

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.

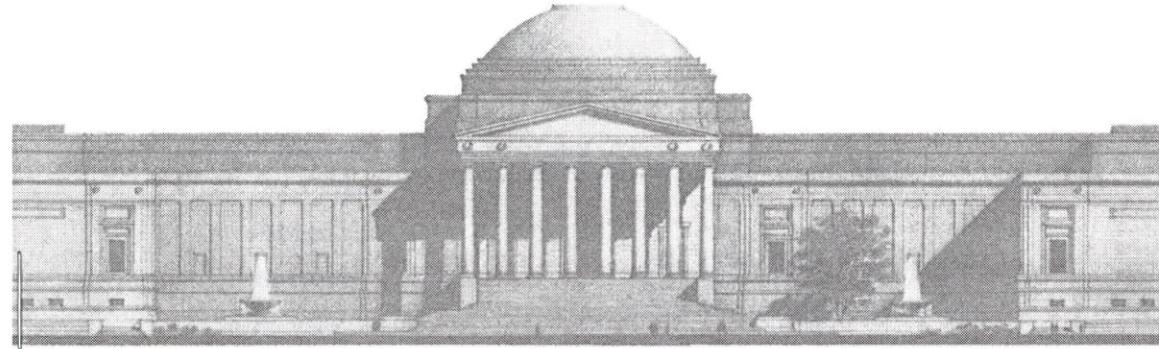
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

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

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.



The Seventy-first Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,905th Concert

Mak Grgić, guitarist
Stephen Ackert, organist

Presented in honor of
Imperial Augsburg:
Renaissance Prints and Drawings, 1475 – 1540

October 7, 2012
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Giovanni Girolamo Kapsberger (c. 1580–1651)

Toccata no. 6

Gagliarda no. 5

Arranged for solo guitar by Mak Grgić

Heinrich Isaac (c. 1450–1517)

Innsbruck, ich muss dich lassen

Carmen in Fa

La Morra

Arranged for solo guitar by Mak Grgić

Sylvius Leopold Weiss (1687–1750)

Suite: L'Infidèle

Entrée

Courante

Sarabande

Menuet

Musette

Paisanne

Arranged for solo guitar by Petr Saidl

Karl Ignaz Augustin Kohaut (1726–1784)

Lute Concerto in F major

Allegro

Adagio

Tempo di Minuetto

Arranged for guitar and organ by Hans Neemann and Stephen Ackert

INTERMISSION

Weiss

Passacaglia in D Major

Arranged for solo guitar by Mak Grgić and Christopher Parkening

Adam Falckenhagen (1697–1754)

Suite in A Major

Marcia

Minuetto

Allegretto

Arranged for solo guitar by Siegfried Behrend

Francesco da Milano (1497–1543)

Three Fantasias and a Ricercare

Giovanni Zamboni (c. 1675–c. 1730)

Sonata VII

Allemanda

Sarabanda

Sonata XII

Ceccona

Arranged for solo guitar by Mak Grgić

The Musicians

MAK GRGIĆ

Already at age twenty-five, Mak Grgić is a veteran of numerous concerts in venues throughout the world, including the Atrium of the City Museum of Ljubljana, Cankarjev Dom, and Piran Music Nights in Slovenia and the Guitar Festival Mikulov in the Czech Republic. Frequently invited to perform in the United States, he has been featured in the Allegro Guitar Series in Texas and the Sandpoint Festival in Spokane as well as at the Newman Center for the Performing Arts in Denver; Pepperdine University in California; the Portland Classical Guitar Festival in Oregon; and Strathmore Hall in Bethesda, Maryland. Recent and upcoming performances include concerts in Croatia, Italy, Portugal, Slovakia, and Spain as well as Dallas, Texas and Lancaster, Ohio. He joined the renowned JACK Quartet for the premiere of a new guitar quintet by the young Slovenian composer Nina Senk, and has recorded music for the film *White Camellias*, starring Cybill Shepherd. Grgić's artistry has been the subject of reviews in Germany's *Thüringische Landeszeitung*, Italy's *Il Messaggero* and *Chitarra Classica*, Slovenia's family magazine *Jana*, Croatia's *Jutarnji List*, and the United Kingdom's *Classical Guitar Magazine* as well as the *Columbus Dispatch* in Ohio.

In 2011 Grgić took first prize at the Guitar Competition Luigi Mozzani in Italy and the Pacific Guitar Festival and Competition in California. Previously, he earned highest prizes at the Andrés Segovia International Competition for young guitarists in Velbert, Germany; Forum Gitarre Wien International Competition in Vienna, Austria; International Guitar Competition in Arrenzano, Italy; Anna Amalia Competition for young guitarists in Weimar, Germany; International Guitarart Festival and Competition in Belgrade, Serbia; and the European Classical Guitar Competition "Enrico Mercatali" in Italy.

Born in 1987 in Ljubljana, Slovenia, Grgić follows a distinguished line of guitarists from the Croatian school of guitar playing. In Zagreb he studied with Ante Cagalj at the Elly Bašić Conservatory of Music. Grgić went on to study at the Universität für Musik und darstellende Kunst in Vienna, Austria, under the tutelage of Alvaro Pierri. He is currently pursuing a master's degree at the University of Southern California's Thornton School of Music as a student of William Kanengiser. He appears at the National Gallery of Art by arrangement with Serious Music Media, www.seriousmusicmedia.com.

STEPHEN ACKERT

Now in his ninth year as head of the music department at the National Gallery of Art, Stephen Ackert studied the organ at Oberlin College; Northwestern University; the Hochschule für Musik in Frankfurt am Main, Germany; and the University of Wisconsin in Madison, where he completed his doctoral studies in 1974. A resident of the Washington area since 1979, he has performed at the Kennedy Center, the National Cathedral, and the National Shrine of the Immaculate Conception. In 2008 he undertook his ninth recital tour of historic concert halls and churches in Germany, and in 2010 and 2012 he played for national conventions of the American Liszt Society.

In addition to regular presentation of his lectures and preconcert talks on the interrelationships between music and art at the National Gallery, Ackert has lectured at the Amalfi Coast Music and Art Festival in Italy; the Austrian, German, and Italian embassies in Washington; the Kennedy Center; and the Walters Art Museum in Baltimore.

Program Notes

With a storied past and a strong imperial presence, Augsburg enjoyed a golden age in the late fifteenth and early sixteenth centuries. Home to Hans Holbein, the preferred painter of England's Henry VIII, the city fostered artists such as Hans Burgkmair, Erhard Ratdolt, Daniel Hopfer, Jörg Breu, and Hans Weiditz. Operating in the liminal space between the Habsburg court and the city's own art market, visual artists flourished from about 1475, as the effects of the Italian Renaissance were first being felt, through the social, political, and religious upheavals of the Reformation, which took hold in 1537 following twenty years of struggle. This rich and varied history is told through some 100 works in the exhibition *Imperial Augsburg: Renaissance Prints and Drawings, 1475–1540*. Focusing on drawings, prints, and illustrated books as well as the innovative printing techniques that were new at the time, the exhibition is the first of its kind in the United States. Organized by the National Gallery of Art and supported in part by a generous grant from the Thaw Charitable Trust, the exhibition remains on view in the West Building until December 31, 2012.

As one of the most prosperous and powerful city-states in the "Holy Roman Empire of the German Nation," as the confederation called itself after 1474, Augsburg attracted many musicians as well as artists during the late fifteenth and early sixteenth centuries. Musicians with municipal salaries were incorporated into the *Stadtppfeiferei* (municipal band), and lutenists, representatives of the so-called *stille Musik* (quiet music), also flourished in the city. Several ornate manuscripts attest to the rich musical life of Augsburg's middle class during the late Middle Ages: the *Augsburger Liederbuch* (1454), containing love songs and student songs; the *Liederbuch of Clara Hätzerlin* (1470–1471); and an anthology of lieder found among the possessions of the patrician family Hörwart (1458–1513). The first large retail stock of printed music in southern Germany was established in Augsburg by Georg Willer (active 1550–1575), who published his first catalogue for the Frankfurt Book Fair of 1564.

Emperor Maximilian I (1459–1519) showed particularly good taste (or perhaps good luck) in hiring as chapel musicians Heinrich Isaac, Ludwig Senfl (c. 1485–1542), and Paul Hofhaimer (1459–1537). On the occasion of the Augsburg Imperial Diet in 1510, prominent musicians, including Sebastian Virdung (c. 1465–c. 1530) and Othmar Luscinius (c. 1480–1537), responded to invitations from the clergy and royalty in Augsburg to provide music for the masses and solemn assemblies associated with the Diet. Charles V (1500–1558), who succeeded Maximilian as Holy Roman Emperor, had a personal enthusiasm for music and some skill in singing and composing. Some of the greatest composers of the age worked for him, including Jacobus Clemens (c. 1510–c. 1555), Nicolas Gombert (c. 1495–c. 1560), and Cristóbal de Morales (c. 1500–1553).

Tonight's program contains music by Heinrich Isaac and one of his Italian contemporaries, Francesco da Milano (1497–1543). For most of his career, Milano was closely associated with the papal court in Rome. He was a member of Pope Leo X's personal orchestra and is known to have performed for Pope Clement VII in 1526. During the course of his career, he fulfilled commissions for and performed in the courts of the d'Este, Farnese, and Medici families. A master of intabulation (transcription and arrangement for the lute of polyphonic vocal works), he was a leader among the composers whose style evolved from the loose improvisation that characterized late fifteenth-century lute music to the more refined polyphonic textures of the sixteenth century.

Franco-Flemish composer Heinrich Isaac is known to have worked in his native Low Countries until 1485, when he would have been about thirty years old. The Italian sun and lively musical culture beckoned, and Isaac went off to Florence, where he worked for the Medici family. When the Medicis were banned from Florence in 1494, Isaac was forced to seek new patrons, and he found one in Maximilian I, who employed him from 1497 to 1514, a period during which he often traveled with the emperor's personal musical entourage to Augsburg. Isaac returned to Florence when the Medicis regained power there in 1514, but he continued to enjoy favor and commissions from patrons in Augsburg, including Cardinal Matthäus Lang, counselor and secretary to Maximilian I. *Innsbruck, ich muss dich lassen*

(Innsbruck, I must leave you) dates from 1514, and is presumed to have been written on the occasion of his departure for Florence with mixed feelings after an agreeable sojourn of seventeen years in Germany. His best-known song, it became the melody for compositions by Bach and Brahms in subsequent centuries.

Giovanni Girolamo Kapsberger was a member of the generation of composers who were taught by the likes of Heinrich Isaac and Francesco da Milano and who carried music forward into the stylistic period now known as baroque. Kapsberger's compositions reflect more attention to musical instinct than learned technique—signature features of his toccatas include unusual rhythmic groupings, spontaneous changes of character, and a loose regard for the rules of counterpoint that were held sacred by most of his contemporaries.

One of the most important and prolific composers for the lute in the early eighteenth century, Sylvius Leopold Weiss worked in Breslau, Dresden, Munich, and Rome. An accomplished virtuoso lutenist in his own right, Weiss befriended Wilhelm Friedmann Bach, and through this relationship became acquainted with Johann Sebastian Bach. He enjoyed a reputation as the world's best lutenist in his own lifetime, and his works stand out among those composed for that instrument in the baroque period. Most of his surviving works are six-movement dance suites, representing a fusion of French and Italian styles. Weiss' suites typically begin with an unbarred and lightly scored prelude—it is assumed that Weiss improvised these movements in performance. His fast movements, like those of his mentor and model Archangelo Corelli (1653–1713), move forward in an exhilarating manner without indulging in distracting virtuosity.

An Italian contemporary of Weiss, Giovanni Zamboni (sometimes identified with the additional surname “Romano” to distinguish him from the more famous Luigi Zamboni, who was a star bass-baritone in the world of nineteenth-century Italian opera), was not only a lute virtuoso but also accomplished on the theorbo, guitar, mandori, and mandolin, and in demand as a jeweler to boot. His collection of eleven *Lute Sonatas, op. 1*, is his primary contribution to the repertoire. Like Weiss, Zamboni tended to write his pieces in dance form and group them in sets of six to form suites, which both composers as often as not identified as sonatas. Mak Grgić plays two selections from Zamboni's *Sonata VII* and the “Ceccona” (Chaconne) from his twelfth sonata.

*Program notes by Michael Jacko, music program specialist,
National Gallery of Art*

Concerts at the National Gallery of Art in October 2012

Thomas Mastroianni, pianist
With Alessandra Marc, soprano,
Ricardo Cyncynates, violinist,
and Francis Conlon, pianist

Music by Paganini, Verdi,
and other composers

Second concert in the
Celebration of Italian Art, Music, and Film

A collaboration between the Italian Cultural Institute in Washington
and the National Gallery of Art

October 14, 2012
Sunday, 6:30 pm
West Building, West Garden Court



I Musici di Roma

Music by Rossini, Rota,
and other composers

Third concert in the
Celebration of Italian Art, Music, and Film

October 21, 2012
Sunday, 6:30 pm
West Building, West Garden Court

Tanya Vegvary Plescia, pianist

Music by Hewitt, Mozart, Reinagle,
and other composers

Presented in honor of
Masterpieces of American Furniture
from the Kaufman Collection, 1700–1830

October 28, 2012
Sunday, 6:30 pm
West Building, West Garden Court