanpa da tutti e mali Et libera da tua pungenti strali Chi penitenzia per suo aiuto chiama: Più glori et maggior fama Aquista l'huom che vince et non contende.</p> <p>O voi che in tanti affanni ci vedete Per non l'aver seguita; Et tutti e nostri danni or conosciente Et la misera vita: Preate questa donna alta et gradita Che vi ri ceva fra suo gente eletta: Prudenza ogniuno accetta Che el chammin ver di nostra vita prende.</p>	<p>Song of Prudence If ever the prayers and pleading of afflicted mortals Reach you in heaven, Lady, that our hearts may melt, and the binds From all evils May be freed of those stinging barbs, That penance which we call upon for help: More glory and greater fame Are bought by that man that wins but does not contend.</p> <p>Oh you [Prudence], we have so many troubles For not having followed in your way; All of our friendships are ruined, And our life miserable: Pray to this lofty woman that she welcome you, That you may be received among her elected: Prudence accepts each one No matter the path that each life takes.</p>

Texts and Translations

<p>Ave Maria Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.</p>	<p>Hail Mary Hail Mary, full of grace, the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.</p>
<p>Del dolcissimo Signore Del dolcissime Signore Tutto 'l mondo fa laudore.</p> <p>Ché ciascuna criatura Sì cognosce per natura: Tu factore d'ogni factura, Tu principio creatore.</p> <p>Del dolcissime Signore...</p> <p>Versi et afinati canti Fanno li angeli co sancti; Tutti sono isplendenti, Chiari senza tenebrore.</p> <p>Del dolcissime Signore...</p>	<p>Of the sweetest Lord All the world sings the praises Of the sweetest Lord.</p> <p>For every creature Knows by nature That you are the maker of all things, The creative Principle.</p> <p>Of the sweetest Lord...</p> <p>The angels and the saints Sing verses and fine songs; They are all resplendent, Bright, without darkness.</p> <p>Of the sweetest Lord...</p>
<p>Ecco 'l Messia Ecco 'l Messia, E la madre sua Maria.</p> <p>Venite alme celeste Su da gli eterni chori, Venite, e fate feste Al signore de signori, Vengane e non dimori La somma Gerarchia.</p> <p style="text-align: right;">Lucrezia de' Medici</p>	<p>Behold the Messiah Behold the Messiah, And His mother Mary.</p> <p>Come celestial spirits From the eternal choirs, Come and celebrate The Lord of Lords, Come and don't delay O highest hierarchy.</p>
<p>Da, che tu m'hai dimostro Da che tu m'hai dimostro tanto amore, Servo di Cristo, con quel dolce sguardo, E con quel don che or m'è doppio dardo, Sempre t'avrò nel mezzo del mie' core.</p> <p>Nelli tormenti e pene ero somersa, E tu pietosamente subvenisti: Ogni letizia stava per me persa, Quando la tuo' pietade ad me apristi: I' ti chiamavo, e tu alfin venisti, Come pietosos padre ad una figlia, Con quella faccia lucida e vermiglia, Che rutilava lucido splendore.</p> <p>Da che tu m'hai dimostro tanto amore...</p> <p style="text-align: right;">Caterina de' Ricci</p>	<p>Since you have shown me Since you have shown me so much love, Servant of Christ, with that sweet glance, And with that gift which now is a double dart, I will always have you in the center of my heart.</p> <p>I was submerged in torments and pain And you mercifully came to my aid: All joy was lost to me, When you revealed to me your mercy. I called you, and you finally came, Like a tender father to his daughter, With that bright vermillion face That glowed with brilliant reddish light.</p> <p>Since you have shown me...</p>

Texts and Translations

<p>Helas, que pourra devenir Helas, que pourra devenir Mon cuer, s'il ne peut parvenir A celle haultaine entreprise Où sa voulenté s'est soubmise Pour mieulx sur toutes advenir?</p> <p>C'est choi sans ailleurs revenir: Eslicte pour temps advenir, Avoir plaisance à sa devise. Helas...</p> <p>Or est contraint pour l'advenir, Car Desir l'a fait convenir Qui l'a mis hors de sa franchise; Et desja la cause est commise Pour en juger à son plaisir. Helas...</p>	<p>Alas, what can become Alas, what can become Of my heart, if it cannot attain That high enterprise To which it has subjected its will Above all others in the future?</p> <p>It is a choice made without going back, An enterprise chosen for a future time: To have delight for its device. Alas...</p> <p>The future of my heart is constrained, For Desire has summoned it to appear And it has no sanctuary; And already the case is being tried For Desire to pass judgment as it wishes. Alas...</p>
<p>Vergine sancta Maria Vergine sancta Maria, Di noi agie guardia et cura.</p> <p>Virgo beata, Madre del giusto Signore, Glorificata Fusti da l'angel maggiore: Per nui peccatori Avedite gran cura.</p> <p>Vergine sancta Maria...</p> <p>[All']alto Dio Misericordie chiamemo, Che per noi morio In croce, sì come sapemo; Pensarlo dovemo Et ponerli mente et cura.</p> <p>Vergine sancta Maria...</p> <p>Afermaci 'l core, A nui che sièn quie adunati Per lo tuo honore; Perdonaci i nostri peccati, Ché siemo fo rmati Tucti a tua figura.</p> <p>Vergine sancta Maria...</p>	<p>Holy virgin Mary Holy virgin Mary, Watch over and protect us.</p> <p>Blessed virgin, Mother of the righteous Lord, You were glorified By the archangel: Take special care Of us sinners.</p> <p>Holy virgin Mary...</p> <p>Let us cry for mercy To the high God, Who died for us On the cross, as we all know; We must think of Him And address our minds and concerns to Him.</p> <p>Holy virgin Mary...</p> <p>Strengthen the hearts Of us gathered here To honor you. Forgive our sins, Since we are all formed In your image.</p> <p>Holy virgin Mary...</p>
<p>Du tout m'estoie abandoné Du tout m'estoie abandoné A vous servir, douce figure. Maintenant vous ne tenés cure De moy, dont j'en suis moult tanné.</p>	<p>I gave myself entirely I gave myself entirely To serve you, sweet person. Now you do not care For me, which distresses me greatly.</p>