

5-19-10

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
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Washington, DC

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COVER: Hendrick Avercamp, *Winter Games on the Frozen River IJssel*, c. 1626, National Gallery of Art, Washington, Woodner Collection, Gift of Andrea Woodner



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

National Gallery of Art
2,788th Concert

National Gallery of Art Chamber Players
Kathleen Trahan, *soprano and alto recorders*
Alicia Kosack, *Baroque flute*
Stephen Ackert, *harpsichord*

Presented in honor of
Hendrick Avercamp: The Little Ice Age

May 19, 2010
Wednesday, 12:10 pm
West Building, West Garden Court

Admission free

Program

Performed without intermission

- 2. Salamone Rossi (1570-1630)
Sonata duodecima sopra la bergamasca
For two treble instruments and harpsichord 2:22
- 3. Samuel Scheidt (1587-1654)
Wehe, Windgen, wehe
From *Tabulatura Nova* (1624) 2:10
- 4. John Dowland (1563-1626)
What if a Day
For two treble instruments and harpsichord 1:37
- 5. William Byrd (1543-1623)
Two Dances for two treble instruments and harpsichord
La Volta
Woolsey's Wilde 2:06
- 6. Jan de Macque (c. 1552-1614)
Canzona alla francese 2:43
- 7. Girolamo Frescobaldi (1583-1643)
Canzona terza detta la Bernardinia
For recorder and harpsichord 3:51
- 8. Anonymous
Greensleeves to a Ground
For two treble instruments and harpsichord 4:46

- 9. Carolus Luyton (c. 1556-1620)
Fantasia
Arranged for two treble instruments and harpsichord 2:57
- 10. Jean-Baptiste Lully (1632-1687)
Trios pour le coucher du roy
Symphonie
Sarabande
Chaconne
For two treble instruments and harpsichord 5:54
- 11. John Bull (1562-1628)
Dr. Bull's Juell 2:32
- 12. Jacob van Eyck (1590-1657)
Doen Daphne d'over de schoone Maeght
From *Der Fluyten Lust-Hof* (1649)
For solo recorder 5:00
- 13. Pieter Cornet (c. 1580-1633)
Toccata on the Third Tone 2:13
- 14. Dario Castello (1590-1658)
Sonata Prima
For two treble instruments and harpsichord 4:16

The National Gallery of Art extends its thanks to the Music Division of the Library of Congress for the loan of the Hubbard and Broeckman harpsichord used in this concert.

The Musicians

KATHLEEN TRAHAN

A member of the flute faculty of the University of Maryland, College Park, Kathleen Trahan is the principal flutist of the Annapolis Chorale, the Annapolis Chamber Orchestra, the Columbia Pro-Cantare ensembles, and the Prince George's County Philharmonic Orchestra. As a recitalist and chamber musician she has performed at Carnegie Hall, the Kennedy Center, the Library of Congress, and the Phillips Collection, among other venues. A former pupil of Robert Aitken, James Galway, and William Montgomery, Trahan is a member of Trio Solare, a chamber ensemble comprised of two flutes and guitar, which performs an eclectic repertoire using a wide variety of modern, period, and ethnic instruments. Winner of the first prize in the International Alpha Delta Kappa Competition and the Baltimore Chamber Music Competition, she is listed in *Who's Who in American Music* and the International *Who's Who of Women*.

ALICIA KOSACK

Alicia Kosack enjoys a diverse career as a performer on both modern and Baroque flutes. She has won numerous honors, including a Maryland State Arts Council Individual Artist Award and first place in the 2010 Flute Society of Washington Adult Artist Competition. An active soloist and chamber musician, she regularly performs with both the Trelumina Trio and Washington's Camerata and has performed with the Ash Lawn Opera Festival, the Buffalo Philharmonic Orchestra, the Handel Choir of Baltimore, the Inscape Chamber Orchestra, Opera Vivente, and the Washington Bach Consort, among other ensembles. She is equally committed to teaching, and is currently on the faculties of Bryn Mawr School, Garrison Forest School, Roland Park Country School, and York College of Pennsylvania.

Recipient of a master of music degree from the Peabody Conservatory and a bachelor of music degree from the Harid Conservatory, Kosack is currently a candidate for the doctor of musical arts degree at the University of Maryland. She served as vice-president of the Flute Society of Washington and was the program chair for the Mid-Atlantic Flute Fair in 2007 and 2008.

STEPHEN ACKERT

Head of the music department at the National Gallery of Art since 2004, Stephen Ackert studied at Oberlin College, Northwestern University, and the Hochschule für Musik in Frankfurt am Main, Germany. He completed his doctoral studies in organ in 1974 at the University of Wisconsin in Madison. From 1974 to 1978 he had the unique opportunity to work as a professional musician in Iran, serving as music advisor and resident keyboard artist of the National Iranian Radio and Television Network. A resident of the Washington, DC, area since 1979, he has performed on organ, harpsichord, and piano in many of its prime venues, including the Kennedy Center, the National Shrine of the Immaculate Conception, the National Cathedral, and the German Embassy. In 2007 he undertook his eighth recital tour of historic concert halls and churches in Germany. His performances in the current concert season include recitals and lecture-recitals in Milford, Pennsylvania; New York City; Nyack, New York; and San Antonio, Texas.

Program Notes

In the first exhibition devoted to Dutch landscape artist Hendrick Avercamp (1585–1634), scenes of skating, sleigh rides, and outdoor games on frozen canals and waterways bring to life the lively pastimes of residents of The Netherlands in the seventeenth century, which is frequently referred to as that country's "Golden Age." Displayed in the intimate Dutch Cabinet Galleries, some fourteen paintings and sixteen drawings capture the harsh winters of the period and the activities they made possible. Avercamp—the first artist to specialize in painting winter landscapes—made the "ice scene" a genre in its own right. Within these winter scenes is a social narrative as well: unencumbered by status, all classes formed one community on the ice.

Similarly, Dutch music in the Golden Age enjoyed widespread participation by amateur performers from all walks of life. Like Avercamp's paintings, the songs and the instrumental pieces they inspired are intimate in scale. They were commonly played as background music for banquets or as entertainment in taverns, but also in the context of house concerts. The popularity of this music lasted from the late sixteenth to the early eighteenth century, encompassing the lifetime of Hendrick Avercamp and several generations thereafter.

By the mid-sixteenth century, the southern part of The Netherlands, which eventually became known as Belgium, was an important cosmopolitan center. Three of the composers represented on today's program—Pieter Cornet, Carolus Luyton, and Jan de Macque—were active in this southern region. Ludovico Guicciardini (1521–1589), a nobleman from the ducal court in Florence who chose Antwerp as his second home, wrote: "In Antwerp one can see at almost every hour of the day weddings, dancing, and musical groups. . . . There is hardly a corner of the streets not filled with the joyous sounds of instrumental music and singing. The majority of the people understand grammar and nearly all, even the peasants, can read and write. . . . An infinite number, even those that never were out of the country, besides their native language, are able to speak several foreign languages, especially French, with which they are most familiar; many speak German, English, Italian, Spanish, and others speak languages even more remote."

As the United Provinces in the northern part of The Netherlands gained independence, they became known for their tolerance and became a refuge and temporary home for victims of religious and political persecution. In fact, the population of Amsterdam in the early seventeenth century was evenly divided between Dutch-born and foreign-born persons. Two foreign-born composers who studied and worked in The Netherlands were John Bull and Samuel Scheidt. Bull enjoyed a reputation both in his native England and abroad as the most gifted composer of his generation. In 1613 he became involved in a serious scandal involving adultery. He fled the country and went to the southern Netherlands, where Archduke Albert employed him in Brussels. Bull remained in Brussels and Antwerp until his death in 1628. Scheidt was born in Halle, Germany, and called it home except for a brief period (1603–1609) during which he studied in Amsterdam with Jan Pieterszoon Sweelinck (1562–1621).

Among the composers whose music is heard on this afternoon's program, only Jacob van Eyck was native to the provinces that eventually united to become the Dutch republic. He was born near Utrecht and moved into that city as a young adult, where he soon became a local celebrity, since he was one of very few sightless persons to have a public career. He not only played the carillon of the city hall in Utrecht, but also repaired it and supervised several enlargements and improvements to the instrument. Toward the end of his life, he became too weak to manage the carillon, but he continued to play his recorder every day in the yard of Saint John's Church in Utrecht, a central location that was frequented by the townspeople. It is indicative of van Eyck's place in the heart of Utrecht's residents that, on the day of his funeral, bells in the city's towers rang non-stop for three hours.

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

Additional Program Notes
National Gallery of Art Chamber Players
May 19, 2010

Italian Jewish violinist and composer **Salamone Rossi** was a transitional figure between the late Italian Renaissance period and the early Baroque. In 1587 he was hired as a court musician in Mantua at the request of Duchess Isabella d'Este and served at her court until 1678. A composer of vocal music in a wide variety of forms and one of the first composers to write trio sonatas, Rossi was considered a bold innovator. The thematic material for his *Sonata duodecima* is a *bergamasca*, a lusty sixteenth-century courtship dance. It was performed in two circles, with the men circling on the outside and the women on the inside. When the melody changed, the partners embraced, took a few steps together, and then returned to the circles to start again.

Samuel Scheidt was an important member of the first generation of Baroque composers in Germany. He distinguished himself in both keyboard and sacred vocal music, combining traditional counterpoint with the new Italian concerto style. After studying in Amsterdam under Sweelinck, Scheidt returned in 1609 to Halle to take the post of court organist to Margrave Christian Wilhelm of Brandenburg. He presided over a veritable golden age of music in the Margrave's court, during which he collaborated with several other composers and organ builders—Johann Heinrich Compenius (c. 1597–1642), Michael Praetorius (1571–1621), and Heinrich Schütz (1585–1872)—who proved to be influential throughout the remainder of the seventeenth century.

A prolific and original composer of dance, vocal, and instrumental music, **John Dowland** is widely considered to represent the most creative time in England's musical history. In 1580 Dowland went to Paris as a servant to the English Ambassador to France. In 1612 he secured an appointment to the Court of James I in London. He composed virtuoso music for the professional musicians of the court as well as songs that had universal appeal and popularity.

Born in London, **William Byrd** was one of the most important composers of the English Renaissance. He wrote in many of the forms current in England at that time, including various types of sacred and secular polyphony, keyboard, and consort (small ensemble) music. Some of his music, such as the two examples on this program, was written for dancing. It is hard for modern audiences to imagine how a harpsichord and two flutes could be heard above the shuffling feet of dancers, but in the palaces and grand homes of the late sixteenth and early seventeenth centuries in England and The Netherlands, the building material of choice was wood and even the largest rooms were modest in size compared to those of later eras. This meant that each instrument had great presence and impact in the room and could easily communicate the beat to the dancers.

Girolamo Frescobaldi was one of the most important composers of keyboard music in the late Renaissance and early Baroque periods. He was appointed organist of Saint Peter's Basilica in Rome in 1608, when he was only twenty-five years old. He served in that capacity with brief interruptions until his death in 1643. The canzona that is being performed today is part of a mass setting titled *Missa sopra La Monica*. The canzona, intended to be played after the Credo and before the Alleluia, was derived from the secular French chanson (song). Much lighter in character than the rest of the mass, canzonas were nevertheless inserted into masses with some regularity by Frescobaldi and his Italian contemporaries.

Flemish-born organist and composer **Jan de Macque** spent most of his adult life in Italy, eventually becoming a leading composer of the Neapolitan school in the late sixteenth and early seventeenth centuries. After working in Rome for about a decade between 1575 and 1585, Macque moved to Naples, where he was employed by prominent members of the Neapolitan nobility, among them the composer Carlo Gesualdo.

The earliest written mention of the folksong *Greensleeves* occurs in a London publication from 1580, but it is believed to have been sung long before that time. *Greensleeves to a Ground* is an arrangement by an unknown composer who set it up as a theme and variations over a "ground," or repeated pattern. The repeating idea can be a rhythmic pattern, a base line, or even a complete melody.

Little is known about **Carolus Luyton** except that he was one of a significant number of choirboys from The Netherlands who were "recruited" (more likely abducted) to serve as boy sopranos and altos in the choir of the emperor Maximilian II in Vienna. After his voice changed, Luyton remained in the employ of Maximilian and his son, Rudolf II, as organist in both Vienna and Prague, where the composers Hans Leo Hassler and Jakob Hassler were among those who wrote music for him to play. After Rudolf II died in 1612, Luyton was among many court employees who were dismissed without pension by his successor. Luyton was forced to sell his possessions, including his harpsichord, and died in poverty.

Italian-born **Jean-Baptiste Lully** was hired as court composer at Versailles by Louis XIV of France in 1653. Thanks to Louis' recognition of the composer's talent and his influence as absolute monarch on all things musical as well as political, Lully became the most important musician in France in the latter half of the seventeenth century. Assimilating both Italian and French styles, he wrote and produced more than twenty operas, all of which were widely performed and influenced opera composers for some fifty years after his death. The manner of his death was almost as famous as his life—while rehearsing a newly-composed *Te Deum* in 1687, he struck and severely injured his foot with the long staff he used for beating time on the floor. He died of gangrene a few weeks later. His *Trios pour le coucher du roy* (Trios for the

king's bedtime) take their name from the ceremonial customs of Louis XIV's court, which included providing music as the king was settling in for a night's sleep.

John Bull was born to a poor family in Wales, but his path to success and eventual prosperity opened when he was engaged as a boy soprano in the choir of Hereford Cathedral in 1573. His skills as a singer, composer, and keyboard player took him to both Cambridge and Oxford, where he taught for fourteen years. In 1589 he obtained a doctor of music degree from Cambridge University, the first musician on record to be so honored. (Bull had applied for an honorary doctorate from Oxford in 1586, but this was denied him, according to the Oxford records, because "he had met with Clownes & rigid Puritans that could not endure Church music.")

Jacob van Eyck was born blind, but he learned to play and write music and made his living as a musician, playing both carillon and recorder. He composed some of the most important recorder works and his most famous work is a very extensive collection of solo pieces for the soprano recorder *Der fluyten lusthof* (Garden of delights for the flute). It includes folk songs, dance tunes, psalms, and newly composed songs. The title of the piece selected for this program, *Doen Daphne d'over de schoone Maeght*, is translated "When Daphne, the most beautiful maiden."

Flemish composer and organist **Pieter Cornet** is the only known composer in a Brussels musical family that produced many performing musicians throughout the sixteenth and seventeenth centuries. He was the organist at Saint Nicolas church in Brussels at the Brussels court of Archduke Albrecht and his consort Isabella, whose enduring claim to fame is that they commissioned a dual portrait from Jan Brueghel the Elder, which was finished in 1611. Among Cornet's fellow court musicians in the period 1612 to 1618 was John Bull, a refugee from England at the time. Cornet's music explores various styles, and his toccatas demonstrate great imagination and familiarity with English, Dutch, Spanish and Italian musical styles.

Venetian composer **Dario Castello** specialized in performing on the bassoon and the cornetto, a curved wooden instrument with a mouthpiece like that of a trumpet. He was played an early yet important part in the transformation of the instrumental canzona into the sonata. There is very little written information about Castello, but it is thought that he was associated with Saint Mark's Cathedral in Venice as *maestro di capella* (director of music). Of his inventive and musically challenging music, only twenty-nine examples survive.

Program notes by Kathleen Trahan, Alicia Kosack, and Stephen Ackert