

**Concerts from the Library of Congress 2013-2014**

FOUNDER'S DAY

THE ELIZABETH SPRAGUE COOLIDGE FOUNDATION  
IN THE LIBRARY OF CONGRESS

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**THE UNITED STATES  
NAVY BAND  
BRASS ENSEMBLE**



**PIFFARO,  
THE RENAISSANCE BAND**



**BLUE HERON**

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Wednesday, October 30, 2013 ~ 7 pm  
Coolidge Auditorium  
Library of Congress, Thomas Jefferson Building

In 1925 ELIZABETH SPRAGUE COOLIDGE established the foundation bearing her name in the Library of Congress for the promotion and advancement of chamber music through commissions, public concerts and festivals; to purchase music manuscripts; and to support music scholarship. With an additional gift, Mrs. Coolidge financed the construction of the Coolidge Auditorium, which has become world famous for its magnificent acoustics and for the caliber of artists and ensembles who have played there.

ELIZABETH SPRAGUE COOLIDGE  
(1864-1953)

The Library of Congress observes the date of her birth, October 30th, as Founder's Day, and on that day regularly presents a concert in her honor.

Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or ADA@loc.gov.

Latecomers will be seated at a time determined by the artists for each concert.

Children must be at least seven years old for admittance to the concerts.

Other events are open to all ages.



Please take note:

Unauthorized use of photographic and sound recording equipment is strictly prohibited.

Patrons are requested to turn off their cellular phones, alarm watches, and any other noise-making devices that would disrupt the performance.

Reserved tickets not claimed by five minutes before the beginning of the event will be distributed to stand-by patrons.

Please recycle your programs at the conclusion of the concert.

**The Library of Congress  
Coolidge Auditorium  
Wednesday, October 30, 2013 — 7 pm**

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**THE UNITED STATES  
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**BLUE HERON**

**PROGRAM**

**THE UNITED STATES NAVY BAND BRASS ENSEMBLE**

GIOVANNI GABRIELI (c. 1554-7-1612)

*Canzon XVI* from *Canzoni et sonate* (publ. 1615)

Arranged by Eric Crees

CARLO GESUALDO (c. 1561-6-1613)

*Moro, lasso, al mio duolo* from *Madrigali libro sesto* (publ. 1611)

Arranged by Musician First Class David J. Miller

World Premiere

*Plange quasi virgo* [*Sabbato Sancto* (Holy Saturday):

Responsory 3, 1st Nocturne] from *Responsoria et alia ad Officium  
Hebdomadae Sanctae spectantia* (*Tenebrae Responsories*) (publ. 1611)

Arranged by Musician First Class David J. Miller

World Premiere

GIOVANNI GABRIELI

*Canzon duodecimi toni* from *Sacrae symphoniae* (publ.1597)

Edited by Robert King

*Canzon noni toni* from *Sacrae symphoniae*

Edited by R.P. Block

BRIEF PAUSE

**PIFFARO, THE RENAISSANCE BAND**

Music from the Low Countries

ANONYMOUS/PIFFARO

A Suite of Flemish Tunes: *Die Winter ist verganghen; Laet ons mit herten; Ihesus is een kyndekyn cleyen; Laet ons* (16th century)  
bagpipes, guitar, percussion

ALEXANDER AGRICOLA (c. 1445/6–1506)

*Je n'ay deuil*  
*Allez, regretz*  
*C'est mal cherché*

ANONYMOUS (early 16th century)

*Hor oires une chanson*  
recorders, lute

LOYSET COMPÈRE (c. 1445–1518)

*Alons fere nos barbes*

PIERRE ALAMIRE (c. 1470–1536)

*Tandernack*

HEINRICH ISAAC (c. 1450–55–1517)

*Et qui le dira*

JACOB OBRECHT (c. 1457/8–1505)

*Tsat een meskin*  
shawms, sackbuts

PIERRE DE LA RUE (c. 1452–1518)

*Ave regina caelorum*

JACOBUS CLEMENS NON PAPA (c. 1510–15 – c. 1555/6)

*O crux benedicta*

JEAN DE CASTRO (c. 1540–45 – c. 1600)

*Stirpis Joannes*

recorders

ADRIAN WILLAERT (c. 1490–1562)

*Ricercar IV*

TYLMAN SUSATO (c. 1510–15 – c. 1570 or later)

*Passe et medio: Reprise*

Three gaillardes

*La morisque*

sackbuts, dulcians, shawms, bagpipe, percussion

INTERMISSION

## **BLUE HERON**

French Song in Northern Lands

### I. Two 15th-century Masters

GUILLAUME DU FAY (1397–1474)

*Entre vous, gentils amoureux*

JOHANNES OCKEGHEM (c. 1410–1497)

*Ma maistresse*

*Missa “Ma maistresse”*: Kyrie

GUILLAUME DU FAY

*Puisque vous estez campieur*

## II. By the Waters of Babylon

CLÉMENT MAROT (1496–1544) / LOYS BOURGEOIS (c. 1510–15–1559)

*Estans assis aux rives aquatiques* (poem and tune from the Genevan Psalter)

CLAUDE GOUIDIMEL (c. 1514–20–1572)

*Estans assis aux rives aquatiques* (two settings)

PASCHAL DE L'ESTOCART (c. 1539 – after 1584)

JAN PIETERSZOOM SWEELINCK (1562–1621)

Two Settings of Psalm 137: *Estans assis aux rives aquatiques*

## III. Latin, spinning, and other matters of love

PHILIPPE DE MONTE (1521–1603)

*Bonjour mon coeur, bonjour ma douce vie*

CLAUDE LE JEUNE (c. 1528–30–1600)

*Tu ne l'entends pas, c'est Latin*

ANDREAS PEVERNAGE (1543–91)

*Vous qui goutez d'amour le doux contentement*

PHILIP VAN WILDER (c. 1500–1553)

*Je file quand Dieu me donne de quoy*

## PIFFARO AND BLUE HERON

JOHANNES OCKEGHEM (c. 1410–1497)

*S'elle m'amera/Petite camusette a 4*

ANTOINE DE FÉVIN (c. 1470 – c. 1511–12)

*Petite camusette a 3*

JOSQUIN DES PREZ (c. 1450–55–1521)

*Petite camusette a 6*

# Musicians

## THE UNITED STATES NAVY BAND BRASS ENSEMBLE

CAPT Brian O. Walden, Commanding Officer/Leader

### TRUMPET

MUCS Robert J. Couto  
MUC John P. Schroeder  
MUC Stanley H. Curtis  
MUC Gunnar R. Bruning  
MUC Christopher M. Sala  
MU1 Brandon Z. Almagro  
MU1 Eric A. Brown

### TROMBONE

MUCM James W. Armstrong III  
MUCM Jeffrey B. Knutson  
MU1 Colin J. Wise

### BASS TROMBONE

MU1 Michael J. Brown

### HORN

MU1 Jason R. Ayoub

### TUBA

MU1 James H. Hicks



## PIFFARO, THE RENAISSANCE BAND

Joan Kimball & Robert Wiemken, Artistic Directors

Grant Herreid – lute, guitar, shawm, recorder, percussion  
Joan Kimball – shawm, recorder, bagpipe  
Liza Malamut – sackbut, recorder, percussion  
Christa Patton – shawm, recorder, bagpipe  
Robert Wiemken – dulcian, shawm, recorder, percussion  
Tom Zajac – sackbut, recorder, bagpipe

# BLUE HERON

Scott Metcalfe – Director, harp & vielle

Shari Wilson, Martin Near, Jason McStoots, Mark Sprinkle,  
Michael Barrett & Paul Guttry – voices



## About the Program

### The United States Navy Band Brass Ensemble

The evening's festivities will begin with a special performance by The United States Navy Band Brass Ensemble presenting the antiphonal magic of two Italian masters—one by design and the other through brand-new arrangements by a member of the US Navy Band. All of the music has been adapted for modern brass instruments arranged in choirs, groupings that often play separately in a question/answer format but occasionally come together for special moments or cadences.

Giovanni Gabrieli's collection of *Canzoni et sonate* was published posthumously in 1615, edited by his student Taddeo dal Guasto.<sup>1</sup> The sixteenth *Canzon* is a great example of Gabrieli's mature polychoral style. A notable case in which the intended performance space greatly impacted compositional practice, Gabrieli's instrumental works take advantage of the physical distance between choirs in the basilica of San Marco in Venice. This necessarily limited the harmonic possibilities, but Gabrieli more than makes up for it in textural and melodic content. The *Symphoniae sacrae* of 1597 represent an earlier stage in Gabrieli's development, but also exhibit a developmental stylistic advance<sup>2</sup> from the formulations of his uncle and mentor Andrea Gabrieli (c. 1532/3–1585) and Adrian Willaert (c. 1490–1562). The brass ensemble will perform versions of two pieces from this collection; a *Canzon duodecimi toni* for ten voices, followed by a *Canzon noni toni* for twelve voices. This music is inherently exuberant and provides a glimpse into an exciting time in the flourishing Italian Renaissance.

In complete contrast stand the madrigals and sacred vocal works of Carlo Gesualdo, Prince of Venosa. Gesualdo is popularly known for his involvement in a double murder, an incident that sparked controversy and intrigue that still resonates today (consider Werner Herzog's film *Death for Five Voices*, the opera by Alfred Schnittke, Alex Ross' piece in *The New Yorker* or the operatic work of Francesco d'Avalos, a descendant of one of the victims, and so forth). 2013 marks the 400th anniversary of Gesualdo's death, and it is his beautiful music that we celebrate today as we look

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1 David Bryant, "Gabrieli, Giovanni," Grove Music Online, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40693>

2 Ibid.

beyond the tabloid-worthy biographical details. Gesualdo is known for harmonic adventurousness, especially in his secular madrigals, such as the famous *Moro, lasso, al mio duolo*. The works heard this evening are newly arranged versions of vocal works. *Moro, lasso* is a plea for an end to the suffering of unrequited love. Originally for five voices, Musician First Class David J. Miller of the United States Navy Band has adapted the work for two quintets, offering a polychoral adaptation of this haunting work. The other selection was published in the same year as Gesualdo's last book of madrigals. A heartfelt call to mourn, *Plange quasi virgo* is a responsory intended for use on the Saturday of Holy Week. The Library would like to thank Musician First Class Miller for preparing these arrangements, which receive their world premieres this evening. We would also like to thank Scott Metcalfe, Joan Kimball and Robert Wiemken for their contribution of notes for this exciting triple-bill concert.<sup>3</sup>

David Henning Pylar  
Music Specialist  
Library of Congress



## Piffaro, the Renaissance Band

Instrumental music sounded in every corner of the Low Countries during the Renaissance. Shawms (ancestors of the oboe family), sackbuts (the early trombone), dulcians (forerunner of the bassoon), bagpipes and trumpets played an integral part in the lives of nobility, priests, city dwellers and peasants alike, and in any Flemish celebration or ritual, instruments and instrumental music were an indispensable element. While lutes and recorders were heard primarily in the private chambers of the aristocracy and the urban elite, the double reed and brass ensembles, or the “alta capella” (loud band), were a particular pride of civic authorities. Bagpipes, as well as hurdy-gurdies, were associated with the peasantry, playing most likely the simple tunes represented in the opening set of Piffaro's program.

Ordinances laying out the duties of town bands in Flanders directed them to play regular afternoon performances for the populace, which were to include a variety of sacred as well as secular pieces, which might well have included such settings as Compère's *Alons feron barbe*, Alamire's *Tandernack*, Isaac's *E qui le dira*, and Obrecht's *Tsat een meskin*. All four of these composers exemplify the compositional virtuosity of this generation of Flemish composers, who were sought after by musical establishments in courts and cathedrals throughout Europe.

The selections on the third set, performed on recorders and lute, come from the

<sup>3</sup> Please note that there are variant spellings of composer names and titles, some of which will be found in this program by the different authors—they are more or less acceptable substitutes.

first volume of music printed from moveable type, the *Harmonice Musices Odhecaton A*, published in Venice in 1501. Although Italian in origin, this volume draws almost exclusively on northern composers for its contents, again demonstrating their pervasive musical influence throughout the continent. The works of Alexander Agricola, featured in this set, are well represented in the *Odhecaton*, even more than the compositions of his more famous compatriot, Josquin des Prez, represented by the 6-part setting of *Petite camusette*, performed by Piffaro and Blue Heron together.

Also on a consort of recorders, *O crux benedicta* by Jacob Clemens, and *Stirpis Joannes* by Jean de Castro, provide two examples of the Netherlandish style of pervasive imitation as it had evolved in the 16th century. In the case of Clemens, one hears a dense polyphonic texture with few moments of congruence among the parts, while in the Castro there is an increased emphasis on clear declamation of text, evident even when such a piece is proffered instrumentally.

No instrumental program of northern music would be complete without a set of dances from the collection of Tylman Susato, a prolific publisher and arranger from Antwerp who was responsible for the dissemination of many of the works of French and Flemish composers (including Josquin, Gombert and Clemens) throughout Europe in the 16th century. He was a town musician who owned, according to a record in the Antwerp archives, “9 flutes in a case, 3 trumpets and a tenor pipe”. In addition he worked as a calligrapher, a skill, which along with his arranging capabilities and his practical musical abilities, made him an excellent publisher. In his 18 years of publishing, he issued 25 books of chansons, 3 books of masses, 19 books of motets and 11 volumes of Flemish songs, hymns and dances.

*Joan Kimball &  
Robert Wiemken  
Piffaro*



## Blue Heron

“The Belgians are...the true Masters and restorers of Music. It is they who have raised it up and brought it to perfection, it being so characteristic and natural to them that men and women there sing in rhythm as if by instinct, and with great grace and melody. Having then joined art to natural aptitude, they so prove themselves with their voices and on instruments of all sorts, that everyone sees and knows it: for there is no Court of a Christian Prince in which there is not one of their Musicians. To conclude I speak of those of our times: from this Province came Johannes Tinctoris of Nivelles..., Josquin de Prez, Obrecht, Ockegem...and

yet other very celebrated and famous Masters in Music, dispersed throughout the world in honor and in honorable positions.”<sup>4</sup>

Thus wrote the Florentine diplomat Lodovico Guicciardini in 1567. By “Belgians” he meant the inhabitants of the French and Flemish Lowlands, including what is now Belgium as well as parts of northern France. His list of masters (considerably shortened above) reached back in time to Johannes Ockeghem, born around 1420, and forward to Philippe de Monte, born in 1521 like Guicciardini himself. Had he granted himself a longer glance backward he would inevitably have topped his roster with Guillaume Du Fay, universally hailed as the greatest composer of the first part of the fifteenth century, and he certainly ought to have honored Claude Le Jeune, an outstanding musician who was only a few years younger than De Monte. (We can forgive the omission of Jan Pieterszoon Sweelinck, the latest composer on our program, for Sweelinck was a mere five years old when Guicciardini published the first edition of his *Description of the Low Countries* and only 27 when the Florentine died in 1589.) Our program this evening offers a small sample of Franco-Flemish musical genius ranging from the early fifteenth century to the last years of the sixteenth, the long era in which northern singers dominated the musical scene all across Europe.

We begin with music by Du Fay and Ockeghem. *Entre vous gentils amoureux* and the drinking song *Puisque vous estes campieur* both feature canons between two of the three parts. In *Entre vous*, for New Year’s, the cantus or highest part leads and the tenor imitates at a fifth below, cheerfully agreeing to everything proposed (“Sing, dance, enjoy yourself, that’s my advice!”), while in the drinking song *Puisque vous estes campieur* the belligerent boasts are flung out first by the tenor and answered at the octave above by the cantus (“Anything you can do, I can do—and higher, too”); the contratenor, played here on fiddle, leaps and dashes about between the adversaries.

Between these we perform Ockeghem’s exquisite virelai *Ma maistresse* and the Kyrie of the Mass based on it. (Only the Kyrie and Gloria of the Mass survive.) The song’s text merits a rubric like that given by the Burgundian court chronicler and poet, Jean Molinet, to his *Dame sans per*: “Poem that may be addressed either to the Virgin Mary or by a lover to his lady.” It speaks of a lady “perfect in qualities, if ever woman was, she alone whom rumor and fame hold to be without peer,” of the speaker’s urgent desire to see her, and of his hope for her pity. The song, written early in Ockeghem’s career, is one of his most bewitching creations, and its soaring melodies lend an air of enchantment to the Mass based on it—a Mass that, following the allegorical interpretation of the song suggested above, would have originally been intended for a Marian feast or for a Lady Chapel.

In the second set we turn to music inspired by the Genevan Psalter, the sixteenth-

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<sup>4</sup> Lodovico Guicciardini, *Description de tous les Pays-Bas, autrement appelez, la Germanie inferieure ou basse Allemagne*, Arnhem, 1619 (translation of 1567 Italian edition, revised and augmented by the author)

century translation of the Book of Psalms into French verse by Clément Marot and Théodore de Bèze, with melodies by the Genevan municipal musician Loys Bourgeois and others. In Calvinist churches the psalms were sung by the entire congregation in unison, or in straightforward note-against-note harmonizations. Outside of church, however, the French psalms and their melodies inspired elaborate polyphonic treatment by some of the century's greatest composers.

Two reasons for the success of the Genevan Psalter are immediately obvious from the one example of text and tune heard today: first, the poetry is wonderful; second, the melodies are beautifully crafted, supple, memorable, expressive, and excellently matched to the rhythms and intonation of the French language. The melody of Psalm 137, *Estans assis aux rives aquatiques*, for example, perfectly reflects the tendency of French to rise gently towards the end of words and phrases, while falling on weak endings. It also conveys by purely musical means the intense melancholy and nostalgia of the psalm, its unfulfilled yearning for the lost homeland: rising again and again through the octave above the final, the melody never manages to ascend beyond the seventh degree of the scale to sound the octave itself.

*Estans assis* is heard here in five versions: first, the unadorned tune by Bourgeois from the 1562 Psalter; second, a simple four-part harmonization by Goudimel, with the tune in the tenor; third, a short polyphonic psalm-motet by Goudimel, in which the Genevan tune is sung as a cantus firmus by the superius; fourth, a setting by Paschal de L'Estocart with the psalm melody back in the tenor; and finally an elaborate (though miniature) motet by Sweelinck, in which each phrase of the melody is treated imitatively in all five voices, producing a texture saturated with the contours and the mood of Marot's verse and Bourgeois's tune.

Returning to secular songs, we sing of love in various moods and guises. Here, as throughout the program, whether the tone is courtly or rustic, elevated or frankly ribald, our "Belgians" apply the most sophisticated contrapuntal craft to the matter at hand, a Franco-Flemish predilection that links Du Fay and Ockeghem to Le Jeune and Sweelinck in a centuries-long tradition of musical art.

*Scott Metcalfe*  
*Blue Heron*

# Texts & Translations

**Entre vous, gentils amoureux,**  
ce jour de l'an soyés songneus  
de bien servir chascum s'amie  
et de fuir merancolie,  
se vous volés estre joieux.

Ne soiés de riens curieux  
que de faire gales et jeux  
et de mener tres bone vie.

Entre vous, gentils amoureux,  
ce jour de l'an soyés songneus  
de bien servir chascum s'amie.

Et ne vous chaut des envieux,  
qui sont felons et despiteus.  
Chantés, dansés, quoi que nul die;  
et qui ne puet chanter, se rie;  
je ne vous ay consilier mieulx.

Entre vous...

**Ma maistresse** et ma plus grant amye,  
De mon desir la mortelle enemye,  
Parfaicte en biens s'onques maiz le fut femme,  
Celle seule de qui court bruit et fame  
D'estre sans per, ne vous verray je mye?

Helas, de vous bien plaindre me devoie,  
S'il ne vous plaist que brefvement vous voye,  
M'amour, par qui d'aultre aymer n'ay puissance.

Car sans vous voir, en quelque part que soye,  
Tout ce que voys me desplaist et ennoye,  
Ne jusqu'alors je n'auray souffissance.

Incessamment mon dolent cueur larmye  
Doubtant qu'en vous pitié soit endormye.  
Que ja ne soit, ma tant amée dame;  
Maiz s'ainsy est, si malheureux me clame  
Que plus ne quiers vivre heure ne demye.

Ma maistresse et ma plus grant amye...

**Kyrie eleison.** Christe eleison. Kyrie eleison.

**Puisque vous estes campieur,**  
voulentiers a vous campiroie,  
a savoir mon, se je pourroie  
a vous, pour estre bon pieur.

Among yourselves, noble lovers,  
on this New Year's Day take care  
each to serve his love well  
and to flee melancholy,  
if you wish to be happy.

Do not desire anything  
but to have fun and games  
and to lead a very good life.

Among yourselves, noble lovers,  
on this New Year's Day take care  
each to serve his love well.

And do not concern yourselves with the envious,  
who are traitorous and spiteful.  
Sing, dance, whatever anyone may say;  
and he who cannot sing, let him laugh;  
I have no better advice for you.

Among yourselves...

My lady and my greatest friend,  
Mortal enemy of my desire,  
Perfect in qualities, if ever woman was,  
She alone whom rumor and fame hold  
To be without peer, will I never see you at all?

Alas! well should I complain of you  
If it does not please you that I see you soon,  
My love, because of whom I am powerless to love  
another.

For when I do not see you, wherever it might be,  
Everything I see displeases and vexes me,  
Nor until I see you will I be satisfied.

Ceaselessly my sorrowing heart weeps,  
Fearing that in you pity might be asleep.  
May that not be, my so-beloved lady!  
But if so it is, I proclaim myself so unhappy  
That I do not want to live one hour more, nor even  
one half.

My lady and my greatest friend...

Lord, have mercy. Christ, have mercy. Lord, have  
mercy.

Since you are a fighter,  
willingly I would fight with you,  
to see if I could compete  
with you to be a good drinker.

Et si vous estes sapieur,  
contre vous aussi sapiroie.  
Puisque vous estes campieur,  
volentiers a vous campiroye.

Vous me cuidez mauvais pieur,  
mais pour trois pos bien les piroie,  
vrayment, ou je me tapiroie  
comme du monde le pieur.

Puisque vous estes campieur...

**Estans assis aux rives aquatiques**

De Babylon, plorions melancoliques,  
Nous souvenans du pays de Sion:  
Et au milieu de l'habitation  
Où de regrets tant de pleurs expandismes,  
Aux saules verds nos harpes nous pendismes.

Psalm 137, trans. Clément Marot  
(1496-1544), first strophe

**Bon jour mon coeur, bon jour ma douce vie,**

Bon jour mon oeil, bon jour ma chere amie,  
Hé bon jour ma toute belle,  
Ma mignardise bon jour,  
Mes delices, mon amour,  
Mon doux printems, ma douce fleur nouvelle,  
Mon doux plaisir, ma douce coulombelle,  
Mon passereau, ma gente tourterelle,  
Bon jour ma douce rebelle.

Je veux mourir si plus on me reproche  
Que mon service est plus froid qu'une roche,  
De t'avoir laissé, maïstresse,  
Pour aller suivre le Roy  
Mandiant je ne sçay quoy  
Que le vulgaire apelle une largesse.  
Plus tost perisse honneur, cour et richesse,  
Que pour les biens jamais je te relaisse,  
Ma douce et belle déesse.

Pierre de Ronsard (1524-85)

**Tu ne l'enten pas,** la la la,  
Tu ne l'enten pas, c'est Latin.

La fille d'un bon homme s'est levée au matin,  
A prin trois bichetz d'orge, s'en va droit au moulin.

Tu ne l'enten pas, la la la,  
Tu ne l'enten pas, c'est Latin.

And if you are a gourmand,  
I would also eat against you.  
Since you are a fighter,  
willingly I would fight with you.

You think me a poor drinker,  
but I would easily down three jars,  
truly, or I would hide myself  
like the worst in the world.

Since you are a fighter...

Seated by the watery banks  
of Babylon, we wept, filled with grief,  
remembering the land of Zion:  
And in the midst of that place  
where we shed so many tears of regret,  
on the green willows we hung our harps.

Good day my heart, good day my sweet life,  
Good day my eye, good day my dear friend,  
Ah, good day my beauty,  
my dainty one, good day,  
my delights, my love,  
my sweet springtime, my sweet new flower,  
my sweet pleasure, my sweet little dove,  
my sparrow, my gentle turtledove,  
good day my sweet rebel.

I wish to die if still I am reproached  
for serving you as coldly as a stone,  
for leaving you, mistress,  
to follow the King,  
seeking I know not what  
that is commonly called largesse.  
May honor, court, and riches perish  
before I ever leave you for gain,  
my sweet and fair goddess.

You don't understand it, la la la,  
You don't understand it, it's Latin.

The daughter of a good man got up in the morning,  
took three bushels of barley, went straight to the  
mill.

You don't understand it, la la la,  
You don't understand it, it's Latin.

A prin trois bichetz d'orge, s'en va droit au moulin,  
Mon amy, si dit elle, moudray je bien mon grain.

Tu ne l'enten pas, la la la,  
Tu ne l'enten pas, c'est Latin.

Mon amy, si dit elle, moudray je bien mon grain.  
Ouy, dit il, la belle, attendés à demain.

Tu ne l'enten pas, la la la,  
Tu ne l'enten pas, c'est Latin.

Ouy, dit il, la belle, attendés à demain.  
J'ay bien perdu ma peine: car tu n'es qu'un badin.

Tu ne l'enten pas, la la la,  
Tu ne l'enten pas, c'est Latin.

**Vous qui goutez d'amour le doux contentement,**  
Chantez qu'il n'est rien tel que l'estat d'un amant:  
Vous qui la liberté pour déess' avez prize,  
Chantez qu'il n'est rien tel que garder sa franchise.

**Je file quand Dieu me donne de quoy,**

Je file ma quenouille au voy.  
En un jardin m'en entray,  
Trois fleurs d'amour j'y trouvoy.  
Je vay, je vien, je tourne, je vire,  
Je ferre, je file, je tons, je raiz,  
Je danse, je saute, je ris, je chante,  
Je chauffe mon four,  
Je garde mes ouailles du loup.  
Je file quand Dieu me donne de quoy,  
Je file ma quenouille au voy.

S'elle m'amera je ne scay,  
mais je me mec tray en essay  
d'acquérir quelque peu sa grace.  
Force m'est que pars la je passe,  
ceste fois j'en feray l'essay.

L'autre jour tant je m'avencay  
que presque tout mon cuer lessay  
aller sans que luy demandasse.

S'elle m'amera je ne scay,  
mais je me mec tray en essay  
d'acquérir quelque peu sa grace.

Puis apres le cop m'en pensay  
que lonc temps a que ne cessay  
ne ne fut que je ne l'amasse.  
Mais c'est ung jeu de passe passe:

She took three bushels of barley, went straight to  
the mill; My friend, says she, I'd like my grain well  
ground.

You don't understand it, la la la,  
You don't understand it, it's Latin.

My friend, says she, I'd like my grain well ground.  
Okay, says he, my pretty, wait til tomorrow.

You don't understand it, la la la,  
You don't understand it, it's Latin.

Okay, says he, my pretty, wait til tomorrow.  
I've really wasted my time (says she), for you are  
nothing but an ass.

You don't understand it, la la la,  
You don't understand it, it's Latin.

You who taste the sweet contentment of love  
say that there is nothing like the state of a lover:  
You who have taken liberty as a goddess  
say that there is nothing like keeping your freedom.

I spin when God gives me the wherewithal,  
I spin my distaff, oho!  
Into a garden I entered,  
three flowers of love I found there.  
I go, I come, I turn, I turn about,  
I fit, I spin, I shear, I shave,  
I dance, I leap, I laugh, I sing,  
I heat my oven,  
I guard my sheep from the wolf.  
I spin when God gives me the wherewithal,  
I spin my distaff, oho!

If she will love me I know not,  
but I shall make an attempt  
to gain, in some small measure, her favor.  
I am forced to go that route:  
this time I shall make the attempt.

The other day I advanced so far  
that I almost let my whole heart  
go without asking anything of her in return.

If she will love me I know not,  
but I shall make the effort  
to gain in some small measure her grace.

Then afterwards I thought to myself  
that for a long time I had not ceased to love her,  
nor was there ever a time that I did not love her,  
but it is a game of sleight of hand:

J'en suis comme je commençay.

I am exactly as I was when I started!

S'elle m'amera...

If she will love me...

**Petite camusette,**  
a la mort m'avez mis.  
Robin et Marion  
s'en vont au bois joly,  
ilz s'en vont bras a bras,  
ilz se sont endormis.  
Petite camusette,  
a la mort m'avez mis.

Little snub-nose,  
you have brought me to death's door.  
Robin and Marion  
go off to the green wood,  
they go off arm and arm,  
they have fallen asleep.  
Little snub-nose,  
you have brought me to death's door.

Translations from the French by Scott Metcalfe



## About the Artists

**The United States Navy Band** is the premier musical organization of the U.S. Navy. Comprised of six primary performing groups as well as a host of smaller ensembles, "The World's Finest" is capable of playing any style of music in any setting.

Since its inception in 1925, the Navy Band has been entertaining audiences and supporting the Navy with some of the best musicians in the country. From national concert tours to presidential inaugurals to memorial services at Arlington National Cemetery, the Navy Band proudly represents the men and women of the largest, most versatile, most capable naval force on the planet today: America's Navy.

One hundred seventy enlisted musicians, recruited from the finest music schools and professional musical organizations, perform over 270 public concerts and 1,300 ceremonies each year. In addition to their demanding performance and rehearsal schedules, band members are responsible for the daily administration of the organization, including operations, public affairs, a large music library, information systems and supply. As the Navy's musical ambassadors, band members maintain the highest standards of appearance, military bearing and physical fitness.

The Navy Band is dedicated to the education of younger musicians. The Music in the Schools program features band members presenting clinics, master classes and recitals at local schools. Every spring, the Concert Band hosts their annual High School Concerto Competition. Finally, the band's annual International Saxophone Symposium proudly boasts one of the largest audiences in the U.S. for an event of its kind.

The United States Navy Band, nationally and internationally, stands for musical and military excellence. Whether performing at Carnegie Hall, the White House

or a rural civic auditorium; sharing the stage with Ernest Borgnine, Itzhak Perlman, Branford Marsalis or Vince Gill; or appearing on television programs like *Today*, *Meet the Press* and *Good Morning America* and in films like *Clear and Present Danger*, the United States Navy Band is constantly reaffirming why they are "The World's Finest."



### **Piffaro, The Renaissance Band**

World-renowned for its highly polished performances as the pied-pipers of Early Music, Piffaro has delighted audiences throughout the United States, Europe, Canada and South America. Piffaro is also active in education and workshops, as collaborators in the research and making of historically based instruments and programs, and as experts in reed-making and Renaissance performance practice.

Piffaro's ever-expanding instrumentarium includes shawms, dulcians, sackbuts, recorders, krumphorns, bagpipes, lutes, guitars, harps, and a variety of percussion—all careful reconstructions of instruments from the period. Piffaro's directors are involved in researching original instruments and working with the finest instrument makers to realize accurate and successful reproductions. Indeed, Piffaro is known by players and listeners in the U.S. and across the globe for its role in redefining the Renaissance shawm sound. Founded in 1980, and with its yearly Philadelphia concert series inaugurated in 1985, 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.

Under the direction of Artistic Co-Directors Joan Kimball and Bob Wiemken, Piffaro appears internationally, having debuted at Tage Alter Musik in Regensburg, Germany in 1993. They performed there again in 1996 as part of a tour of summer music festivals in Austria, Germany, France, Belgium and Italy, and in 1997 and 1998 appeared at festivals in Hamburg, Berlin, The Czech Republic, Belgium, Spain and Colombia, South America. Between 2000 and 2003, they returned to Regensburg for a third time, performed two summers in a row at the Spoleto Festival in Italy, made their English debut at the York Early Music Festival, and performed at the Utrecht Early Music Festival. The group continues to have a strong international presence with two recent returns to Regensburg (making them one of the most frequently invited groups there), a visit to Barcelona, a return to Utrecht, and appearances in NDR Studios in Hamburg and in Southern Austria. Piffaro's most recent and enlightening performances were in Bolivia during that country's prestigious cultural event, the 22-town International Renaissance and Baroque Festival in April of 2010. Their experiences there were the point of departure for the newest recording of music from Spain and the New World. Piffaro will be returning to Europe in June of 2014 for an appearance at the International Baroque Festival in Melk, Austria.

Piffaro has appeared at many of the major Early Music festivals throughout the U.S., including Boston, Berkeley, Indianapolis, and Madison, for which Bob Wiemken is

Artistic Advisor and Board Member. Piffaro is also active in many of the USA's Early Music series, having been presented by Music Before 1800, The Cloisters Museum and Gardens at the Metropolitan Museum of Art in New York City, the Seattle Early Music Guild, the San Francisco Early Music Society, Milwaukee's Early Music Now, and the Pittsburgh Renaissance & Baroque. Piffaro also appears at special events in museums such as The Getty Museum in Los Angeles, the Philadelphia Museum of Art, and the National Gallery in Washington, D.C.

Piffaro has since its inception been active in the field of education. Members of the ensemble perform regularly throughout the year for elementary, middle and high school students, and hold master classes and workshops for college students and adult amateurs, pre-professionals and professionals alike. The group has also been involved in weeklong residencies, working with small groups of students on recorders or their modern band instruments, and teaching Renaissance dance. Piffaro was awarded Early Music America's annual "Early Music Brings History Alive" award in 2003 and the Laurette Goldberg "Lifetime Achievement Award in Early Music Outreach" in 2011.

Piffaro has a significant discography of over 16 CDs. Recording began in the early 1990's with Newport Classics, and in 1993 the ensemble's European debut in Regensburg caught the attention of the director of the prestigious label Deutsche Grammophon/Archiv Produktion, which promptly signed the group. These recordings led to the many European engagements in the following years. In 2000, Piffaro signed with Dorian Recordings and issued three CDs. Since then, Piffaro has released eight recordings, including two highly regarded collaborations: in 2005, with the renowned Belgian vocal group, Capilla Flamenca, yielding *The Music of Jacob Obrecht*, and second, a work commissioned by Piffaro, Kile Smith's *Vespers*, with the Philadelphia chamber choir, *The Crossing*. The latter CD, released on the PARMA/Navona label in 2009, was received with critical acclaim—"a masterpiece of the deepest kind," said *Audiofile Audition*. Piffaro has issued three recordings on its in-house label, two of which are live music from its concert programs. The most recent project, released in 2012 by PARMA/Navona, is *Los Ministriles in the New World* and it has received much celebration from critics and listeners, alike.



The vocal ensemble **Blue Heron**, directed by Scott Metcalfe, has been acclaimed by *The Boston Globe* as "one of the Boston music community's indispensables" and hailed by Alex Ross in *The New Yorker* for the "expressive intensity" of its interpretations. Combining a commitment to vivid live performance with the study of original source materials and historical performance practices, Blue Heron ranges over a wide and fascinating repertoire, including 15th-century English and Franco-Flemish polyphony, Spanish music between 1500 and 1600, and neglected early 16th-century English music, especially the rich and unique repertory of the Peterhouse partbooks, copied c. 1540 for Canterbury Cathedral. Blue Heron's first CD, featuring music by

Guillaume Du Fay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of Music from the Peterhouse Partbooks; three discs have been released so far, of music by Hugh Aston, Robert Jones, Nicholas Ludford, John Mason, and Richard Pygott, including many world premiere recordings; volume 4 will be released in 2014. All of Blue Heron's recordings have received international critical acclaim and the first Peterhouse CD made the *Billboard* charts.

Blue Heron presents a concert series of four programs in Cambridge, Massachusetts. The ensemble has appeared at the Boston Early Music Festival; in New York City at The Cloisters (Metropolitan Museum of Art), the 92nd Street Y, and Music Before 1800; at Dumbarton Oaks in Washington, D.C.; at Festival Mozaic in San Luis Obispo, California; and at the Berkeley Early Music Festival. In 2012-13 Blue Heron took up a new position as ensemble in residence at the new Center for Early Music Studies at Boston University and performed for the visit of His Holiness the Dalai Lama to the Massachusetts Institute of Technology. Highlights of the 2013-14 season are a return to The Cloisters and debut appearances at the Library of Congress, at Yale University, and in Seattle, Kansas City, and Cleveland.

Discography (all on the Blue Heron label)

*Guillaume Du Fay: Motets, hymns, chansons, Sanctus Papale* (BHCD 1001, 2007)

*Hugh Aston: Three Marian Antiphons (Music from the Peterhouse Partbooks, vol. 1)* (BHCD 1002, 2010)

*Nicholas Ludford: Missa Regnum mundi (Music from the Peterhouse Partbooks, vol. 2)* (BHCD 1003, 2012)

*Nicholas Ludford: Missa Inclina cor meum (Music from the Peterhouse Partbooks, vol. 3)* (BHCD 1004, 2013)

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RESCHEDULED FROM OCTOBER 5, 2013

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with Electra Slonimsky Yourke and Kevin LaVine

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**Thursday, November 7, 2013 – 7:00 pm**

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MARY PICKFORD THEATER

**Wednesday, November 13, 2013 – 12:00 pm**

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*Protest Songs of the 1960s that Shaped American Culture*

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WHITTALL PAVILION

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The Coolidge Auditorium, constructed in 1925 through a generous gift from ELIZABETH SPRAGUE COOLIDGE, has been the venue for countless world-class performers and performances. GERTRUDE CLARKE WHITTALL presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



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