

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 until 6:00 pm for light refreshments.

Music Department
National Gallery of Art
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The Sixty-eighth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,777th Concert

amarcord
Wolfram Lattke, *tenor*
Martin Lattke, *tenor*
Frank Ozimek, *baritone*
Daniel Knauft, *bass*
Holger Krause, *bass*

March 17, 2010
Wednesday, 12:10 pm
West Garden Court

Admission free

COVER: Hans Baldung Grien, *Madonna and Child*, 1515/1517, woodcut on laid paper, National Gallery of Art, Washington, Patrons' Permanent Fund

Program

Hans Leo Hassler (1564–1612)

“Tanzen und Springen”

From *Lustgarten Neuer Teutscher Gesäng / Balletti, Galliarden und Intradēn*,
Nürnberg 1601

Orlande de Lassus (c. 1532–1594)

“Bon jour: et puis, quelles nouvelles?”

From *Livre de chansons nouvelles a cinq parties*, Paris, 1571

de Lassus

“Bon jour mon cœur”

From *Le Premier Livre de Chansons*, Antwerp, 1564

Ludwig Senfl (c. 1490–1543)

“Ach Elselein, liebes Elselein”

From *Der erst teil. Hundert und ainund zweintzig neue Lieder*,
Nürnberg, 1534

Hassler

“Mein gmüth ist mir verwirret”

From *Lustgarten Neuer Teutscher Gesäng / Balletti, Galliarden und Intradēn*

Thoinot Arbeau (1520–1595)

“Belle qui tiens ma vie—Pavane”

From *Orchésographie*, Langrès 1588

Antonio Scandello (1517–1580)

“Ein henlein weis”

From *Nawe und lustige Weltliche Deudsche Liedlein*, Dresden, 1570

Gilles Binchois (c. 1400–1460)

“De plus en plus”

Josquin des Préz (c. 1440/55–1521)

“Je ne me puis tenir d'aimer”

Pierre(?) Passereau (c. 1509–after 1547)

“Il est bel et bon”

From *Chansons musicales*, Paris, 1534

Heinrich Isaac (c. 1450–1517)

“Innsbruck, ich muss dich lassen”

From *Ein Ausszug guter alter und newer Teutscher Liedlein*,
Nürnberg, 1539

Nicolas Gombert (c. 1495–c. 1556)

“Triste départ”

From *Le cincquiesme livre*, Antwerp, 1544

des Préz

“Mille regretz”

From *Chansons musicales a quatre parties*, Paris, 1533

Pierre Certon (c. 1500–1572)

“La la la, je ne l'ose dire”

From *Tiers livre contenant vingt-neuf chansons*, 1540

Clément Janequin (c. 1485–1558)

“La Guerre”

From *Premier Livre des Inventions musicales de M. Clement Janequin, contenant la Guerre*, Paris, 1555

The Musicians

Since its founding in 1992 by former members of the *Thomanerchor*—the choir of men and boys of Saint Thomas' Church in Leipzig, Germany—amarcord has become one of the world's leading vocal ensembles. amarcord's hallmarks include a unique tone, breathtaking homogeneity, musical authenticity, and a liberal dose of charm and humor. The quintet's musical activities focus on Medieval and Renaissance compositions. In addition, the ensemble collaborates with contemporary composers such as Sidney M. Boquiren, Bernd Franke, Marcus Ludwig, Ivan Moody, Dimitri Terzakis, and Siegfried Thiele, all of whom have written pieces especially for amarcord. The ensemble's repertoire includes various thematic programs ranging from madrigals and romantic compositions to a cappella arrangements of famous songs, spanning all facets of vocal music.

amarcord has won prizes at international competitions in Pohlheim, Germany; Tampere, Finland; and Tolosa, Spain as well as at the First Choir Olympiad in the Austrian city of Linz. In 2000 amarcord joined the ranks of the young musicians singled out by the German Music Council for special support, and in 2002 the ensemble won the German Music Competition. In 2004 amarcord became the first group of singers to be awarded the Ensemble Prize at the Mecklenburg-West Pomerania Festival. Now one of the leading representatives of Leipzig's music scene in Germany and abroad, amarcord regularly appears at important music festivals, and its frequent concert tours have taken the ensemble to Australia, North America, and Southeast Asia.

amarcord has established a festival of vocal music in Leipzig, which in recent years has hosted such renowned performers as Chanticleer, the Huelgas Ensemble, The Real Group, and the Swingle Singers. The ensemble appears at the National Gallery by arrangement with Colbert Artists Management of New York City.

Program Notes

The visual arts in fifteenth- and sixteenth-century Germany and Austria were as lively and accomplished as the musical arts, and the National Gallery of Art has one of the finest collections of German Renaissance paintings in the United States. In considering Germany during the Renaissance, it is useful to keep in mind that, from 1440 until well into the sixteenth century, members of the Habsburg family of Austria ruled the German-speaking provinces. The German language was the source of unity among these disparate regions. Because of the large number of German-speaking provinces in central Europe, German painting has a strong regional character focused on such cities as Cologne, Nüremberg, and Vienna. Some of the greatest and best-known artists of all time were sixteenth-century Germans: Albrecht Dürer, Lucas Cranach the Elder, and Hans Holbein the Younger, not to omit Matthias Grünewald, whose *Small Crucifixion* (Gallery 35) is a masterpiece of religious intensity.

The works of art produced in the fifteenth and sixteenth centuries in what is now Belgium, The Netherlands, and part of France testify to the economic and cultural vitality of the region. Although overly close comparisons are dangerous, the fluorescence of painting in the Netherlands in the late fourteenth and early fifteenth centuries that resulted in the astonishing realism of Jan van Eyck's *Annunciation* (Gallery 39) finds some parallels in the polyphony of such composers as Guillaume Dufay and Gilles Binchois, who worked for the Burgundian court. Their music was marked by an approach to notation and voice leading that was more regulated than that of previous generations of composers. Jan van Eyck was court painter to Philip the Good, Duke of Burgundy. For most of the fifteenth century the city of Bruges was a center for commerce, banking, and the production of art and luxury goods. Italian merchants and bankers resided in the city and evidence of their patronage can be seen in Petrus Christus' portraits of donors who are members of the Lomellini and Vivaldi families of Genoa and Hans Memling's *Saint Veronica*, which probably belonged to Bernardo Bembo of Venice or Verona in the early sixteenth century (both in Gallery 39).

Of special interest to musicologists is the large and splendid *Mary, Queen of Heaven* (Gallery 40) by the Master of the Saint Lucy Legend. Painted by an artist active in Bruges, the picture was commissioned for a convent in Spain. The title comes from the Marian antiphon “Ave Regina Caelorum” sung by the angels on either side of the Virgin’s head. The music is close to a motet by the English composer Walter Frye, whose compositions were popular at the Burgundian court.

By the early sixteenth century Antwerp had replaced Bruges as the mercantile and financial hub of northern Europe. The city was home to the bourse, or stock market, and merchants bought and sold a wide variety of goods from Europe and Great Britain as well as Asia and the New World. One could say that modern capitalism began in Antwerp. Artists and musicians flocked to the prosperous city. Jan Gossaert, Joos van Cleve, and Quentin Massys are among the artists based in Antwerp who are represented by outstanding paintings in the National Gallery of Art’s permanent collection (Gallery 41). In the sixteenth century there was an increased demand for secular subjects. For example, Massys’ *Ill-Matched Lovers* treats a theme that can be traced back to antiquity, but also represents the kind of moralizing satire found in the writings of Erasmus, Massys’ contemporary. The musical landscape in Antwerp was equally varied, with compositions written for performance in church, the court, or a domestic setting. Music published in Antwerp in today’s concert includes Orlande de Lassus’ “Bon jour mon cœur,” Nicolas Gombert’s “Triste départ,” and Heinrich Isaac’s “Innsbruck, ich muß dich lassen.”

*Program notes by John Hand, curator of Northern Renaissance Paintings,
National Gallery of Art*

Next Week at the National Gallery of Art

Dan Franklin Smith, pianist

Music by Chopin, Gershwin, and Liszt

March 21, 2010

Sunday Evening, 6:30 pm

West Building, West Garden Court



Ignacio Prego, harpsichordist

Music by Cabezon, Cabanilles, and other Spanish composers

Presented in honor of *The Sacred Made Real:
Spanish Painting and Sculpture, 1600–1700*

March 24, 2010

Wednesday, 12:10 pm

West Building Lecture Hall