

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

Vox Sonat
Echoes O'er the Alps

First Church of Christ, Scientist
Central Park West at 68th Street, NYC

Saturday, 3 May 2014, 7:30 PM

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

Violin

Dongmyung Ahn
Daniel Lee

Viola

Rachel Evans
Kyle Miller

Violoncello

Myron Lutzke
Ezra Seltzer

Continuo

Christa Patton - double harp, bagpipes
Jason Priset - theorbo, guitar
Frederick Renz - organ

with

Catherine Hedberg - mezzo soprano

Echoes O'er the Alps

Sonata à6 (Tausend Gulden* Sonata)	Antonio Bertali, 1604 - 1669
Gagliarda ottava à4, Dresden, 1627	Carlo Farina, c.1600 - 1639
Ciaccona à2	Tarquinio Merula, 1594/5-1665
Aliae (Ballettae) à4 (Kroměříž MS, c. 1673) Allamanda, Villana Hannatica [Hanak Peasant Dance], Guige	Anonymous, Bohemia
Erbarm dich mein, O Herre Gott	Heinrich Schütz, 1585 - 1672
Polnische Sackpfeiffen à2 [Polish Bagpipes]	Johann Heinrich Schmeltzer, c.1620/23-1680
Balletto à6 Aria, Variatio, Gavotte, Gigue	Heinrich Ignaz Franz von Biber, 1644 - 1704
<i>interval</i>	
Canzon nona à6, Opus 8, 1629	Biagio Marini, c.1587 - 1663
Sonata à3	Antonio Bertali, 1604 - 1669
Iesu spes mea	Stanisław Sylwester Szarzyński, c.1700
Canzona prima à2 in D	Marcin Mielczewski, c.1600-1651
Sonata à4 in d, Partiturbuch, 1662	Antonio Bertali, 1604 - 1669
Sonata Jocunda à6 (Kroměříž MS)	Anonymous, Bohemia

*Tausendgüldenkraut = centaury; a widely distributed
flowering, herbaceous plant of the gentian family.

ABOUT THE PROGRAM

The exploration of Eastern Europe's musical riches – this concert season's overall theme – has resulted in an edifying and artistically rewarding sojourn. From Poland's classical orchestra composers, to Polish and Bohemian 'carols' of the Middle Ages and Renaissance; from the Bohemian and Polish folk influence in the high baroque compositions of Telemann and Bach to this evening's discovery of Austro-Bohemian and Polish folk tunes melded into the prevailing seventeenth-century Italian style. We hope we have helped open a door to a music treasury composed by Europe's noteworthy counterparts to the East. F.R.

Mountains have often been considered barriers, but in the musical life of the seventeenth century, the Alps were no impediment to the dissemination of musicians and new musical styles from Italy to the rest of Europe. Some Italians were quite peripatetic, such as Carlo Farina, who early in his life left Italy for Dresden, returned to Italy, traveled north to Gdańsk, and ended his career as a musician for Empress Eleonora in Vienna. Tarquinio Merula went from Cremona to work for the Polish royal court in Warszawa, only to return again to Italy after five years. Other Italians spent most of their professional careers at northern courts, such as Biagio Marini in Neuburg an der Donau and Antonio Bertali in Vienna.

The desire for music in the new Italian style was also quite strong, and both printed collections and manuscripts of Italian music circulated widely north of the Alps. The abundance of Italian music and the influence of Italian musicians was an inspiration to many local composers, such as Marcin Mielczewski in Warszawa, Heinrich Schütz in Dresden, and the many composers, like Johann Heinrich Schmelzter and Heinrich Ignaz Franz von Biber, who were influenced by the rich musical life of the Imperial court in Vienna. Even composers in smaller establishments were well-aware of these newer styles, for example, those working for Prince-Bishop Carl Liechtenstein-Castelcorn in Kroměříž, or the Cisterican monk, Stanisław Sylwester Szarzyński, who seems to have never left Łowicz, though even there he would have had occasional contact with the music and musicians of the Polish Primate.

With the exception of the dance-suites, which often served a more utilitarian function, especially during carnival balls, which might include costumes and imitations of traditional folk customs (as in the anonymous “Villana Hannatica”), most of the sonatas would be considered under Athanasius Kircher’s “stylus phantasticus,” “a most free and unfettered manner of composition,” which allowed free reign to a composer’s creative imagination, and would consist of contrasts in meter, tempo, dynamics, and textures (both choral and polyphonic). In a preface to a collection of his sonatas, Johann Heinrich Schmelzter wrote that they “should be able to serve both to the pious worship of the saints and the honest pleasure of mankind, both to arousing piety in church and, outside the church, by refreshing the human spirit.” In fact, Schmelzter once wrote that Emperor Leopold I liked to listen to “well-fugued” sonatas while eating. Yet, as will be evident in both Schmelzter’s “Polnische Sackpfeiffen,” and the anonymous “Sonata Jocunda” (the joking sonata), sometimes, composers just want to have fun.

Charles E. Brewer

We acknowledge our gratitude to Charles Brewer for his invaluable assistance, generously providing his transcriptions from Kroměříž manuscripts along with helpful consultations.

Charles E. Brewer is Professor of Musicology at The College of Music of The Florida State University and Director of the Early Music Ensembles. His research interests have focused on the broader questions of music and culture both during the Middle Ages and Baroque period. Beginning with his dissertation on the music of medieval Poland, much of his published work has been focused on the early music of Central and East Central Europe. He has worked in many of the archives and libraries in the Czech Republic, Hungary, Poland, and Slovakia with the support of the Fulbright-Hays Commission, the International Research and Exchanges Board, the Martha Baird Rockefeller Fund for Music, and the National Endowment for the Humanities. His book, *The Instrumental Music of Schmelzter, Biber, Muffat and their Contemporaries*, has been published recently by Ashgate Publications.

**EARLY MUSIC NEW YORK will celebrate its 40th Season: ‘ANNO XL’
Concert Series 2014-2015 will soon be announced on our website**

www.EarlyMusicNY.org

In-Residence: Cathedral of Saint John the Divine

Headquarters: First Church of Christ, Scientist, Central Park West at 68th Street

TEXT

Erbarm dich mein, o Herre Gott,
nach deiner großen Barmherzigkeit,
wasch ab, mach rein mein Missetat.
Ich erkenn mein Sünd und ist mir leid,
allein ich dir gesündigt hab;
das ist wider mich stetiglich,
das Best vor dir mag nicht bestahn,
du bleibst gerecht, ob du urteilst mich.

Iesu spes mea, Iesu solatium meum,
Tu vita mea es, tu refugium meum.

In te sperabo et reclamabo
Tibi cantabo te adorrabo
Te invocatbo, tibi cordabo.

Accipe Iesu cor meam,
da Iesu cor tuum, da Iesu animam tuam.
Ut mea iam non mea non
Non fiat voluntas
Per quam salva me, perquam rege me,
Per quam fove me, per quam sana me,
Mi Iesu.

TRANSLATION

Have mercy on me, O Lord God,
according to your great kindness.
Wash me, make clean my wrongdoing.
I confess my sin and repent;
I have sinned against you only.
I am constantly aware of it;
even the best may not stand in your sight,
You are just, though you condemn me.

Jesus my hope, Jesus my solace,
you are my life, my refuge.

I trust in you and I will cry out,
I will sing to you in adoration,
I will invoke your name and give my heart.

Accept my heart Jesus,
bestow your heart; bestow your spirit.
So that my, yet not mine; no,
no, your will would be done
by which, save and guide me,
by which, cherish me and heal me,
my Jesus.

EARLY MUSIC NEW YORK Featured Compact Disc -

~ MUSIC OF VENICE ~

and other titles at the sales table following this performance

ABOUT

EARLY MUSIC NEW YORK (EM/NY) - FREDERICK RENZ, DIRECTOR, celebrating its 39th season, is hailed worldwide for its 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 New York City. EM/NY has appeared at the Lincoln and Kennedy Centers, Library of Congress, regularly is heard at The Metropolitan Museum of Art, and has toured throughout the United States and abroad at international music festivals including Athens Greece, Brisbane Australia, Caramoor USA, Charleston USA, Edinburgh Scotland, Hong Kong China, Ilmajoki Finland, Jerusalem Israel, Krakow Poland, Paris France, Ravinia USA, Regensburg Germany, Spoleto Italy & USA, and Tokyo Japan. EM/NY records for *Ex cathedra* Records, Lyrichord, 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 is 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 and The Metropolitan Museum of Art as well as 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.

Presenter, **EARLY MUSIC FOUNDATION (EMF)** 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 2013" - took place this past autumn.

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