



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

National Gallery of Art  
2,690th Concert

**Musica ad Rhenum**

Jed Wentz, *flûte traversière*  
Cassandra L. Luckhardt, *viola da gamba*  
Michael Borgstede, *harpsichord*

October 29, 2008  
Wednesday, 12:10 pm  
West Building Lecture Hall

*Admission free*



## Program

*Performed without intermission*

Jan Pieterszoon Sweelinck (1562–1621)

*Mein junges Leben hat ein End'* (Harpsichord)

Anonymous

*Dafne* (Leningrad Manuscript)

Philip Hacquart (1645–1691)

*Suite d' minor* (Viola da gamba solo)

Allemande

Courante

Sarabande

Gigue

Michel Lambert (1610–1696)

*Rochers vous etes sourds* (Flûte traversière solo)

Anonymous

*Ah! dat ick ook een hondje was*

Johannes Schenck (1660–c. 1710)

*Sonata d' minor* (Viola da gamba and basso continuo)

Adagio

Ciacone

Allemande

Courante

Sarabande

Gigue

Sybrand van Noordt (1660–1705)

*Sonata a cimbalo solo* (Harpsichord)

Adagio

Allegro

Adagio-Allegro

Adagio

Vivace

(Gigue)

Charles Dieupart (c. 1670–c. 1740)

*Suite in G Minor* (Flauto traverso and basso continuo)

Ouverture

Allemande

Courante

Sarabande

Gavotte

Gigue

## The Musicians

Founded in 1992, the baroque ensemble Musica ad Rhenum advocates a performance style that is not only based on extensive research, but also reflects the conviction that the music of the past must be interpreted in a lively and creative way. Critics have remarked on the ensemble's "exhilarating freshness" (*The Times*, London), "refreshing sense of freedom" (*Milwaukee Journal Sentinel*), and "infectious, daring, and joyful style of music making" (*Nürnberger Zeitung*). The group has toured extensively in Europe and North and South America and has appeared at numerous festivals, including the Bachtage in Berlin, the Handel Festspiele in Halle, the Lufthansa Festival in London, and the Styriarte Festival in Graz, Austria.

Musica ad Rhenum has recorded more than fifteen CDs for the Vanguard and NM Classic labels, including two that have won the Cini Prize. *Fonoforum* wrote of one these recordings, "Musica ad Rhenum lets music-making be always an exciting adventure. It is fun, it grants joy of life, gives courage to be spontaneous, and awakens one's own creativity." *Fonoforum* also praised Musica ad Rhenum's seven-CD set of the chamber music of François Couperin, writing, "And herein can be found the strength of Musica ad Rhenum's interpretation: seldom is French Baroque music offered with so much irresistible elan, can the structure be heard so clearly, and are the melodies brought out with so much love for and attention to detail. Every measure makes it clear that the musicians are obviously very familiar with the complicated world of the *agrémens*, the embellishments."

## Program Notes

The Franco-Flemish composers of the sixteenth and seventeenth centuries were internationally admired and respected. In the course of the Renaissance and early baroque periods they created a cornucopia of musical gems in two traditions—the refined sacred and chamber music of the region that eventually became known as The Netherlands during the period when it was ruled by the Spanish Hapsburgs (1518–1581) and the household music that expressed the independence and folk traditions of the Dutch nation that emerged as the period of Spanish domination ended. A great many of the songs of the period deal with the same themes—love, deceit, vanity, and aberrations of human behavior—that Jan Lievens (1607–1674) depicts in paintings that are included in the exhibition *Jan Lievens: A Dutch Master Rediscovered*, currently on view at the National Gallery. Like the paintings, the songs and the instrumental pieces they inspired 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 lifetime of Jan Lievens and beyond.

The southern part of The Netherlands, which eventually became known as Belgium, was admired as a cosmopolitan center already in the mid-sixteenth century. Francesco Giucciardini, a nobleman from the ducal court in Florence, wrote while visiting the region in 1567: “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 among continental Protestants, English Puritans, and Jews for their relative tolerance and became a refuge and temporary home for victims of religious persecution. Indeed, the population of Amsterdam in the early seventeenth century was evenly divided between Dutch-born and foreign-born persons. This program reflects the broad variety of musical styles that would have been heard in the churches, homes, and streets of both the northern and southern parts of The Netherlands in the sixteenth and seventeenth centuries.

Jan Pieterszoon Sweelinck is believed to have spent his entire life in Amsterdam, playing from his teen years until his death, at the Oude Kerk, (the Old Church), where his father had been organist before him. Sweelinck was born Catholic, but his family converted to Calvinism in the late sixteenth century, along with the congregation of the Oude Kerk and much of the population of Amsterdam. He was a master of keyboard variations on tunes that would have been well known to his audiences, such as *Mein junges Leben hat ein End*'.

One of the major figures of the early seventeenth century in The Netherlands was Constantijn Huygens (1596–1687), whose portrait by Lievens is included in the exhibition. Huygens was a statesman, scholar, and art patron of note as well as a composer. He promoted the publication and dissemination in The Netherlands of works by his contemporaries, including those of Philip and Carolus Hacquart, brothers in a prominent musical family in Amsterdam. Philip performed on and wrote for the lute and the viol. Carolus achieved greater fame in his lifetime, partly because a published collection of his works, *Harmonia Parnassia*, became an important counterpart to collections published at about the same time by Henry Purcell (1659–1695) and Archangelo Corelli (1653–1713).

Michel Lambert was known in his lifetime primarily as a singer and composer of vocal music. His fame increased when his daughter married Jean Baptiste Lully, who was already famous throughout Europe as the master of the king's music in the court of Louis XIV and a composer of operas. Lambert also occupied an important post among the king's musicians and is known to have danced in at least one of the many ballets that were produced in his court.

Johannes Schenck was a Dutch composer and viol player of German descent. With the support of Constantijn Huygens and other wealthy Amsterdam citizens, he was able to publish his music in fine editions, which enhanced his standing among Dutch composers of the second half of the seventeenth century. His viol playing was extolled in numerous poems. In 1696 he secured a post at the Düsseldorf court of the Palatine Elector Johann Wilhelm II, himself an amateur viol player. Schenck's viol music faithfully reflects the important stylistic changes taking place in northern Europe at the time. His first published collection, the *Tyd en konst-oeffeningen* (1688), contains technically demanding sonatas, most of which are followed by a suite. Unfortunately, many of Schenck's known works, including his last published work, a volume of twelve sonatas for viol and continuo, have been lost.

Sybrandus van Noordt was the organist of the Oude Kerk in Amsterdam from 1679 to 1692, and of the Grote Kerk in Haarlem from 1692 to 1694. Like many Dutch organists, he was also the town *carillonneur*. When he retired from active performing in 1694, he served as an advisor in the Amsterdam bell and gun foundry. His sonatas for treble recorder, violin, and harpsichord are his only known compositions. His *Sonata a cimballo solo* is the first solo harpsichord sonata composed in the Netherlands.

Charles Dieupart was a French harpsichordist, violinist, and composer, active mainly in England. His suites for flauto traverso and continuo (1701) are dedicated to the Countess of Sandwich, daughter of the Earl of Rochester, who studied with Dieupart during a long sojourn in France. The suites are among the works that Johann Sebastian Bach copied for his own study



purposes, and their influence can be detected in Bach's *English Suites*. The first English music historian, Sir John Hawkins (1719–1789) wrote extensively about Dieupart in his *A General History of the Science and Practice of Music* (London, 1776). He reported that Dieupart “betook himself wholly to teaching the harpsichord, and in the capacity of a master of that instrument, had admission into some of the best families in the kingdom.” This good fortune was short-lived, however, as Hawkins would also describe, “[Dieupart] grew negligent towards the end of his life and frequented concerts performed in ale-houses, in obscure parts of the town, and distinguished himself not more there, than he would have done in an assembly of the best judges, by his neat and elegant manner of playing the solos of Corelli. . . . He died far advanced in years, and in very necessitated circumstances, about the year 1740.”

Next Week at the National Gallery of Art

**National Gallery Vocal Arts Ensemble**

Music by Huygens, Sweelinck, and other composers of  
the “golden age” in The Netherlands (1585–1700)

Presented in honor of *Jan Lievens: A Dutch Master Rediscovered*

November 2, 2008

Sunday Evening, 6:30 pm

West Building, West Garden Court



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.

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Jan Lievens, *Lute Player*, c. 1627, revised c. 1628, The Walters Art Museum, Baltimore, Maryland, Gift of the Dr. Francis D. Murnaghan Fund, 1973