

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
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov



The Sixty-ninth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,799th Concert

Gesangverein Hofbieber
Matthias Dickhut, conductor

October 13, 2010
Wednesday, 12:10 pm
West Building, 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

Orlando di Lasso (1532–1594)
Audite nova

Leonhard Lechner (1553–1606)
Gott bhüte dich

Heinrich Isaac (1450–1517)
Innsbruck, ich muß dich lassen

Thoinot Arbeau (1519–1595)
Pavane

Lasso
Bonjour, mon Coeur

Jacob Clemens non Papa (1510–1556)
Es gingen zwei gespielen gut

Es steht ein Lind in jenem Tal

Je ne fus jamais si aise

Lasso
Madonna ma pieta

Landesknecht-Ständchen

Michael Praetorius (1571–1621)
Audite silete

Adrian Willaert (1490–1562)
O Bene mio

Pierre Certon (1510–1572)
Je ne l'ose dire

Pierre Attaignant (c. 1494–c. 1552)
Tourdion

The Musicians

Since the Middle Ages, German towns large and small have had singing societies (Gesangvereine). Professional guilds encouraged cohesiveness and group spirit among their members by organizing singing groups. Dating to 1882 and named after the region around the German city of Fulda, the Gesangverein Hofbieber has provided a musical outlet for residents of Fulda and its suburbs ever since. In honor of the National Gallery of Art's outstanding collection of German Renaissance art, the ensemble has included selections from its repertoire of Renaissance choral music in its current tour of the eastern United States.

Since 2004 Mathias Dickhut has conducted the Gesangverein Hofbieber. From 1996–2002 he was the conductor of the Washington Saengerbund and choral instructor at the German School in Potomac, Maryland. During that period he conducted numerous public concerts in Washington, including a performance of Haydn's *The Seasons* at Washington National Cathedral. He studied choral conducting with Helmuth Rilling, David Thorson, and Martin Behrmann. Dickhut has founded several choirs in his career, including the Frankfurter Vokalisten and the Ricarda Huch Choir, both of which were recorded and broadcast by major radio networks and received prizes from the British Broadcasting Corporation and Hessischer Rundfunk. Known for his skill as an oratorio conductor, Dickhut has conducted the Frankfurt Radio Orchestra, the Mainz Chamber Orchestra, and the Washington Symphony Orchestra, among many others.

Program Notes

The visual arts in fifteenth- and sixteenth-century Germany and Austria were as lively and accomplished as the musical arts. The National Gallery of Art has one of the finest collections of German Renaissance paintings in the United States. The Habsburg family of Austria ruled the German-speaking provinces from 1440 through the middle of the sixteenth century. 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, Nuremberg, 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, as well as 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. The florescence 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 Guillaume Dufay and Gilles Binchois, composers 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. 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 resembles 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 Orlando di Lasso’s “Bonjour, mon cœur” 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

New York Opera Society

Max and Moritz: A Cartoon Opera in Seven Pranks

by Gisle Kverndokk

World Premiere Performance

Presented in honor of *Edvard Munch: Master Prints*
and in conjunction with “Norway Comes to Washington”

October 17, 2010
Sunday Evening, 6:30 pm
East Building Auditorium



Trio con Brio Copenhagen

Music by Ravel and Saint-Saëns

Presented in honor of *From Impressionism to Modernism:
The Chester Dale Collection*

October 20, 2010
Wednesday, 12:10 pm
West Building Lecture Hall