



76TH SEASON OF CONCERTS

JANUARY 21, 2018 / NATIONAL GALLERY OF ART

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

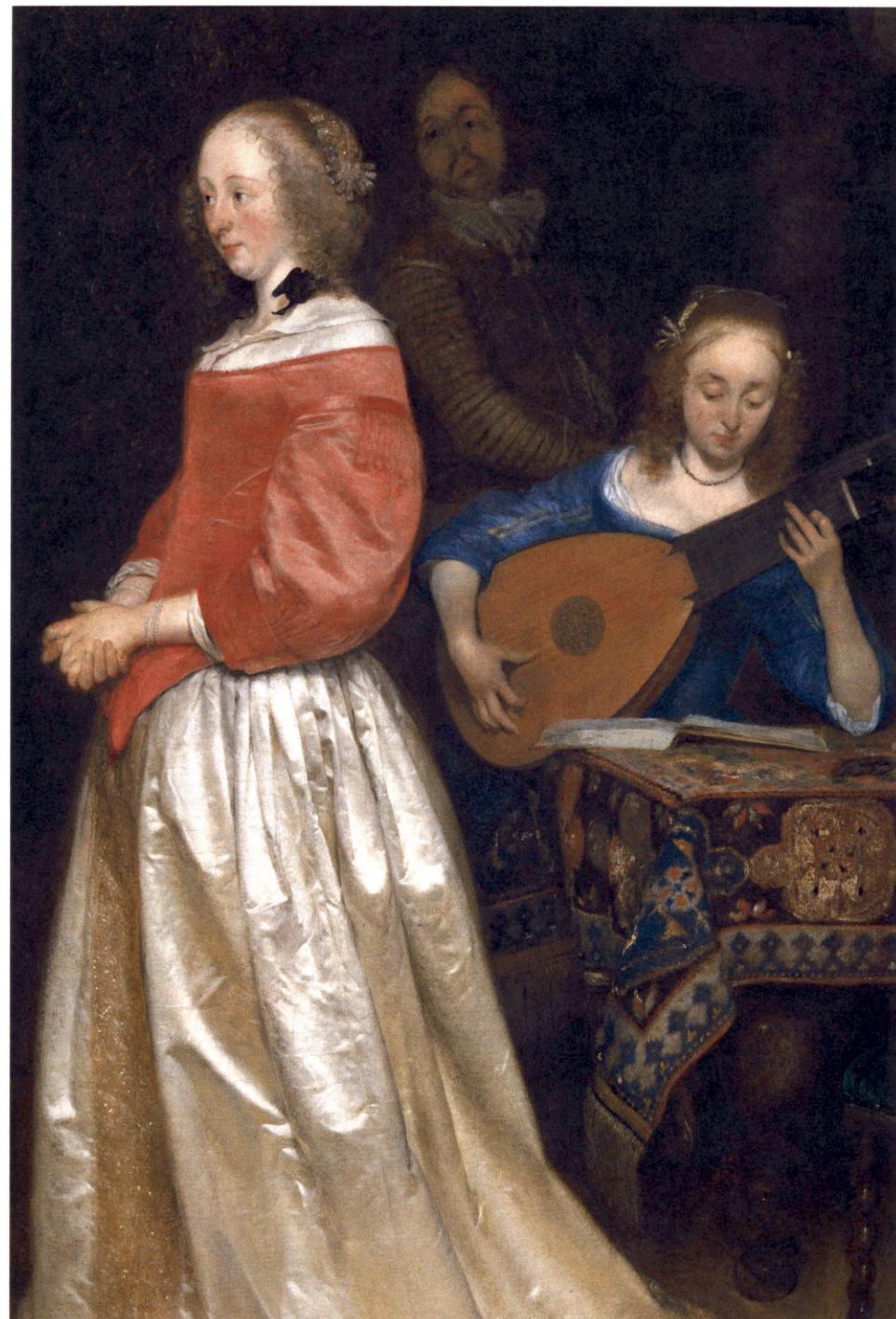
The use of cameras or recording equipment during the performance is not allowed. Please be sure that all portable electronic devices are turned off.

The department of music produced these program notes. Copyright © 2018 Board of Trustees, National Gallery of Art, Washington

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.

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

nga.gov/music



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 herten

Ihesus is een kyndekyn cleyn

Laet ons

bagpipes, guitar, percussion

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 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

SET III

Alexander Agricola (c. 1446–1506)

Cecus non iudicat de coloribus

Arr. Grant Herreid

Je pris amours

Jacob Obrecht (c. 1457/1458–1505)

Tander naken

Jacob Clemens non Papa

(c. 1510/1515–c. 1555)

Godt es myn licht

Jacob Obrecht

Laet u ghenoughen, liever Johann

recorders, lute, harp

SET IV

Tielman 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 costó 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 garn om win

Carolus Luython (1557–1620)

Almande c'est pour vous belle dame

Almande

Galliarda

Het soude een meysken gaen

om wijn

bagpipe, lute, harp, recorders

SET VII

Jan Pieterszoon Sweelinck (1562–1621)

Tes beaux yeux causent mon amour

Cornelis Verdonck (1563–1625)

Je me plainoy des beau yeux

de madame

Jan Pieterszoon Sweelinck

Fortune My Foe

Psalm 134: *Or sus, serviteurs*

du Seigneur

recorders, harp

SET VIII

Giaches de Wert

Adesto dolori

Tielman Susato

Suite of Dances from Het derde musyck

boexken

Passe et medio—Reprise *Le pingne*

Three gaillards

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 *Souterliedekens*, 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 krumphorns, 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. Lamot 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

Noreen Polera, piano

Music by Albéniz, 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

Featuring ancient Estonian songs and folk hymns

Celebrating *Michel Sittow: 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