



## Program

Listening to the Paintings: Music and Art of the Italian Renaissance

Orazio Vecchi (1550–1605)

*Fammi una Canzonetta* (Sing me a little song)

Anon. (14th century)

*Lamento di Tristan, La Rotta*

Josquin de Prés (c. 1440–1521)

*El Grillo* (the cricket)

Josquin de Prés

*Ave verum corpus natum*

Sylvestro Ganassi (1492–c. 1550)

Madrigal, *Io vorrei Dio d'amore* (I wish for the god of love)

Heinrich Isaac (1450–1517)

*Innsbruck, ich muss dich lassen* (Innsbruck, I must leave you)

Tielman Susato (c. 1510–c. 1570)

*La morisque, Ronde IX, Aliud, Saltarelle* (set of dances)

Diego Ortiz (c. 1510–c. 1570)

*Recercadas prima, and secunda, Del Tratado de Gloosas*



John Dowland (1563–1626)

*Come Again, Sweet Love*

Silvestro Ganassi

*Ricercare 4, Regolo rubertina*

Tielman Susato

*Danseyre: Pavanen “Bittre Reue” (Bitter remorse)*

*Gaillarde 3, Springtänze (Spring dance)*

Orlando di Lasso (1532–1594)

*Occhi, piangete (Weep, mine eyes)*

Gasper Sanz (1640–1710)

*Canarios (The canary)*

Adrian Willaert (1490–1562)

*C'est donc pour moy que ansins suis fortunée*

(Thus from the past my fate follows)

## The Musicians

### GINGER HILDEBRAND

Ginger Hildebrand holds a master's degree in guitar performance from the Peabody Conservatory in Baltimore, where she worked with Manuel Barrueco. As an undergraduate at Dickinson College, she studied both violin and guitar and has been performing professionally since age nineteen with her husband, David, focusing on authentic early American music and instruments. Together they've provided music for documentaries and PBS specials and have given concerts at Williamsburg, Mount Vernon, the Smithsonian, and other cultural venues. Ginger also teaches privately and has participated in the Baltimore Symphony Orchestra's outreach program, Arts Excel. Her work with Ensemble Galilei, and more recently with Trio Galilei that performs for "wounded warriors," have been highlights of her career. Ginger and David have recorded seven CDs.

### DAVID HILDEBRAND

David Hildebrand is a specialist in early American music. Since 1980 he has performed widely with his wife and musical partner, Ginger Hildebrand. He also lectures at museums, historical societies, and universities. David holds a bachelor's degree from Dickinson College and master's and doctorate degrees (both in musicology) from George Washington University and The Catholic University of America, respectively. David teaches American music history at the Peabody Conservatory and has published with the Johns Hopkins University Press, in addition to contributing to academic journals. He has consulted for and appeared on public television, notably in *Liberty!—the American Revolution*; *History Detectives*; and *Anthem*, which his brother Mark Hildebrand produced. David's seven CD recordings with Ginger include *George Washington: Music for the First President*; *Music in the Life of Benjamin Franklin*; and *Music of the War of 1812*. David directs the Colonial Music Institute, based in Severna Park, Maryland ([www.colonialmusic.org](http://www.colonialmusic.org)).

## **CAROLYN ANDERSON SURRICK**

Carolyn Anderson Surrick shares her May 31 birthday with the great seventeenth-century gambist, Marin Marais. She also shares his love for the viola da gamba and has studied with some of its finest players in the world.

Surrick's creative drive has led to her work with Ensemble Galilei and Trio Galilei—twenty-three years of remarkable collaboration and learning.

Surrick has a bachelor's degree in music from the University of California, Santa Cruz, and a master's in musicology from George Washington University. Her recording career began in 1977, and she has recorded and produced numerous CDs and soundtracks over the decades. With Ensemble Galilei, she has performed in almost every state, and in Canada and Mexico, and has produced four special projects for the ensemble.

## Program Notes

There were two worlds of music in Italian Renaissance art—the sacred and the secular. In many cases the two spheres appear distinct, especially early on, but with time they came to interact and even to merge to some extent.

Fourteenth- and fifteenth-century paintings of sacred images are often flat and unrealistic, with the exception of faces. Sometimes, angels with a fascinating array of instruments surround Mary or the Christ child. Like the faces, the instruments appear lifelike and detailed, suggesting their importance. By the sixteenth century, influences of secular humanism can be seen in art, concurrent with technical improvements in painting. This development is especially apparent in how artists' controlled perspective, composition, and lighting. Gone are the early Renaissance's mismatched body sizes of angels and humans, the stilted interiors and imaginary settings, and the cherubs hanging in the sky. On the eve of the Baroque period, the figures and subjects in paintings are often full of convincing emotion, and musical instruments continue to adorn these scenes, demonstrating their continued importance in evoking sounds that help bring the figures to life.

Today's concert brings together these sounds and artworks of the Italian Renaissance, necessarily involving the strong influence of Netherlandish composers who were so active and influential in the centers of artistic ferment—Venice, Florence, Rome, and other towns. We employ this afternoon some of the important musical instruments depicted in the Gallery's vast painting collection from this period, including the viola da gamba, lute, recorder, hammered dulcimer, harpsichord, and violin. Best of all, we will reproduce the most important sound ideal of the Renaissance—that of the human voice. What are they singing, so intently, from their part-books in the paintings of sacred figures? Motets? Laude Spirituali? Mass movements such as the Credo, Gloria, or Agnus Dei?

The Gallery's secular, humanist paintings depict music making not for the purpose of praising God, but rather for the sheer pleasure and emotional stimulation of bringing to life poetry, especially love poetry. It is for this purpose that the madrigal thrives as an elevated musical form, and composers like Orazio Vecchi, Adrian Willaert, and later Claudio Monteverdi bring musical expression of text to an unprecedented level. This development neatly parallels the improvements in the visual arts already mentioned, including the use of the term chromaticism in describing musical style.

Other composers represented in this program include Orlando di Lasso, famous for winning composition prizes and being sought after by courts in multiple countries. Lasso's colorful *Occhi, piangete* is set to a text by Petrarch, a favorite source of lyrics for the madrigal composers. Heinrich Isaac's *Innsbruck* is really a harmonized Austrian folk song, and he thus brought a strong sense of internationalism to Florence when he served Lorenzo de' Medici from 1484 to 1492. The highly influential Adrian Willaert connects us to Venice, and our earliest composition, truly an Italian *frottole*, is by the great Josquin des Prés. All in all, here is a wonderful opportunity to experience one of the pinnacles of Western art and music, sight and sound, from nearly five hundred years ago.

This afternoon's program will also reveal how changes in musical printing and patronage impacted the evolution of musical style. As the Renaissance drew to a close in the 1590s, the musical ideal of multiple voices singing nearly equal parts was challenged by the Florentine composers Giulio Caccini and Jacopo Peri, who sought to focus on a single voice, highly ornamented and conveying strong emotions—thus laying the groundwork for opera, a topic much more attuned to the Baroque period.

*Program Notes by David Hildebrand*

The use of cameras or recording equipment during the performance is not allowed. Please be sure that all portable electronic devices are turned off.

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[www.nga.gov](http://www.nga.gov)

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COVER: Jan Sadeler I, after Maarten de Vos, *Magnificat: The Virgin Surrounded by Music-Making Angels*, 1585, National Gallery of Art, Washington, Purchased as the Gift of Dewayne and Faith Perry

PAGE 3: Paolo di Giovanni Fei, *The Assumption of the Virgin with Busts of the Archangel Gabriel and the Virgin of the Annunciation* (detail), c. 1400/1405, National Gallery of Art, Washington, Samuel H. Kress Collection