

THE NEWSLETTER

Issue No.1 – September/October 2004

Trudy's Chairwords

At the kind invitation of Maureen and Michael Smith, the ADFAS committee held the August committee meeting in Ostend, with wide views of the mesmeric sea and the Belgian coastline from the Smiths' sunny apartment. As the purpose of the meeting was to prepare for the new ADFAS season, we hope the venue proved inspirational!

By the time this *Newsletter* goes out, members will have received the reports and Agenda for the ADFAS AGM, which will be held immediately before the first lecture on Monday 4th October at 8pm. Please take a little time to read through the information which the committee has prepared, in order that everyone is well informed before the AGM begins. Once the formalities are over, any points that members may wish to raise with the committee may be brought to our attention.

Members should also have received the autumn issue of the *NADFAS Review*. On page eight you will find details of a special NADFAS event, taking place in Berlin next April; this is open to all members.

Willy Durinx has recently updated the ADFAS website, with all the information about ADFAS activities and lots of links to other sites, it is well worth exploring. The *Newsletter* will also keep you informed and welcomes contributions from all members, so why not participate? We also need volunteers to meet our lecturers as they arrive in Antwerp for their short stay. If anyone can offer a few hours free time on the Monday afternoon or Tuesday morning, or even overnight accommodation on the day of a lecture, please contact me or any other committee member. The committee welcomes any helpful suggestions to ensure the smooth running of our Society.

I hope you will all enjoy the forthcoming season of ADFAS lectures and events and I look forward to seeing everyone again at the October lecture.

Trudy Debrice

From your Editors

As Trudy has told you, your committee has been hard at work deciding on plans for the next season. To do this successfully, we need to hear from you with the subjects you would like to know more about, listen to, see ... the more you can tell us, the better we will be able to provide you with what you want. And to do this *very* successfully, we need more members on the committee – so please, if you care about ADFAS, put your name forward for the committee. Get in touch with Gilberte Du Bois (03/230 98 72) and ask her to add your name to the list of those standing for committee.

In the meantime, one committee member who has been very busy is Maureen Smith, who is responsible for visits and outings. The first visit Maureen suggests is described below; she will bring a list to the October meeting and you can put your name down if you are interested. However, please note: if there is insufficient interest, the visit will not take place. (The charge for this visit will also be publicised at the October meeting.)

Angela Dodds & Gilberte Du Bois

Visits & Outings

I suggest a visit – in November - to see the exhibition: *Masterpieces From Holland's Most Famous Art Museum* which will be at the Koninklijk Museum voor Schone Kunsten starting in October. Amsterdam's Rijksmuseum will be shut until 2008 at least, and approximately forty 16th/17th century paintings from that renowned collection will be on view in Antwerp for the next two years.

The works on loan include sophisticated nude scenes by Spranger & Goltzius, and leading works by chiaroscuro painters such as Ter Brugghen and Sweerts, giving the visitor an opportunity to contrast them directly with the collection in the Antwerp Museum. The Flemish baroque is virtually unthinkable without these mannerists and followers of Caravaggio.



Hendrik Goltzius:
Lot and his daughters
Rijksmuseum Amsterdam

Maureen Smith
03/238 29 51 (with ansafone) or
GSM: 0478/344 094

OUR LECTURE VENUE

**Café/Restaurant Rubenshof (first floor), Groenplaats 9, 2000
Antwerpen (tel: 03/231 59 52)**

See you all there on Monday 4 October

Monday 4 October 2004
VENICE AND HER MUSIC
Lecturer: Janet Canetty-Clark

In 1520, the Doge of Venice invited Adrian Willaert to travel from the Low Countries to Venice to become *maestro di capella* (or director of music) at St. Mark's Basilica in "La Serenissima". Followed by the two Gabrielis and Claudio Monteverdi, Venice soon became the musical centre of Europe in the 16th and 17th centuries. Antonio Vivaldi triumphed in the 18th century, with the glorious music for the girls of the Pieta. Then came the horrors of 1797, and the handover of power to Napoleon. But Venice rose again from the ashes, with her attraction for creative artists like Turner and Byron, and musicians such as Verdi, Stravinsky and Benjamin Britten.

Here is a short description of the connection each of the composers named above has with Venice.

Adriaen Willaert, ca. 1485 - 1562

Born either in Bruges or Roeselare between 1480 and 1490, Adriaen Willaert went to Paris where he became a pupil of Jean Moulin, disciple of Josquin Deprez. In 1516 he travelled to Rome and then to Ferrara, after which he entered the service of King Louis II of Bohemia and Hungary. In 1527 he accepted the post of choir master of St. Mark's in Venice, where he died in 1562.

Andrea Gabrieli, ca. 1510 - 1586 ?

A composer and organist, Andrea Gabrieli brought an international stature to the school of native Venetian composers after a period when composers from the Low Countries had dominated.

Giovanni Gabrieli, ca. 1558 - 1613

One of the great composers of ceremonial music, Giovanni Gabrieli succeeded his uncle Andrea as organist at St. Mark's in Venice in 1585, where he remained until his death in 1613. His work as a composer represents the height of musical achievement in Renaissance Venice.

Claudio Monteverdi, 1567 - 1643

A native of Cremona, in 1613 Claudio Monteverdi was appointed *maestro di cappella* at St. Mark's in Venice where the musical establishment was in need

of an experienced director after some years of decline following the death of Giovanni Gabrieli. He died in Venice some 30 years later, after having at the



age of 70 also become involved in composing operas for the new public opera houses which by then had started to open in the city.

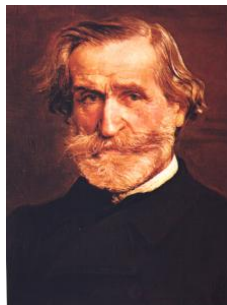
Antonio Vivaldi, 1678 - 1741



This Italian composer and violinist was born in Venice; after his ordination in 1703 he embarked on an intermittent career in the service of the *Ospedale della Pietà*, an orphanage for girls, an establishment with a formidable musical reputation. He left Venice for Vienna in 1741, dying shortly after his arrival there.

Giuseppe Verdi, 1813 - 1901

Giuseppe Verdi's connection with Venice is with the Teatro La Fenice.



Of Verdi's 27 published operas, five were first performed in La Fenice: *Ernani*, *Attila*, *Rigoletto*, *La Traviata* and *Simon Boccanegra*.

Igor Stravinsky, 1882 - 1971

This Russian-American composer was born in Russia (Oranienbaum, now

Lomonosov) in 1882 and died in New York in 1971.



Igor Stravinsky was buried in Venice on the cemetery island of San Michele, close to Serge Diaghilev for whose company, Les Ballets Russes, he had written many of his early works.

Benjamin Britten, 1913 - 1976

This British composer was born in Lowestoft in 1913 and died in Aldeburgh in 1976. The last opera he composed was **Death in Venice** in 1973, *Opera*



in 2 acts, after the novella *Der Tod in Venedig* by Thomas Mann.

GDB

Our October lecturer

JANET CANETTY-CLARKE
ARAM B Mus London

Janet toured across Australia in 1994 and 2001, talking on Music Linked to Painting and visiting 19 Australian DFAS societies on each occasion; she made a similar tour in 1997 across South Africa. She works for various universities including Sussex and Cambridge, and still maintains her link with the First All Woman Orchestra of Austria, in Vienna.

For further reading, she recommends *The Companion Guide to Venice* by Hugh Honour.

Monday 8 November 2004
THE GIRL WITH THE PEARL
EARRING
Lecturer: Jørgen Wadum

Sub-title of this lecture: *Vermeer's mid-career masterpiece seen in the context of technique & restoration.*

Our lecturer, Jørgen Wadum, is the Chief Conservator of the Royal Cabinet of Paintings at the Mauritshuis in The Hague, and he will look with us at Vermeer's mid-career masterpiece seen in the context of technique and restoration.

Jan Vermeer was a Dutch painter who excelled in portraying comfortable interior scenes that are composed with mathematical clarity and suffused with cool, silvery light.

Vermeer, also called Jan van der Meer van Delft, was born in 1632 in Delft. After serving a 6-year apprenticeship, part of it probably under the Dutch painter Carel Fabritius, he was admitted in 1653 to the guild of Saint Luke of Delft as a master painter. An important member of the guild, he served four terms on its board of governors and appears to have been well known to his contemporaries. He made a modest living as an art dealer rather than as a painter.

Only 35 of Vermeer's canvases have survived, and none appears to have been sold. Their small number is the result of Vermeer's deliberate, methodical work habits, comparatively short life, and the disappearance of many of his paintings during the period of obscurity following his death in Delft on December 15, 1675. With a few exceptions, including some landscapes, street scenes, and portraits, Vermeer painted sunlit domestic interiors in which one or two figures are shown engaged in reading, writing, or playing musical instruments.

These objectively observed, precisely executed genre paintings of 17th-century Dutch life are characterized by a geometrical sense of order. He was a master of composition!

After his death, Vermeer was forgotten and not rediscovered until the late 19th century. His reputation steadily increased thereafter. He is

today considered one of the greatest Dutch painters.



Note: this lecture* is at the Hilton Hotel in the Groenplaats. Once again, we are very grateful to the Hilton for allowing us to use their facilities; however, please note that this year, drinks will not be served outside the lecture room. The paying bar downstairs will be open, but you may not bring drinks up to the lecture room.

(*Not the December lecture, as the letter you recently received about membership renewal incorrectly stated.)

GDB

NADFAS NEWS

You all know the *NADFAS Review*, which every member of ADFAS receives in the mail several times a year. There is also an in-house newsletter known as the Societies Bulletin. Written primarily for NADFAS Society Committees, it nevertheless contains a large amount of useful information for us all (albeit directed at Societies in the UK rather than overseas). With our forthcoming AGM in mind, you might find it interesting to look at and discover some of what your committee does, and is expected to do, to keep ADFAS going!

Unfortunately the Bulletin is only generally available on the internet, so must be accessed through your computer. Below is the website address you need in order to read it.

<http://www.nadfas.org.uk/evsocietybulletin.htm>

AMD

The ADFAS Heritage Volunteers

The ongoing project of the cleaning of the Sint Andrew silver reliquary sailing ship "Het Amalfi schipje" under the guidance of restorer Evelien van Biezen is coming to an end. The seven volunteers have been working on and off all summer long and Evelien has given her last comments on what we still need to do. We have now packed in acid-free paper all the pieces that Evelien considered as completely cleaned. We will continue cleaning what our professional restorer told us to do and then finally, we will start putting the pieces of the beautiful sailing ship together again.

Claire Baisier, from Sint Andries church who asked us to do this work, has found a specialist in old sailing ships who has agreed to come and have a look at the rigging. During the lifetime of the Amalfi ship, some of the silver threads have broken and they have been put together in unorthodox ways. We hope he'll be able to help us out and Evelien is prepared to make new silver threads. In this way we now hope to end the project by November.

Meanwhile Martine Baines and Gilberte Du Bois are looking for new projects. In the coming week they will meet people from "Het stadsarchief". There they need help packing old documents so that they can be kept and moved safely into their new location: the "Felix pakhuis". But wait and see what comes out of these discussions.

GDB

Meeting members from the American Women's Club Association

On Wednesday 16 September Trudy Debece and Gilberte Du Bois had the opportunity to present ADFAS and its Programme of lectures and other activities to the many young members of the AWCA in Kalmthout. They were very much interested in what ADFAS has to offer. We hope to see some of them again soon, at one of our lectures or other activities.

Thank you Mrs Fletcher for making this meeting possible and thank you also to Sonya Johnson, President of the AWCA for having us at your First General Meeting of the year.

GDB

DATES TO REMEMBER

4 October 2004	ADFAS Lecture, preceded by the AGM <i>Venice and Her Music</i> Lecturer: Janet Canetty-Clark	Rubenshof, 1st floor	7.30 pm
6 October 2004	ADFAS Committee Meeting (if you have anything you would like brought up at the Committee meeting, please get in touch with Trudy Debice or Gilberte Du Bois)		
8 November 2004	The Antwerp Hilton Lecture <i>The Girl with the Pearl Earring: Vermeer's mid-career masterpiece seen in the context of technique & restoration</i> Lecturer: Jørgen Wadum, Chief Conservator, The Royal Cabinet of Paintings, The Hague	Hilton Hotel, Antwerp	7.30 pm
6 December 2004	ADFAS lecture <i>Angels, Cherubs & the Hosts of Heaven</i> Lecturer: Frances Feldman	Rubenshof, 1st floor	7.30 pm
10 January 2005	ADFAS Lecture <i>Red Vibrations</i> Lecturer: Alexandra Drysdale	Rubenshof, 1st floor	7.30 pm
7 February 2005	ADFAS Lecture <i>How is it Made? A Closer Look at Silver</i> Lecturer: Dr Helen Clifford	Rubenshof, 1st floor	7.30 pm
7 March 2005	ADFAS Lecture <i>Spoils of War – The Displaced Art of WWII</i> Lecturer: Rev. Donald Easton	Rubenshof, 1st floor	7.30 pm
March 2005	ADFAS Study Day At the renewed Photography Museum - further details in the next ADFAS Newsletter		

ADFAS CONTACTS

Trudy Debice	Chair	03/646 07 17	tjdebice@skynet.be
	Deputy Chair		
Gilberte Du Bois	Secretary	03/230 98 72	gilberte.dubois@belgacom.net
Edgard Hubert	Treasurer	03/232 62 37	edgardhubert@hotmail.com
Angela Dodds	Membership	03/230 39 36	angela.dodds@skynet.be
Maureen Smith	Visits & Outings	03/238 29 51 (GSM: 0478/344 094)	ipdc@pi.be
Martine Baines	Volunteers	03/449 34 69	

Newsletter Editors: Angela Dodds & Gilberte Du Bois

ADFAS website – <http://home.tiscali.be/ADFAS>

(Webmaster: Willy Durinx)

Bank account number: 610-1114400-58

With thanks to this month's contributors:
Angela Dodds, Gilberte Du Bois, Maureen Smith, Trudy Debice