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**

<table>
<thead>
<tr>
<th>Violin</th>
<th>Viola</th>
<th>Violoncello</th>
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<tr>
<td>Dongmyung Ahn</td>
<td>Rachel Evans</td>
<td>Myron Lutzke</td>
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<td>Daniel Lee</td>
<td>Kyle Miller</td>
<td>Ezra Seltzer</td>
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**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)  Anonymous, Bohemia
Allamanda, Villana Hannatica [Hanak Peasant Dance], Guige
Erbarm dich mein, O Herre Gott  Heinrich Schütz, 1585 - 1672
Polnische Sackpfeiffen à2  Johann Heinrich Schmeltzer, c.1620/23-1680
[Polish Bagpipes]
Balletto à6  Heinrich Ignaz Franz von Biber, 1644 - 1704
  Aria, Variatio, Gavotte, Gigue

interval

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 Mielczeweski, c.1600-1651
Sonata à4 in d, Partiturbuch, 1662  Antonio Bertali, 1604 - 1669
Sonata Jocunda à6 (Kroměříž MS)  Anonymous, Bohemia

*Tausendgülkenkraut = 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 Fari na, 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 Schmeltzer 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 Cistercian 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 Schmeltzer 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, Schmeltzer once wrote that Emperor Leopold I liked to listen to “well-fugued” sonatas while eating. Yet, as will be evident in both Schmeltzer’s “Polnische Sackpfeiffen,” and the anonymous “Sonata Jocunda” (the joking sonata), sometimes, composers just want to have fun.

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 Schmeltzer, 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 Misetat.  
Ich erkenn mein Sünd und ist mir leid,  
allein ich dir gesündiget hab;  
das ist wider mich stetiglich,  
das Best vor dir mag nicht bestahn,  
du bleibst gerecht, ob du urteilest mich.

**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.

_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 love me, per quam sana me,_  
_Mi Iesu._

**EARLY MUSIC NEW YORK Featured Compact Disc ~**

~ MUSIC OF VENICE ~

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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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We are grateful for your patronage today. Your tax-deductible contribution helps bridge the gap between ticket income and the actual cost of producing this event.

This series of programs is made possible, in part, with public funds from the NYC Department of Cultural Affairs and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

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