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Cover Gerard ter Borch the Younger, The Suitor’s Visit (detail), c. 1658, National Gallery of Art, Washington, Andrew W. Mellon Collection

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Program

Piffaro, The Renaissance Band
Joan Kimball and Bob Wiemken, Artistic Co-Directors
Priscilla Herreid, bagpipes, shawm, dulcian, recorders
Grant Herreid, lute, guitar, recorders, shawm, percussion
Greg Ingles, sackbut, krumhorn, recorder
Joan Kimball, bagpipes, shawm, dulcian, recorders, krumhorn
Christa Patton, bagpipes, harp, shawm, recorder
Erik Schmalz, sackbut, krumhorn, recorder
Bob Wiemken, dulcians, shawm, recorders, krumhorn, percussion

Flemish & Dutch Masters: A Celebration of Musical Genius from the Low Countries
Celebrating Vermeer and the Masters of Genre Painting: Inspiration and Rivalry

JANUARY 21, 2018 / 3:30
WEST BUILDING, WEST GARDEN COURT

SET I
Suite of Popular Tunes
  Die winter is verganghen
  Laet ons mit hartzen
  Ihesus is een kyndekyn cleyn
  Laet ons
bagpipes, guitar, percussion

SET II
Loyset Compère (c. 1445–1518)
  Alons ferons barbe
Antoine Brumel (c. 1460–1512/1513)
  Mater patris
Josquin des Prez (c. 1450/1455–1521)
  Adieu mes amours

Heinrich Isaac (c. 1450/1455–1517)
  E qui le dira
Johannes de Stokem (c. 1445–1487)
  Brunette
Anonymous, Flemish, late 15th century
  Rompeltier
  shawms, sackbuts, dulcian

SET III
Alexander Agricola (c. 1446–1506)
  Cecus non indicat de coloribus
Arr. Grant Herreid
  Je pris amours
Jacob Obrecht (c. 1457/1458–1505)
  Tander naken

SET IV
Tieltman Susato (c. 1510/1515–after 1570)
Suite of Dances from Het derde musyck boexken
  Bergerette Sans Roch
  Allemaigne IV — Fagot
  Pavane Mille regretz
  Bergerette Dont vient cela Ronde
  bagpipes, krumhorns, recorder, lute, harp, sackbuts, shawms, dulcian, percussion

Intermission

SET V
Giaches de Wert (1535–1596)
  Nunco mucho costo poco
Jean de Castro (c. 1540–c. 1600)
  Stirpis Johannes
Giaches de Wert
  Virgo Maria bodie
  shawms, sackbuts, dulcian

SET VI
Anonymous, Dutch, 16th century
  Het sold ein meiskin garm om win
Carolus Luython (1557–1620)
  Almande c’est pour vous belle dame
  Almande
  Galiarda
  Het soude een meysken gae
  om wijn
  bagpipe, lute, harp, recorders

SET VII
Jan Pietszoon Sweelinck (1562–1621)
  Tes beaux yeux causent mon amour
Cornelis Verdonck (1563–1625)
  Je me plaignoy des beau yeux de madame
Jan Pietszoon Sweelinck
  Fortune My Foe
  Psalm 134: Or sus, serviteurs du Seigneur
  recorders, harp

SET VIII
Giaches de Wert
  Adesto dolori
Tieltman Susato
Suite of Dances from Het derde musyck boexken
  Passe et medio — Reprise Le pingue
  Three gaillardes
  La Morisque
  sackbuts, dulcians, shawms, bagpipes, percussion
The Ensemble

“Widely regarded as North America’s masters of music for Renaissance Wind Band” (St. Paul Pioneer Press), Piffaro has delighted audiences throughout the United States, Europe, Canada, and South America since its founding in 1980. Piffaro recreates the rustic music of the peasantry, as well as the elegant sounds of the official, professional wind bands of the late Medieval and Renaissance periods. Its ever-expanding instrumentarium includes shawms, dulcians, sackbuts, recorders, krumhorns, bagpipes, lutes, guitars, harps, and a variety of percussion—all careful reconstructions of instruments from the period.

Under the direction of its artistic co-directors, Joan Kimball and Bob Wiemken, Piffaro concertizes extensively, both at home with its four-concert series in Philadelphia, as well as nationally and internationally. The ensemble debuted at Tage Alter Musik in Regensburg, Germany, in 1993, and has returned to Europe frequently since then, performing at major festivals in Austria, Germany, France, Belgium, Holland, Spain, and the Czech Republic. The group has traveled to South America, including Bolivia under the auspices of that country’s biannual International Renaissance and Baroque Festival. Piffaro has appeared at major early music festivals nationwide, including those in Boston, Berkeley, Milwaukee, Indianapolis, and Madison, as well as in early music and chamber music series in the United States and Canada. In 2019, the ensemble will return to Regensburg for its seventh appearance at that noted festival.

Piffaro has been active in the field of education since its inception, and has been honored twice for its work by Early Music America, receiving the “Early Music Brings History Alive” award in 2003, and the Laurette Goldberg “Lifetime Achievement Award in Early Music Outreach” in 2011. Every two years, Piffaro’s National Recorder Competition for Young Players held in Philadelphia attracts talented competitors from around the country.

Recordings are a significant part of the ensemble’s work, with eighteen released since 1992—four on the Deutsche Grammophon/Archiv Produktion label. Piffaro has issued two highly regarded collaborations: in 2005, one with the renowned Belgian vocal group, Capilla Flamenca, and the other a work commissioned by Piffaro, featuring Kile Smith’s Vespers with the chamber choir, The Crossing. The latter recording, released on the PARMA/Navona label in 2009, was received with critical acclaim—“a masterpiece of the deepest kind,” said Audiophile Audition. Piffaro’s most recent recording, Back Before Bach, was released in July 2017.

Program Notes

The history of music, composers, singers, and instrumentalists in the Low Countries in the 150 years or so before the birth of Johannes Vermeer in 1632 tells a fascinating story of local renown and international acclaim. From the late fifteenth century on, the so-called Netherlandish compositional style of sacred polyphony set the standard for all of Europe. Composers from the Netherlands were so popular that courts throughout Spain and Italy, for instance, vied for their employ and also sought singers from the Low Countries to populate their musical establishments. Called the oltremontani, or “those from across the Alps,” these musical emissaries occupied these most esteemed posts well into the sixteenth century and became the teachers for a new breed of indigenous composers that began to emerge in the second quarter of that century. Others spent the better part of their careers locally, occupying the principal posts in what are now Belgium and Holland. One can’t imagine the subsequent course of European musical composition without the foundation laid by these extraordinary artists. Their names are numerous, if not of household familiarity to most people today. One need only mention a few of the illustrious ones—Jakob Obrecht, Loyset Compère, Alexander Agricola, Josquin des Prez, and Heinrich Isaac—whose works marked and shaped the dawn of Renaissance music-making. Subsequent generations of Netherlandish composers continued these compositional heights, including the curiously named Jakob Clemens non Papa, the sobriquet very likely earned to distinguish him from the reigning Pope Clement VII. The composer is best known for his Soutreriedekens, translations of the Psalms into Dutch, and for his Dutch-based sacred songs.

The latter part of the century witnessed the notable Giaches de Wert, whose forays into madrigalian technique influenced many, including none other than the great Claudio Monteverdi. However, de Wert’s output excelled in every area of composition, whether sacred or secular. His Netherlandish colleague, Jean de Castro, brought northern sacred polyphonic style to a highly polished level, innovating with the latest techniques of word painting and textual clarity.

At the dawn of the seventeenth century, the generation leading right up to the birth of Vermeer, several northern composers held their own against the ascendancy of Italian compositional success at the time and were highly esteemed throughout the continent. Most notable among these was the Netherlandish composer, organist, and teacher, Jan Pieterszoon Sweelinck. Born in Deventer, he spent much of his career in Amsterdam, where he was greatly sought after for his teaching and was highly influential at the keyboard. Renowned as one of the leading composers of the musically rich Dutch Golden Age, his reputation marked him as equal to his more well-known European contemporaries.
Despite Italy's vaunted position in all the arts at the beginning of the Baroque era, the Low Countries continued to produce composers of note like Sweelinck, whose works displayed a full knowledge and mastery of contemporary styles. Other names emerge as well, though considerably less known today, including the Flemish Cornelis Verdonck. One of the last members of the Franco-Flemish school of polyphony, he was a notable composer of madrigals in a style that blended both Italian and native Netherlandish idioms. The Flemish painter and printmaker of the early Baroque period, Michael Sweerts, who is known for his allegorical and genre paintings, portraits, and tronies (Dutch for "faces," a genre characteristic of Dutch Golden Age painting), was described by Verdonck in 1628 as "renowned in music" and, "if we believe Jan Pieterszoon Sweelinck...he could match any Italian composer." Obscure still, yet nonetheless influential, is the Antwerp-born Carolus Luython, known for his lute and keyboard skills and compositions.

A look at music and compositional activity from the Low Countries during the Renaissance and early Baroque period prior to Vermeer's life would be remiss without significant representation by Tielman Susato, noted composer, arranger, publisher, and instrumentalist. Born most likely in Soest, in the Netherlands, the details of his early life are lost to posterity. However, in 1543, he founded the Netherlands' first music publishing house using movable music type. His shop in Antwerp was named "At the Sign of the Crumhorn." Until Susato set up his press, music printing had been done mainly in Italy, France, and Germany. He was most influential through his printing and dissemination throughout Europe of many of the major Franco-Flemish composers, though his own publication in 1551 of current dances in lucid and vivid arrangements is his best-known achievement today.

Vermeer's depictions of music-making and instruments lean mostly to the chamber, indoor events featuring keyboards like the harpsichord and clavichord and bowed string instruments such as the violin and viola da gamba. However, his depictions of trumpeters show his awareness of the larger world of outdoor music-making, in which the professional wind bands of court, cathedral, and town prevailed. It is just such an ensemble that Piffaro has sought over its history to emulate, building its inventory of shawms (double-reed ancestors of the oboe and English horn), dulcians (bassoon predecessors), sackbuts (early trombones), recorders, and krumhorns, together with lutes, guitars, harps, and percussion. All these sounds would have been as familiar to Vermeer in the Netherlands as our band and orchestral instruments are to us today. His was an aural world rich in tonal color and intricate in compositional detail, whether in the intimacy of private household music-making or the grand vistas of public spaces and outdoor landscapes. We hope that this concert gives a taste of both these worlds that influenced the life and work of Johannes Vermeer.

**Upcoming Events of the Seventy-Sixth Season of The William Nelson Cromwell and F. Lammot Belin Concerts**

Unless otherwise noted, all programs take place in the West Building, West Garden Court.

- **Sybarite5**
  - Outliers
  - Celebrating Outliers and American Vanguard Art
  - January 28, 3:30
  - Daniel Bernard Roumain, violin
  - Yayoi Ikawa, piano
  - Redemption Songs & Sonatas
  - February 4, 3:30
  - Curtis on Tour
  - A Celebration of Leonard Bernstein
  - February 11, 3:30
  - Trio con Brio Copenhagen
  - To Travel Is to Live
  - Music by Grieg, Gade, Mendelssohn, and Tchaikovsky
  - February 18, 3:30
  - Narek Hakhnazaryan, cello
  - Norreen Polera, piano
  - Music by Albeniz, Brahms, Schumann, and others
  - February 25, 3:30
  - ETHEL
  - Blue Dress for String Quartet
  - Music by contemporary women composers
  - March 4, 3:30

Janoska Ensemble
- Classical music with jazz, gypsy, tango, Latin, and a dash of pop
- March 11, 3:30

The Canales Project
- This I Choose...
- A celebration of the choices of extraordinary women
- March 18, 3:30

Benedetto Lupo, piano
- Featuring solo piano works by Debussy
- Celebrating Cézanne Portraits
- March 25, 3:30

Richard Stoltzman, clarinet
- Mika Stoltzman, marimba
- Duo Cantando
- April 1, 3:30
- Music by Bill Douglas, Chick Corea, Toru Takemitsu, and John Zorn

Heinavanker Ensemble
- Celebrating Michel Sittoz: Estonian Painter at the Courts of Renaissance Europe
- April 8, 3:30

Fretwork
- Featuring music for the viol consort
- April 15, 3:30

INSCAPE Chamber Orchestra
- Saint-Saëns, Carnival of the Animals, with new verses by Mark Bamuthi Joseph
- Mahler, Symphony no. 4, chamber version
- April 22, 3:30