

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

Cathedral Flourishes ~ To Saint Cecilia

*On the Occasion of
Early Music New York's
40th Anniversary*

Artist in Residence -
Cathedral Church of Saint John the Divine
Amsterdam Avenue at 110th Street, NYC

Saint Cecilia Day
Saturday, 22 November 2014, 7:30 PM

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

Violin

Daniel Lee - concertmaster	Beth Wenstrom - principal II
Dongmyung Ahn	Aaron Brown
Peter Kupfer	Marc Levine
	Margaret Ziemnicka

Viola

Rachel Evans - principal	Kyle Miller
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Violoncello

Ezra Seltzer - principal	Carlene Stober	Benjamin Wolff
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Violone

David Chapman

Continuo

Jason Priset - theorbo, guitar	Stephen Rapp - organ
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Oboe

Margaret Owens - I	Julie Brye - II
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Bassoon

Clay Zeller-Townson

Trumpet

John Thiesen - I	Timothy Will - II	Shelby Lewis - III
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Timpani

Benjamin Harms

Guest Soloist

David Vanderwal - tenor

Cathedral Flourishes

~ To Saint Cecilia ~

Symphony, Opus 2, No. 5, 1760

William Boyce (1711-1779)

[Original title: Overture to St. Cecilia, *See fam'd Apollo and the Nine*]

Allegro ma non troppo - Adagio ad lib - Allegro assai

Tempo di Gavotta

Tempo di Minuetto

[Larghetto] from Ode on St. Cecilia's Day,

The Charms of Harmony Display, 1739

Minuetto da capo

Ode for St. Cecilia's Day

George Frederick Handel (1685-1759)

excerpts *From Harmony*, HWV 76, 1739

Overture

Moderato: Minuet

Arioso: "From Harmony"

March

Aria: "The trumpet's loud clangor"

David Vanderwal – tenor

interval

Overture for St. Cecilia's Day

Henry Purcell (1659-1695)

Welcome to all the pleasures, Z.339, 1683

Suite #3, BWV 1068, 1730

Johann Sebastian Bach, (1685-1750)

Ouverture

Air

Gavotte I & II

Bourrée

Gigue

ABOUT THE PROGRAM

St. Cecilia first appears in literature in *The Golden Legend*, a medieval collection of tales of early Christian martyrs who met gory deaths through adherence to their faith. At this stage there is little in her story to suggest a connection with music, but by the middle of the 15th-century musicians were becoming conscious of themselves as practitioners of a noble art and, like other craftsmen, formed guilds under the protection of a Christian patron. Cecilia probably acquired this role for music through a naïve interpretation of a sentence in the Latin text of her story, in reference to praying at her wedding feast while *organum* (i.e. musical instruments in general) were playing. By the 16th century several musical societies dedicated to St. Cecilia had been established in continental Europe, and the art of music was regularly celebrated on November 22nd.

In Protestant England any devotion to St. Cecilia remained private until 1683, when a group called ‘The Musical Society’ held a public celebration in London on November 22nd to mark the day ‘commemorated yearly by all musicians.’ It became the first of a series of annual festivals, each including a church service and a concert in the City of London, at which a newly composed ode in praise of music was performed. The festivals lapsed after 1703, probably as a result of the War of the Spanish Succession, and were never resumed in their original form. Poets and musicians nevertheless continued to write and compose odes to St. Cecilia on an occasional basis, and some of the odes produced during the original series continued to be remembered and admired. The greatest musical compositions from that era were Henry Purcell’s contributions to the festivals of 1683 and 1692 (*Welcome to all the pleasures* and *Hail! bright Cecilia*), but poetically it was the two odes written by John Dryden (1631–1700) that stood out and became more valued in their own right than in their original musical settings. These were *A Song for St. Cecilia’s Day* and *Alexander’s Feast* written respectively for the festivals of 1687 and 1697.

Henry Purcell (1659 – 1695) incorporated Italian and French stylistic elements into his compositions while developing his uniquely English form of early baroque music and is generally considered to be one of England’s greatest composers. His *Welcome to All the Pleasures* is one of the earliest odes written for the celebration of St. Cecilia’s Day with libretto by Christopher Fishburn. Purcell had been writing birthday and occasional odes for the royal family since 1680, but in 1683 the Musical Society of London commissioned him to write an ode in honor of the public celebration of the feast of St. Cecilia. The Musical Society was a group of amateur and professional musicians that had organized a festival for the “great patroness of music.” It was the first year of their festival and Purcell was their first commissioned composer.

George Frederick Handel first came to London in 1710 when the Cecilian festivals had ended. The composer's great contributions to the Cecilian tradition appeared in the 1730s, after he had begun to introduce English choral works into his London seasons of Italian opera. In 1736 he set Alexander's Feast, the longer and more famous of Dryden's odes. The ode was very successful, and had the rare distinction of being printed complete in full score. It confirmed Handel's status as a composer whose music could match the sublimity of the Bible and the great English poets.

After two intervening seasons of Italian opera, Handel returned to English works in 1739, presenting Dryden's other Cecilian ode, and he decided to perform both it and the earlier ode on the day which they commemorated. The double bill of Alexander's Feast and the new setting of A Song for St. Cecilia's Day was duly presented for the first time on November 22, 1739 and repeated five days later.

Though the central verses of Dryden's shorter ode follow convention in praising and characterizing the qualities of the various musical instruments, the poem is taken to a higher plane in its opening and closing stanzas, dealing with nothing less than the birth and death of the universe, and identifying music as the operative element that brings both events about. Dryden begins with a view of creation combining ideas from the Bible, classical literature and the new science of Isaac Newton, in which the 'tuneful voice' of God assembles the 'jarring atoms' of the unformed universe into order.

The Ode opens with an overture with which Handel seems to have been particularly pleased, since he converted it into his Grand Concerto in D major (Opus 6, Number 5) a month after composing it. An accompanied recitative (*arioso*) follows. The celebration of the war-like qualities of the trumpet is one of his most exciting movements. Handel seems to have added the more formal March (not prescribed by Dryden) to bring back a more sedate mood.

William Boyce (1711 – 1779) is widely regarded as one of the most important English-born composers of the 18th century. He was admitted by his father as a choirboy at St. Paul's Cathedral in 1719; after his voice broke in 1727, he continued music studies with Maurice Greene. A house in the present choir school is named after him. His first professional appointment came in 1734 when he was employed as an organist at the Oxford Chapel. He went on to take a number of similar posts before being appointed Master of the King's Musick in 1755 and becoming one of the organists at the Chapel Royal in 1758. Boyce is best known for his set of eight symphonies, his anthems and his odes.

His Symphony Opus 2, Number 5 was originally composed as the overture to Part 1 of the St. Cecilia Ode, *See fam'd Apollo and the Nine* with words by Boyce's friend John Lockman (1698-1771). The Ode was first performed in London, 1739.

Johann Sebastian Bach's four orchestral *ouvertures* (BWV 1066–1069) are suites of multiple stylized dance movements. The name *ouverture* refers only in part to the opening movement in the style of the French overture, in which a majestic opening section in relatively slow dotted-note rhythm in duple meter is followed by a fast fugal section in triple meter with a return to the opening music. More broadly, the term was used in baroque Germany for a suite of dance-pieces in French baroque style preceded by such an *ouverture*. This genre was extremely popular in Germany during Bach's day but he showed far less interest in it than was usual: in contrast, Telemann's surviving suites number more than a hundred. Bach did write several other *ouvertures* (suites) for solo instruments.

Scholars believe that Bach did not conceive of his four orchestral suites as a set (as he conceived of the Brandenburg concertos), since the sources of each are various. The source for the third suite is a partially autographed set of parts from 1730; Bach wrote out the first violin and continuo parts, his son C.P.E. Bach wrote out the trumpet, oboe, and timpani parts, and J.S. Bach's student Johann Ludwig Krebs wrote out the second violin and viola parts. Bach scholar Joshua Rifkin has argued that the original was a version for strings and continuo alone. "The Air (on the G Strings)" is one of the most famous pieces of baroque music.

ABOUT

EARLY MUSIC NEW YORK – FREDERICK RENZ, DIRECTOR, celebrating its 40th anniversary season, is hailed worldwide for performances of music and music-drama from the medieval through classical periods. Profiled on the award-winning national news programs, CBS Sunday Morning and ABC Nightline, EM/NY is presented in an annual subscription series in NYC. EM/NY has appeared at the Lincoln and Kennedy Centers, Library of Congress, The Metropolitan Museum of Art, and has toured throughout the U.S.A. and international music festivals including Athens, Greece; Brisbane, Australia; Caramoor, USA; Charleston (Spoleto), USA; Edinburgh, Scotland; Hong Kong, China; Ilmajoki, Finland; Jerusalem, Israel; Krakow, Poland; Paris, France; Ravinia, USA; Regensburg, Germany; Spoleto, Italy, and Tokyo, Japan. EM/NY records for *Ex cathedra* Records, Lyricord, Musicmasters, Musical Heritage Society, Nonesuch, and Foné, and produces CDs in collaboration with The Metropolitan Museum of Art.

FREDERICK RENZ, Founder/Director of the Early Music Foundation, is well versed in all forms of music and music-drama from the 11th through the 18th centuries and recognized internationally for his work as conductor, producer, director and performer while leading Early Music New York. He has received commissions from the Spoleto Festival, The Metropolitan Museum of Art, and Producer's Grants from the National Endowment for the Arts. Mr. Renz is the recipient of a doctorate *honoris causa* by the State University of New York.

EARLY MUSIC FOUNDATION (EMF), presenter, was founded in 1974 by Frederick Renz and other members of the New York Pro Musica Antiqua. Upon inception, the EMF was invited to be Artist in Residence at the Cathedral of St. John the Divine, NYC. EMF's mission is to enrich public understanding of western culture through its support of historically informed performances and recordings of music and drama from the 11th through the 18th centuries.

EMF presents EM/NY, administers its *Ex cathedra* Records CD label and manages a service project to promote NYC historical performance artists and presenters - **New York Early Music Central**. The 4th triennial, City-wide festival "New York Early Music Celebration" - took place in the fall of 2013.

TEXTS

From harmony, from heavenly harmony,
This universal frame began:
When nature underneath a heap
 Of jarring atoms lay,
 And could not heave her head,
The tuneful voice was heard from high,
 'Arise, ye more than dead!'
Then cold, and hot, and moist, and dry,
 In order to their stations leap,
 And Music's power obey.
Through all the compass of the notes it ran,
The diapason closing full in Man.

The trumpet's loud clangour
 Excites us to arms,
 With shrill notes of anger,
 And mortal alarms.
The double double double beat
 Of the thundering drum
 Cries Hark! The foes come;
Charge, charge, 'tis too late to retreat!

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