

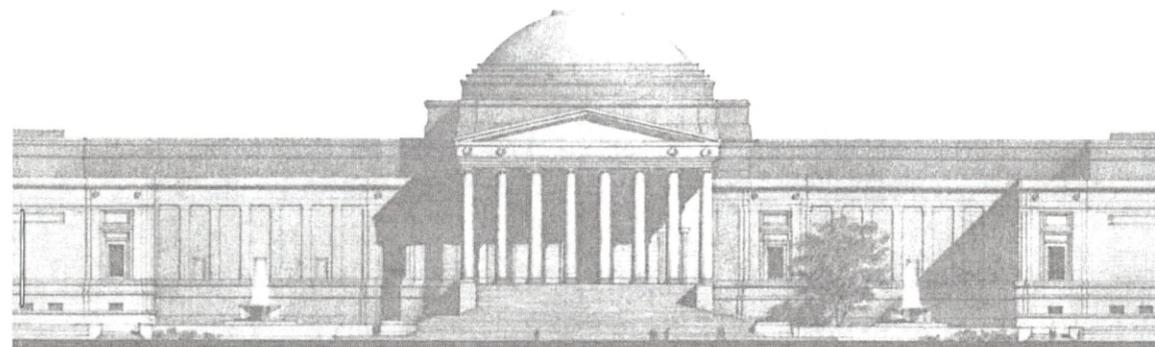
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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 for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov



The Seventieth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,873rd Concert

Asteria
Sylvia Rhyne, soprano
Eric Redlinger, tenor and lutenist

Presented in honor of
Antico: The Golden Age of Renaissance Bronzes

February 5, 2012
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Gilded Words and Silver Tones

Antoine Busnoys (1430–1492)

En voyant sa Dame

Guillaume Dufay (1400–1474)

Vergine bella

Anonymous

Chiara fontana (Lute solo)

From *Chansonnier cordiforme* (c. 1475)

Robert Morton (c. 1430–1476)

N'auray-je jamais mieux

Busnoys

Quant ce vendra

Morton

Le Souvenir de vous me tue

INTERMISSION

Anonymous

Hora cridar "Oyme"

from *Chansonnier cordiforme*

Hayne van Ghizeghem (1445–1497)

Allez Regrets

Dufay

J'atendray tant

Donna gentile (Lute solo)

Gilles Binchois (c. 1400–1460)

Deuil angoisseux

Dufay

Se la Face ay pale

The Musicians

ASTERIA

Described as “intimate and deeply communicative . . . meltingly beautiful” (*The New York Times*) and “captivating and intimate” (*Goldberg Magazine*), Asteria first came to public attention in 2004, when the duo won the Unicorn Prize for Medieval and Renaissance Music, issued for the first time that year by Early Music America. Since then, soprano Sylvia Rhyne and tenor and lutenist Eric Redlinger have earned praise from critics and audiences alike in Baltimore, Boston, Columbus, Miami, New York, San Francisco, and Washington, DC. Committed to historically informed presentation of early music, they have completed extensive research in original sources from libraries in Basel, The Hague, and Paris. Recognizing the timeless appeal of medieval and Renaissance love songs, they bring intimacy and passion to their interpretations as well.

Having sung leading roles in Broadway musical theater, Sylvia Rhyne establishes a strong dramatic connection with her audience. Raised in London and the Pacific Northwest, she studied early music at Carleton College in Northfield, Minnesota, under the guidance of Stephen Kelly. While in Minnesota, she also studied with Wesley Balk at Saint Olaf College and recorded with Dennis Russell Davies and the Saint Paul Chamber Orchestra. She has also sung with New York City Opera.

Gifted with a light tenor voice, Eric Redlinger gained expertise in early music while studying at the Schola Cantorum Basiliensis. A graduate of Middlebury College, he did post-graduate studies in composition and musicology at the Hochschule für Musik in Frankfurt am Main, Germany, studying medieval lute with Crawford Young. His voice teachers have included Richard Levitt, Drew Minter, and Gary Ramsey.

Program Notes

Antico: The Golden Age of Renaissance Bronzes is the first exhibition in the United States devoted to the Mantuan sculptor and goldsmith Pier Jacopo Alari Bonacolsi (c. 1455–1528), known as Antico for his expertise in classical antiquity. Antico also developed and refined the technology for producing bronzes in multiples. His exquisite bronze reductions of ancient Roman sculptures, such as the *Apollo Belvedere* (c. AD 120–140), are enlivened with gilding and silvering. Antico’s bronzes are so rare that the works included in this exhibition constitute more than three quarters of the sculptor’s extant oeuvre. The exhibition remains on view in the East Building until April 8, 2012.

It is true of both sculpture and music in the fifteenth century that tastes tended to be Pan-European, as opposed to the nationalism that emerged in the arts in the sixteenth century. One unifying factor was the universal fascination with ancient Roman and Greek artifacts as paragons of beauty and texts from the same sources as repositories of unsurpassed wisdom. Composers had no artifacts or musical manuscripts from the ancient world, but many of them aspired to perfection of form and mathematical unity that they assumed was present in the music heard by Pythagorus, Plato, Cicero, and others whose writings about music as a science had survived.

Migration of professional musicians was also a unifying factor. Some of the most heralded composers at the fifteenth-century Italian courts were native French speakers, and one of the leading composers at the French court of Burgundy, Robert Morton, was an Englishman. The great music master Guillaume Dufay changed patrons no fewer than ten times, working in turn for Duke Philip of Burgundy, Pope Amedee VIII of Savoy, Pope Eugene IV, and several members of the Este and Malatesta families.

Epoque-defining events such as the great schism that temporarily planted a rival pope in Avignon in 1378 provided fertile ground for the international exchange of musical and artistic ideas. The vigorous empire-building of the Dukes of Burgundy in the first half of the fifteenth century contributed significantly to the establishment of a Franco-Flemish polyphonic musical tradition with wide-reaching influence throughout Europe. French poetry was the preferred vehicle for the expression of courtly sentiment across the continent, as evidenced by the high prevalence of French chansons in the numerous songbooks originating in Italy and elsewhere.

Music composed and performed during Antico's lifetime was every bit as sumptuous and graceful as his sculptures. It was a time of fervent devotion to the beauty of the human body, mind, and spirit, in which the princes of Europe competed with each other to engage the most prestigious singers, composers, and artists of the day. The music chosen for this concert emphasizes the rich cross-pollination between Italy and Burgundy in particular as musical traditions were polished and refined at the dawn of the Renaissance.

Concerts at the National Gallery of Art in February 2012

Cavatina Duo

Eugenia Moliner, flute
Denis Azabagic, guitar

Music by J. S. Bach, Piazzolla, and other composers

February 12, 2012

Sunday, 6:30 pm

West Building, West Garden Court



The Phillips Camerata

Resident Chamber Ensemble of the Phillips Collection, Washington, DC

Music written between 1890 and 1921 by Fauré and Turina

Presented in honor of *Picasso's Drawings, 1890–1921: Reinventing Tradition*

February 19, 2012

Sunday, 6:30 pm

West Building, West Garden Court



Roger Wright, pianist

Music by Balakirev, Debussy, Griffes, Ravel, and other composers

February 26, 2012

Sunday, 6:30 pm

West Building, West Garden Court