



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

National Gallery of Art
2,715th Concert

Egidius Kwartet
with Susan Jonkers, *soprano*
and Michiel Niessen, *lutenist*

Presented in honor of
Pride of Place: Dutch Cityscapes of the Golden Age

March 22, 2009
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

*This concert is made possible in part by support from the
Netherlands Fund for Performing Arts.*

Program

Anonymous

Sailors' Round

I. Psalms and portly songs

Jacob Clemens non Papa (c. 1510–1555)

The First Psalm, from *Souterliedekens* (1540)

Claude Goudimel (1500–1572)

Psaume 2, from *Psaumes de David* (1580 edition)

Claude LeJeune (c. 1530–1600)

Psaume 51/69, from *Psaumes de David* (1601 edition)

Anonymous

't Zou een meisken gaen om wijn, from *Pratum musicum* (1584)

Hubert Waelrant (1517–1595)

Als ik u vinde, from *Pratum musicum* (1584)

Giacomo Gastoldi (c. 1550–c. 1622)

Hoogher Doris, from *Balletti* (1594)

II. The art of lute playing

John Dowland (1563–1626)

A Fantasia (“Chromatic”)

III. From *Nederlandtsche Gedenck Clanck* (1626)

Robert Johnson (c. 1583–1634)

On the Twelve-year Treaty (1609)

Anonymous

Song of the Dutch Seafarers

iv. French chansons

Pierre de Mancicourt (c. 1510–1564)

Chanson spirituelle, from *Le Rossignol* (1598)

Andreas Pevernage (1542–1591)

Je suis tellement amoureux, from *Livre second de chansons* (1590)

Philip Van Wilder (c. 1500–1554)

Je file quand Dieu me donne, from *Le Rossignol*

INTERMISSION

v. English psalms

John Dowland

The Old Hundredth, from *A Pilgrim's Solace* (1612)

William Byrd (c. 1540–1623)

Psalms 12, from *Psalms & Sonnets* (1588)

vi. The Antwerp connection

Noe Faignient (c. 1540–c. 1600)

Musica alderzoetse const, from *Livre septième* (1608)

Emanuel Adriaensen (c. 1550–1604)

Fiamenga Freda, from *Pratum musicum*

Primum Potum, from *Pratum musicum*

Faignient

Rijckdom en haven, from *Chansons* (1568)

vii. The art of lute playing

Gregorio Huet (c. 1550–c. 1610)

A Fantasie for the Lute (1610)

VIII. Songs of the concurrent: England

John Jenkins (1592–1678)

A Boat, a Boat, from *Catch That Catch Can* (1652)

John Hilton (1599–1657)

March Bravely on, Boyes, from *Catch That Catch Can*

IX. Dutch pride

Cornelis Schuyt (1557–1616)

Bewaert Heer Holland, (Lord, save Holland)

from *Primo libro de madrigali* (1600)

Gastoldi

West Indies Company Song, from *Nederlandtsche Gedenck Clanck*

x. A pious ending

Jan Pieterszoon Sweelinck (1562–1621)

From *Psaumes de David* (1621)

Psaume 133

Psaume 149

Anonymous

The Seaman's Answer

The Musicians

The Egidius Kwartet was founded in 1995 by four members of Ton Koopman's Amsterdam Baroque Choir with the aim of performing Renaissance and contemporary music from the Low Countries, including Belgium, northwest Germany, and Holland. The Quartet was named after Egidius, an elegiac character from one of the most beautiful Middle Dutch poems contained in the so-called *Gruythuys Manuscript*. The members of the Quartet are Peter de Groot, alto, Marco van de Klundert, tenor, Hans Wijers, baritone, and Donald Bentvelsen, bass. They are joined for this concert by lutenist Michiel Niessen and soprano Susan Jonkers.

At the heart of the ensemble's repertoire lies music written during the period when the Spanish Habsburgs ruled the Low Countries (1518–1581). With their research, recordings, and concerts, including their previous appearance at the National Gallery in March 2006, the Egidians have uncovered the work of forgotten masters such as Cornelius Canis, Gheerkin de Hondt, and Nicolas Payen. Their 2006 recording of the *Songbook of Lauweryn van Watervliet* received critical praise, as did the CD *Lamentatio Jeremiae Prophetarum*, a recording of lamentations by Agricola, Arcadelt, Lassus, and Morales, released last year.

In addition to performing Renaissance music, the Egidius Kwartet is an ambassador of new music from The Netherlands. Its first twentieth-century program, *Egidius Sings Egidius*, was introduced in 2005 and consists of pieces by Dutch and Flemish composers set to the words of the Middle Dutch poem about Egidius. The following year, a special-edition CD of works written for the quartet by Daan Manneke was released. Since then, many composers have written new pieces for the ensemble. Occasionally deviating on purpose from its primary mission, the Quartet enjoys performing the music of Franz Schubert, Jean-Baptiste de Lully, Henry Purcell, and Kurt Weill.

The Quartet has been heard at the Ambronay Festival, the Festival de Saintes, the Festival des Cathédrales de Picardie, and the Festival de Musique Ancienne à l'Institut Néerlandais in France; the Flanders Festival in Belgium; the Holland Early Music Festival in The Netherlands, and the Radovljica Festival in Slovenia, among many others. The Egidius Kwartet is also a regular guest at Ton Koopman's Itinéraire Baroque Festival in the Périgord region of France. The Quartet has given workshops in ensemble singing at the Hochschule für Musik in Heek, Germany, and at the Early Music Festival in Hoorn, the Enschede Conservatory, the Haarlem Choral Biennale, and the Traces Festival of Voices in Tilburg, all in the Netherlands.

Lutenist Michiel Niessen studied at the Royal Conservatory of The Hague with Toyohiko Satoh. He plays regularly with the Apollo Ensemble, Ensemble Contrepoint, and Musica ad Rhenum, and numerous baroque orchestras including Collegium Musicum Groningen, Florilegium Musicum Den Haag, and La Stagione Frankfurt. He is known for expanding the boundaries of his instrument by moving into amplification, crossover styles, electronic influences, and ethnic and proto-ethnic instrumentation. He plays exclusively on instruments made for him by Richard Berg of Ottawa, Ontario.

Soprano Susan Jonkers studied with Gerda van Zelm and Lenie van den Heuvel at the Royal Conservatory of The Hague. She has participated in master classes with Michael Chance and Dame Malvina Major as well as Tõnu Kaljuste, the chief conductor of the Netherlands Chamber Choir. She has appeared in a performance of Steve Reich's *Music for Eighteen Musicians*, conducted by the composer, and has collaborated with the Camerata Trajectina and Lux Aeterna as well as the Egidius Kwartet.

The Program

2009 marks the 400th anniversary of Henry Hudson's exploration of the New World on behalf of the Dutch nation and the beginning of the colony known as New Amsterdam. The first Dutch colonists were mainly adventurers, peasants, hunters, fortune seekers, and former criminals. It is therefore unlikely that they would have brought a significant amount of Dutch cultural and musical heritage to the New World. Because of this, the Egidius Kwartet has chosen repertoire from the late sixteenth and early seventeenth centuries that might have been found in the travel chests and memoirs of Hudson and those French- and Dutch-speaking pioneers—psalms, old tunes, “portly” (sailor) songs, and just a smattering of fancy songs.

A great many of the songs of the period deal with themes that are depicted in the genre paintings that are included in the exhibition *Pride of Place: Dutch Cityscapes of the Golden Age* currently on view in the West Building: celebration of the good things in life, family ties, love of nature, and pride of place. Earthier and more comic themes as well as political controversy also appear frequently in both Dutch painting and music, and they are represented in this program, even though they are not represented in the exhibition. Like the paintings, the songs and the instrumental pieces are intimate in scale. They were commonly played by the Dutch middle class, frequently as background music for banquets or as entertainment in taverns, but also in the context of house concerts. The popularity of this music lasted for well over one hundred years, through the Golden Age and beyond.

A significant surviving document from the Golden Age in The Netherlands is a historical account of the eighty-year war between The Netherlands and Spain titled *Nederlandtsche Gedenck Clanck* (The Sound of Dutch Memories), from which three of the pieces on this program have been drawn. The account was completed in 1625 by the Dutch historian, writer, and poet Adrianus Valerius (c. 1575–1625). By setting his own lyrics to old songs and to many popular tunes and compositions of his time, he made *Nederlandtsche Gedenck Clanck* a virtual encyclopedia of sixteenth- and seventeenth-century Dutch taste and culture. Many of the tunes Valerius included in the collection are still in common use today. Among them is a fifteenth-century Dutch tune to which he set the words “Wilt heden nu treden.” With Valerius’ new text, this almost forgotten melody began a successful revival. Eventually, it entered the English tradition as a hymn tune, “Kremser,” which is commonly sung to the text “We gather together to ask the Lord’s blessing.”

Program notes by Peter de Groot

Next Week at the National Gallery of Art

New York Chamber Soloists

Music by Berger, Persichetti, Piston, and Powell

March 25, 2009

Wednesday, 12:10 pm

West Building Lecture Hall



Alan Mandel, pianist

Music by Gottschalk, Ives, Mandel, and Siegmeister

March 29, 2009

Sunday Evening, 6:30 pm

West Building, West Garden Court

Both concerts are part of the 63rd American Music Festival

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

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.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov

COVER: Carel Fabritius, *View in Delft*, 1652,
The National Gallery, London, Presented by The Art Fund, 1922