

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](http://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](mailto:circle@nga.gov) for more information.

COVER: El Greco (Domenikos Theotokopoulos), *Christ Cleansing the Temple*, probably before 1570, National Gallery of Art, Washington, Samuel H. Kress Collection



The Seventy-Third Season of  
The William Nelson Cromwell and F. Lamot Belin  
Concerts

National Gallery of Art  
3,028th Concert

**The Baltimore Consort**

**Mary Anne Ballard, treble, tenor, and bass viols**

**Mark Cudek, guitars, recorder, crumhorn, bass viol, and percussion**

**José Lemos, countertenor**

**Larry Lipkis, tenor and bass viol, recorders, and crumhorn**

**Ronn McFarlane, lute**

**Mindy Rosenfeld, flutes, recorders, and crumhorn**

Presented in honor of *El Greco in the National Gallery of Art and  
Washington-Area Collections: A 400th Anniversary Celebration*

December 14, 2014  
Sunday, 6:30 pm  
West Building, West Garden Court

## Program

Adío España: Romances, Villancicos & Improvisations of Spain, circa 1500

Anonymous Sephardic

*Morena me llaman*

*Avrix me galanica*

Juan del Encina (1468–1529), *Cancionero de Palacio*, c. 1505

*¿Qu'es de ti, desconsolado?*

*Levanta, Pascual*

Diego Ortiz, *Trattado de Glosas*, 1553

*Recercada La Spagna*

Francisco de la Torre, *Cancionero de Palacio*

*Danza Alta*

Anonymous, *Cancionero de Palacio*

*Ora baila tú*

*Calabaça, No sé, buen amor*

Anonymous Sephardic

*Tu madre cuando te parió*

Anonymous, *Villancicos de diversos autores*, 1556

*Yo me soy la morenica*

Alonso Mudarra, *Tres libros de música en cifra para vihuela*, 1546

*Tiento*

*Triste 'stava el rey David*

Anonymous, *Villancicos de diversos autores*

*Ríu, ríu, chiu*

## INTERMISSION

Juan del Encina, *Cancionero de Palacio*

*Una sañosa porfia*

Diego Pisador, *Libro de musica de vihuela*, 1552

*La mañana de Sant Juan*

Anonymous, *Cancionero de Palacio*

*Tres Morillas*

Miguel de Fuenllana, *Libro de Música . . . Orphénica lyra*, 1554

*Morenica, dame un beso*

Pedro Guerrero, *Cancionero de Medinaceli*, c. 1569

*Di, perra mora*

Anonymous, *Cancionero de Palacio*

*Sagaleja del Casar*

Juan del Encina, *Cancionero de Palacio*

*Cucú, Cucú, Cucucú*

Diego Ortiz, *Trattado de Glosas*

*Quinta pars* (sobre Ruggiero)

*Recercada primera* (sobre el passamezzo antiguo)

*Recercada segunda* (sobre el passamezzo moderno)

Juan del Encina, *Cancionero de Palacio*

*Ay, triste que vengo*

*Oy comamos y bebamos*

This concert is sponsored by the Billy Rose Foundation.

## The Musicians

Founded in 1980 to perform the instrumental music of Shakespeare's time, the Baltimore Consort has explored early English, Scottish, and French popular music, focusing on the relationship between folk and art song and dance. Its members' interest in early music of English and Scottish heritage has also led the group to delve into the rich trove of traditional music preserved in North America. Recently, they have developed a program of music from Renaissance Spain. Recordings on the Dorian label have earned them recognition as Top Classical-Crossover Artist of the Year (Billboard). Besides touring in the United States and abroad, they often have performed on syndicated radio broadcasts such as *Saint Paul Sunday*, *Performance Today*, and *Harmonia Early Music*. They have been teachers-in-residence at elementary and secondary schools, as well as at the Madison Early Music Festival.

A resident of Indiana and New York City, Mary Anne Ballard researches many of the consort's programs. She also plays with Galileo's Daughters, Brio, Mr. Jefferson's Musicians, and Fleur de Lys. She is on the faculty of Oberlin's summer Baroque Performance Institute.

Mark Cudek is director of the early music program at the Peabody Conservatory and also artistic director of the Indianapolis Early Music Festival. He has regularly performed with Apollo's Fire, the Catacoustic Concert, and Hesperus.

A native of Brazil and Uruguay, José Lemos won the 2003 International Baroque Singing Competition in Chimay, Belgium. He has since appeared in operas throughout the world.

Larry Lipkis is composer-in-residence and director of Early Music at Moravian College in Bethlehem, Pennsylvania. He has also served as director of Pinewoods Early Music Week and is a longtime music director for the Pennsylvania Shakespeare Festival.

Ronn McFarlane has released over thirty CDs on Dorian and Sono Luminus, including solo collections, lute songs, Elizabethan lute music and poetry, and Baltimore Consort albums. His original compositions are the focus of his solo CD, *Indigo Road*, which received a Grammy Award nomination in 2009.

Fluent in a wide range of musical styles, Mindy Rosenfeld is a founding member of the Baltimore Consort. She is also a longtime member of San Francisco's Philharmonia Baroque Orchestra.

## Program Notes

In observance of the 400th anniversary of the death of the Greek-born Spanish painter El Greco (1541–1614), the National Gallery of Art—with one of the largest number of the artist's works in the United States—is currently presenting a commemorative exhibition of his paintings. Attesting to El Greco's special importance to American collectors of the last century, the exhibition continues in the West Building, Main Floor galleries, until February 16, 2015. Noting that El Greco lived and worked in Spain during the final third of his career, the Baltimore Consort has made selections for tonight's concert from its extensive repertoire of Spanish Renaissance music. All of the pieces selected were written before or during El Greco's lifetime, and he may have heard some of them while he was living and working in Toledo (1577–1614).

For nearly eight centuries, Muslims and Christians lived together in the Iberian Peninsula through alternating periods of peace and conflict. There were large Jewish communities in the Christian kingdoms of Castille, Aragon, and Navarre, as well as in the Moorish caliphates of al'Andalus. Paintings from the court of Alfonso X depict Christian, Jewish, and Arabic musicians playing together.

The 1469 marriage of Isabella, heiress to the Kingdom of Castille, and Ferdinand, prince of Aragon and Catalonia and king of Sicily, would put an end to this mixing of cultures. With the sanction of the papacy and the Inquisition, Ferdinand and Isabella expelled all of Spain's Jews from the region.

The Sephardim scattered across the Ottoman Empire and other parts of Europe, resettling in North Africa and in European safe havens, such as Amsterdam, Venice, and Ferrara, where they preserved their Judeo-Spanish language (Ladino) and a wealth of beautiful folk music. The program opens with *Morena me llaman* and *Avrix me galanica*, traditional songs collected in the Balkans and published by Isaac Levy in his *Chants Judeo-Espagnols*, 1970–1973. Sephardic melodies have a long oral tradition; the Spanish scholar Ramón Menéndez Pidal once said that this music “lives in its variants.”

Evidence of Moorish influence in Spain is seen in the instruments themselves. Percussion such as the *riq* (Egyptian tambourine) and strings like the *rebab* (rebec) came into Spanish courtly culture with the Moorish musicians and instrument makers. The predecessor of the lute (*oud* or *al'ud*) was introduced into Europe by way of Sicily and southern Spain. Due to its Moorish origin, the role of the lute diminished in Christian Spain during the later Middle Ages—Spaniards replaced it with the guitar-shaped vihuela, an instrument with stringing, tuning, and notation identical to the lute. Lutenists and vihuelists undoubtedly played each other's music, and several examples of European lute pieces can be found in books for the vihuela. In tonight's program, Ronn McFarlane performs Fuenllana's vihuela setting of *Morenica*, *dame un beso*, a three-part villancico by Juan Vasquez, on solo lute. Even the “tablature” notation for lute and vihuela derives from the Moors. Using both numbers and letters to indicate fingerings, it is a graphic representation of the strings on the fingerboard. According to the lute historian Douglas Alton Smith, such notation was known as early as the ninth century in al'Andalus. The bulk of secular and non-liturgical Spanish vocal music from the Renaissance can be found in a handful of manuscripts called *cancioneros*. The *Cancionero de Palacio*, the palace songbook from the court of Ferdinand and Isabella, is a monumental collection of nearly five hundred pieces in three and four parts. It is extraordinary for its large and diverse repertory: salacious villancicos (*Cucú*, *Cucú*, *Cucucú*, and *Calabaça*) appear alongside non-liturgical religious pieces and heroic romances.

Juan del Encina was a master of these forms, and his *Cancionero* (Salamanca, 1496) was the first Spanish publication devoted entirely to the works of a single author. In all, sixty-two compositions are found in the *Cancionero de Palacio*, forty-five of which are by Encina. Diego Ortiz was director of the Spanish viceroy's choir in Naples, and his *Trattado de Glosas*, a treatise on improvisation, was published in Rome. The music of the *cancionero* of the Duke of Calabria (Ferdinand of Aragon, exiled in Valencia) was published in Venice in 1556 under the title *Villancicos de diversos autores*. It is now known as the *Cancionero de Uppsala*, after the library in Sweden where it is housed. These publications mirror the close relationship between Spain and Italy that developed through the Spanish popes and through the Aragonese court at Naples.

Improvisation pervaded the instrumental practice of Renaissance Spain, indeed, of all of Europe. In addition to embellishing cadences, performers routinely expanded upon, or “glossed,” preexisting tunes, using them as repeating tenors or foundation melodies for ornamental improvisation. We present two distinct genres of improvisation in tonight's program: the fifteenth-century basse dance, in which a single, lengthy bass line lies beneath a newly spun-out melody, and sixteenth-century pieces based on repeating chord progressions, not unlike the modern twelve-bar blues. Ortiz's *Recercada primera* and *segunda* are based on the minor mode *passamezzo antiguo* and major mode *passamezzo moderno*, respectively. His basse dance *La Spagna* and De la Torre's *Danza Alta* are each settings of an old tune called variously *La Spagna*, *Re di Spagna*, *La baixa de Castilla*, and *Spanier Tantz*. It was such a popular tune in its day that it formed the basis for more than two hundred pieces, including an entire Mass by Heinrich Isaac (1450–1517).

We end tonight's program with Juan del Encina's popular *Oy comamos y bebamos*, written as a *deshecha* finale to his carnival play, *Egloga representada la mesma noche de antruejo o carnestollendas*. Its message is “live for the moment,” a sentiment that we hope will inspire spontaneity in our performance.

*Program Notes by Mark Cudek*