

The Nymph's Reply to the Shepherd — Sir Walter Raleigh

If all the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.

Time drives the flocks from field to fold
When rivers rage and rocks grow cold,
And Philomel becometh dumb;
The rest complains of cares to come.

The flowers do fade, and wanton fields
To wayward winter reck'ning yields;
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall....

Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.

But could youth last and love still breed,
Had joys no date nor age no need,
Then these delights my mind might move
To come with thee and be thy love.

I Know a Bird — Dorothy Diemer Hendry

I know a bird that sings all night,
Mad with love in the full moonlight.
He steals his rolling roundelay
From proper birds that sing by day.

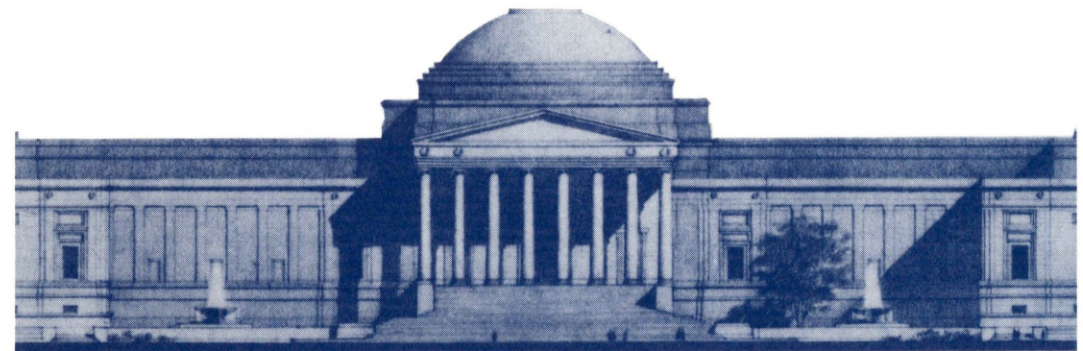
Chip, chip, cheerily, cheerily, coo-coo, coo-coo.

How do I know he pours his song,
Mad as moonlight, all night long?
I myself the whole night through
Hear him while I long for you.

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2096th Concert

NATIONAL GALLERY VOCAL ARTS ENSEMBLE

GEORGE MANOS, *Artistic Director and pianist*

ROSA LAMOREAUX, *soprano*

BEVERLY BENSO, *contralto*

SAMUEL GORDON, *tenor*

ROBERT KENNEDY, *baritone*

Sunday Evening, October 17, 1993
at Seven O'clock
West Building, East Garden Court
Admission Free

PROGRAM

I

- Jan Pieterszoon Sweelinck
(1562–1621) Psalm 96: Chantez á Dieu
from The Huguenot Psalms (1618)
- Pierre Certon
(ca. 1515–1572) La, la, la, je ne l'ose dire
(1552)
- Clément Janequin
(1485–1558) Au joli jeu

II

- Joseph Haydn
(1732–1809) Saper vorrei se m'ami (soprano and tenor)
from Due duetti di Nisa e Tirsi
- An den Vetter
Der Greis
Alles hat seine Zeit
from Aus des Ramlers lyrischer Blumenlese

III

- Felix Mendelssohn
(1809–1847) Die Nachtigall
from Im Grünen, Opus 59
- Herbstlied (soprano and contralto)
Ich wollt, meine Lieb' ergösse sich (tenor and baritone)
Volkslied (soprano and contralto)
from Sechs Duette, Opus 63 (1845)
- Abschied vom Wald
from Im Grünen, Opus 59
- Wie kann ich froh und lustig sein? (contralto and baritone)
from Drei Volkslieder
- Entflieh' mit mir
from Quartetten, Opus 41, No. 2

INTERMISSION

IV

- Byron Adams Echo
- Donald Waxman When as the Rye
from Four Songs of the Seasons
- Robert A. Harris The Nymph's Reply to the Shepherd

V

- Emma Lou Diemer I Know A Bird
- Stephen Foster
(1826–1864) Portraits of America's Sentimental Age
- Laura Lee
Oh! Susanna
Gentle Annie
The Glendy Burke
Come, Where My Love Lies Dreaming

VI

- arr. Samuel Gordon Ole Time Religion (Spiritual Medley)
- Gimme Dat Ole Time Religion
Don't Touch-a My Garment
Gimme Your Hand
- arr. Robert Hendrickson Mary Ann
- arr. John Carter She'll Be Comin' Round the Mountain

The NATIONAL GALLERY VOCAL ARTS ENSEMBLE presented its debut performance in March of 1986 under the artistic direction of its founder George Manos. In the intervening years, it has brought enjoyment to its audiences and credit to the Gallery in many concerts, both in the United States and abroad. The ensemble has just returned from a fourth highly successful tour of Germany, where it sang at Wiesbaden's Rheingau Music Festival and in Bonn's Beethovenhalle to full houses and glowing reviews.

National Gallery Music Director George Manos is the founder and artistic director of the National Gallery Vocal Arts Ensemble and conductor of the National Gallery Orchestra. A native of Washington, Manos was already conducting orchestras and choirs in this city at age seventeen. Three choral societies - the Hellenic, Washington, and National Oratorio Societies - owe their existence to his efforts as founder and first conductor. He has taught piano, conducting, and chamber music at Catholic University and has served as director of the Wilmington, Delaware, School of Music. He is also artistic director of the Scandinavian Music Festival in Kolding, Denmark.

The quartet's soprano, Rosa Lamoreaux, is well known to Washington audiences through her many appearances at the Smithsonian Concert Series, the Kennedy Center, and, of course, at the National Gallery. She is a favorite oratorio soloist for many of the large choruses of Washington, and was recently selected by Robert Shaw to perform as soloist in the Cincinnati May Festival. In addition, she has sung at the Marlboro Chamber Music Festival and the Aspen Festival.

Contralto Beverly Benso is also well known in Washington as a uniquely gifted singer in her range. The perfect match between her voice and that of Rosa Lamoreaux for ensemble singing results in frequent invitations for both singers to perform as soloists in the same oratorio performance. Prior to her 1990 debut at Carnegie Hall, Ms. Benso had already established an international reputation through her performances in the Bach Tricentennial in Leipzig, the 1989 Salzburg Festival, and the 1986 Mahler Festival in Canada.

Samuel Gordon, the tenor of the National Gallery Vocal Arts Ensemble, is Professor of Music and Head of the Music Department at the University of Maryland, Baltimore County, and has many solo appearances to his credit, both here in the United States and in many countries of Europe. Dr. Gordon is an award-winning conductor as well as a singer, and his compositions for four voices have frequently been featured by the Vocal Arts Ensemble.

Baritone Robert Kennedy provides the florid bass lines on which the quartet's beautiful sound is built. He, too, is much in demand as a soloist, both as a recitalist and for his fine interpretations of operatic roles. Some in tonight's audience may remember the delightful twist he gave to the role of Colas in the National Gallery concert production of Mozart's *Bastien und Bastienne*, which was presented in the context of the 1991 Washington Mozart Festival.

CONCERTS AT THE NATIONAL GALLERY OF ART
October and November 1993

OCTOBER

- | | | |
|----|--|--|
| 24 | Mallarmé Chamber Players
<i>Music for flute, viola,
harp, and cello</i> | Jan Bach: <i>Eisteddfod</i>
Castelnuovo-Tedesco: <i>Sonata for
Cello and Harp</i>
Dan Locklair: <i>Dream Steps</i> |
| 31 | Sharon Robinson, <i>cello</i>
Ilana Vered, <i>piano</i> | Beethoven: <i>Seven Variations on a
Theme from "The Magic Flute"</i>
Shostakovich: <i>Sonata, Opus 40</i>
Rachmaninoff: <i>Sonata, Opus 19</i> |

NOVEMBER

- | | | |
|----|--|--|
| 7 | National Gallery Orchestra
George Manos, <i>Conductor</i> | Music for lower strings and winds
by J.S. Bach, Brahms, and Dvorak |
| 14 | The Maggini String Quartet
David Juritz and David
Angel, <i>violins</i>
Martin Outram, <i>viola</i>
Michal Kaznowski, <i>cello</i> | Haydn: <i>Quartet, Opus 77, No. 1</i>
Karol Szymanowski: <i>Quartet No. 1</i>
Eleanor Alberga: <i>String Quartet</i>
(1993) |
| 21 | Oleg Volkov, <i>pianist</i> | Bach: <i>French Suite No. 2, BWV 813</i>
Beethoven: <i>Sonata, Opus 2, No. 3</i>
Rachmaninoff: <i>Sonata No. 2, Op.36</i> |
| 28 | Ney Salgado, <i>pianist</i> | Beethoven: "Waldstein" <i>Sonata</i>
Claudio Santoro: <i>Sonata No. 5</i>
Chopin: <i>Grand Polonaise, Opus 22</i> |

Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.

For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

TEXTS AND TRANSLATIONS

Chantez à Dieu (Psalm 96)

Sing to the Lord a New Song; sing to the Lord, all the earth!
Sing to the Lord, bless his name; tell of his salvation all the day.
Declare his glory among the nations, his marvelous works among
all peoples.
Ascribe to the Lord the glory due his name; bring an offering, and come
into his courts.

La, la, la, je ne l'ose dire

Ooh, la, la! I dare not tell this - but I will, anyway.
There is a man in our village who is very jealous of his wife.
He's not jealous without cause, because he is constantly cuckolded!
When he takes her to the market, she pays attention to everyone but him.

Au joli jeu (At the Pleasing Game)

While out looking for amusement the other day, I met a lovely girl.
I tried to kiss her but she objected, wriggling about. What a fuss!
But I press on with the game.

Saper vorrei se m'ami — Carlo Badini

Nisa: Tell me if you love me, if you desire me, if you live only for me,
that I may live only in you.
Tirsi: Is that what you want to know? Everything knows the answer: the
plants, the mountains, the air, the birds, the fountains — only you
don't know what my soul is!
Nisa: I know, but I want to hear it from you!
Both: We present a beautiful harmony together.
Nisa: You begin, and I will follow, like a canon.
Both: I love you more than my eyes can see. I will adore you forever.

Der Greis (The Old Man) — Johann Wilhelm Ludwig Gleim

My strength is gone, I am old and weak; only jokes and wine can revive
me a little.
The red in my cheeks is long gone; death knocks at my door. But I open
to him unafraid. Thank heaven!
My life was a harmonious song. Thank heaven!

Alles hat seine Zeit (Everything In Its Own Good Time) — Greek poem

Live, drink, make happy noises, bedeck thyself, and revel with me when
I revel.
With thee, I am clever again.

Die Nachtigall — Johann Wolfgang von Goethe

The nightingale was far away; springtime has tempted her to return.
New things she has not learned meanwhile; she sings the old sweet songs.

Herbstlied (Autumn Song) — Karl Klingemann

Ah, how swiftly the dancing is ended, as spring is turned into the
frosts of winter!
Ah, how swiftly into bitter silence is transformed the gladness whose
echo we yet hear!
Soon the music is stilled into silence, soon all the singers have gone
their way.
Soon vanished even the last trace of greenness, and pleasure is turned
into yearning and pain.
Were they a dream, those thoughts of a lover, sweet as the spring
and as swift, too, to fade?
One thing, but one, yet will never grow dimmer: that is my heart's
yearning, which perishes not.

Ich wollte, meine Lieb' ergösse sich — Heinrich Heine

I would that my love could concentrate itself into one single word, that I
could give it to the airy winds to carry it merrily forth.
They would carry that love-filled word to you, beloved; you would hear it
every hour, in every place.
And no sooner will you have closed your eyes in sleep, than my image will
have followed you into your deepest dream.

Volkslied — Scottish Folk Song

O wert thou in the cauld blast on yonder lea, my plaidie to the angry airt
I'd shelter thee.
Or did misfortune's bitter storms around thee blaw, Thy bield should be
my bosom to share it a'.
Or were I in the wildest waste, sae black and bare, the desert were a
paradise if thou wert there.
Or if I monarch of the globe with thee to reign, the brightest jewel in my
crown would be my queen.

Abschied vom Wald (Farewell to the Woods) — Joseph von Eichendorff

O valleys wide, O heights, O fine green wood, you of my pains and joys in
the hallowed abode!
Out there, always deceived, rushes the busy world.
Build once more your arches around me, O green canopy!
Soon will I leave you, a stranger, in strange lands to go; in motley, lively
alleys life's fine show to see.
And in the midst of this life, will your earnestness power me, uplift me; so
will my heart not grow old.

Wie kann ich froh und lustig sein? — Philip Kaufmann

How can I be blithe or glad, how can I gang brisk and braw,
When the bonny lad that I love best is o'er the hills and far away? It's no
the frosty winter wind, it's no the driving drift and snaw, But aye the
tear comes in my e'e, to think on him that's far awa'! The weary winter
soon will pass, and spring will clead the birken shaw,
And a' my tears be tears of joy, when he comes home that's far awa'.

Entflieh' mit mir — Heinrich Heine

Come fly with me and be my bride and calm repose will come to my heart.
My heart in this world will be as the fatherland and father's house.
But if you don't come with me, death is mine and you will be friendless
and alone,
Dwelling in your father's house unloved, a stranger.

Echo — Christina Rossetti

Come to me in the silence of the night; come in the speaking silence of a
dream; come with soft rounded cheeks and eyes as bright as sunlight on
a stream; come back in tears, O memory, hope, love of finished years.
O dream how sweet, too sweet, too bitter sweet, whose wakening should
have been in Paradise, where souls brimfull of love abide and meet;
where thirsting longing eyes watch the slow door that opening, letting
in, lets out no more.