

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

Medieval Mosaic

Martyrs
Meccas
Motets
&
Muses

**Cathedral Church of Saint John the Divine
Amsterdam Avenue at 112th Street, NYC**

Saturday, 6 November 2010, 8:00 PM

Sunday, 7 November 2010, 2:00 PM

Early Music Foundation presents

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

James Blachly - alto

Corey-James Crawford - alto

Wayne Hankin - winds, tenor

Thomas McCargar - baritone

Michael Reder - bass-baritone

Eric Brenner - alto

Todd Frizzell - tenor

Matthew Hensrud - tenor

Christa Patton - harp, winds

Vita Wallace - vielle, rebec

Charles Weaver - baritone, lute

Medieval Mosaic

SPAIN

St. James of Compostela - Codex Calixtinus, c.1135

Vox nostra

Congaudeant catholici

Ad superni

4 Cantigas de Santa Maria - Alfonso X el Sabio, 13th century

Shrine of Monserrat - Llibre Vermell, c.1370

O virgo splendens

Mariam matrem

Stella splendens

FRANCE

St. Martial Abbey, Limoges - Aquitanian polyphony of the
early 12th century

Laude jocunda

Virginis in gremio

Gregis pastor Titirus

Estampie Real - Chansonier du Roi, late 13th century

Notre Dame School, Paris

Sederunt principes - Perotin, c.1200

Beata viscera - Perotin, c.1200

Musicalis sciencia/Scienze laudabili - Anonymous, 14th century

ENGLAND

St. Thomas Becket of Canterbury

Open nobis/Salve, Thoma/Pastor caesus - early 13th century

Nota - Harley MS, late 13th century

Thomas gemma Cantuarie - late 13th century

Novus miles sequitur - c.1173

Januam quam clauserat/Jacinctus/Jacet - late 14th century

GERMANY

Monastery of Benediktbeuern - Carmina Burana, c.1230

Estampie: "Mane prima sabbati" (arr. Renz after a motet tenor)

Bache bene venies

3 Minnesang - Neidhart von Reuenthal, fl.1210-35

In taberna quando sumus

Ecce tempus gaudii - Notre Dame School, France

Ich was ein chint so wolgetan

ITALY

Monophonic Laude of Lay Religious Confraternities, Umbria & Tuscany, c.1250-1300 and Mass Ordinary movements of the 14th century.

Sia laudato San Francesco

Kyrie eleison (rondello) - c.1419

San Domenico beato

Saltarello - late 14th century

Sanctus - Gratiopus, 14th century

Santo Giorgio martyr

Agnus Dei - 14th century

*This program is in tribute to a favorite keyboard teacher –
Professor T. Richard Patterson, 1917-2010*

NOTES

Pilgrims are those who strive to obtain salvation of their soul through a physical journey undertaken for love of God. Reading Chaucer's "The Canterbury Tales" however, shows that a band of pilgrims could be a motley crew indeed.

In many ways, pilgrimage was a suspect event. Medieval pilgrims might travel simply out of curiosity like today's tourists. In the early twelfth century, theologian/philosopher Honorius of Autun spoke out against pilgrimage. For example, the pupil in his *Elucidarium* asks, "Is there any merit in going to Jerusalem or visiting other holy places?" To which the master replies, "It is better to give to the poor the money required for the journey." For Honorius, pilgrimage only made sense when it was undertaken for a penance for serious sin. Any reason beyond that was merely one of vanity. As he goes on to say: "the only profit which they draw from it [pilgrimage] is that of having seen pleasant places or fine buildings, or of winning the fine name they desired." Not unlike today's commercial tourist centers, those bishops, abbots and trades people of pilgrimage sites had more than pious intentions no doubt.

With our own ulterior motives, we set off on a musical pilgrimage, a pan-European circuit, touring Compostela (Galicia), Montserrat (Catalonia), Limoges (Aquitania), north to the cathedral and university city of Paris, crossing the Channel to Chaucer's Canterbury, swinging back through the monastic town of Benediktbeuren, Germany (to rest our ears and imbibe some secular refreshment with itinerant student-scholars) before ascending Italian hill-town provinces of Umbria and Tuscany treading St. Francis's paths – perhaps not bare footed. Along the way, we hear music dedicated to or inspired by the venerated Saints James, Martial, Stephen, Thomas Becket, Benedict, Francis of Assisi and the anti-saint Bacchus.

Monastic and cathedral *scriptoria* preserved musical forms (plainchant, *organum*, *conductus*, motet, and monophonic strophic song) deftly displaying composition techniques including the origins of polyphony, canon, *hocket* and *isorhythm*. Serving as our guidebooks, these treasured tomes nourish us, both as performers and listener, with breathtaking food for the soul as experienced in the twelfth through fourteenth centuries – the Middle Ages.

The Middle Ages was marked by the discovery of the tomb of the Apostle *Santiago* (Saint James). Thousands of pilgrims made their way to the cathedral of the newly founded town Santiago de Compostela, and the world-famous Way of Santiago (*Camino Jacobeo*) - flanked with numerous churches, monasteries and chapels of high historic and artistic value - was formed. Galicia's folklore clearly shows its Celtic and Gaelic origin, and the most characteristic musical instrument is the *Gaita* (bagpipe).

Santiago de Compostela is in the northwestern Spanish province of Galicia. Because the Cathedral of Santiago (St. James) sheltered the reputed relics of James the Apostle, Compostela rivaled Rome and Jerusalem as a place of pilgrimage throughout the Middle Ages. The Cathedral Library of Santiago still preserves a *Liber Sancti Jacobi* (Book of St. James). From the social historian's viewpoint, one of the most interesting sections of the manuscript is a guide for twelfth-century tourists, where we find descriptions of the main roads to Compostela, of important buildings and shrines to visit en route, and of the character - good or bad - of people living in the regions along the way.

The polyphonic repertory of Santiago de Compostela consists of twenty pieces for two voices and the first example of three-voice polyphony. In *Congaudeant catholici*, one voice appears on the upper staff, but the lower staff contains two voices, one written in red, the other...in black - a device for saving space.

The pilgrimages left their mark on the music of the cathedral and according to the 12th-century Calixtinus manuscript:

It is a source of wonder and gladness to see the choirs of pilgrims in perpetual vigil by the venerable altar of Santiago: Teutonic in one place, Franks in another, Italians in another; some play the citole, others lyres, nakers, flutes, flageolets, trumpets, harps, vielles, British or Welsh crwoths, some singing with gitterns, others accompanied by divers instruments.

The *Llibre Vermell* (The Red Book), now identified by its red-velvet nineteenth-century binding, is a fourteenth-century collection of pilgrimage songs from Montserrat in Catalonia - believed to be the place of the Holy Grail and a miraculous sighting of the Virgin. As such, it attracted pilgrims from all over Europe. Musical developments in France and Italy are reflected in the use of the round, mensural polyphony and of rhythms characterizing the *Ars Nova*.

The Red Book seems to be a performance manuscript; it includes directions to the performer on repeat schemes and sequence of pieces, rubrics such as "a ball redon" (to dance in the round) as well as an explanation that the forthcoming songs are to aid the pilgrims in their vigil.

Although the Abbey of Saint Martial has entirely disappeared today, it was a flourishing monastic community in the Middle Ages. Its location in south-central France, in Aquitania (Limoges), placed it at a hub of musical and poetic activity. The Abbey's fame rests primarily on the excellence of its library. The artisans of its glory were the abbots and librarians who scoured the countryside to add to their collections. Aquitanian polyphony is the first substantial repertory of multi-voiced composition extant.

During the twelfth century, northern France, with Paris as its natural center, gradually assumed the cultural and intellectual leadership of Western Europe. Many factors contributed to this development; among the most important were the growth and prosperity of the cities, the increasing power and prestige of the French kings, and the expansion of the cathedral schools that led to the formation of the University of Paris in the early years of the thirteenth century. Paris and its School of Notre Dame was well advanced in the development of new musical forms and styles, and - as is often the case with avant-garde composers - the music opened up new paths for succeeding generations.

The monastery Benediktbeuern, founded in 739, is the oldest and one of the most beautiful in Upper Bavaria. Its main religious relic was the right arm of the holy Saint Benedikt. Already in Carolingian time the cloister owned a famous scriptorium. Benediktbeuern reached its cultural climax in the mid-twelfth century. Art and painting blossomed and the linguistic monument of the 'Carmina Burana' originated here.

The para-monastic activities of Tuscan *laudisti* - confraternities of lay singers - are preserved in song books of the fourteenth century. The *laudisti* pursued personal piety through prayer and charitable works, and each confraternity followed a rule which required the members to gather at regular intervals for their devotions. The majority of their members were laymen, and their practices were loosely adapted from a monastic rule.

The singing of popular hymns in the vernacular became an important part of the confraternities' way of life, and in time many of these groups were instrumental in disseminating a vast literature of religious lyric poetry and song known as the *lauda*. It has been suggested that the *lauda* was the invention of St. Francis of Assisi whose "Cantico delle creature," written in 1225, marked the beginning of the long tradition of Italian lyric poetry.

FREDERICK RENZ, founder of the Early Music Foundation, researches and performs music and music drama from the eleventh through the eighteenth centuries. Internationally acclaimed for his work as a conductor, producer, director, and performer, Renz has received commissions from the Spoleto Festival, The Metropolitan Museum of Art, and the Cathedral Church of St. John the Divine and grants from the National Endowment for the Arts and the Ingram Merrill Foundation.

EARLY MUSIC NEW YORK (EM/NY), founded in 1974., marking its 36th season, performs music and music drama from the Middle Ages and the Renaissance, as well as orchestra repertoire of the baroque and classical periods. EM/NY is Artist in Residence at the Cathedral Church of St. John the Divine, New York, where it presents chamber concerts in the fall as part of its annual subscription series. In the spring, it performs in the equally ambient St. James' Church on the East side. Profiled on award-winning national news programs *ABC Nightline* and *CBS News Sunday Morning*, EM/NY tours throughout the U. S. and abroad, performing to critical acclaim in return engagements at international festivals from Hong Kong to Jerusalem as well as major concert halls - Lincoln and Kennedy Centers, Library of Congress, Metropolitan Museum of Art and The Cloisters. EM/NY can be heard on the Ex cathedra Records, Musical Heritage Society, Musicmasters, Foné and Nonesuch labels.

EARLY MUSIC FOUNDATION (EMF) is EM/NY's fiscal manager/presenter, and also provides services to NYC's historical performance community.

NEXT EM/NY PERFORMANCE DATES

Ensemble concerts at the Cathedral of St. John the Divine

CHRISTMAS QUILT

Saturday, December 4 at 8 PM, Sunday, December 5 at 2 PM

Sunday, December 19 at 2 PM

Saturday, December 25 at 2 PM, Sunday, December 26 at 2 PM

Orchestra concerts at St. James' Church

BAROQUE BANQUET

Saturday, March 19 at 8 PM

CLASSICAL KALEIDOSCOPE

Saturday, May 7 at 8 PM

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This series of programs is made possible, in part, with public funds from the National Endowment for the Arts, New York State Council on the Arts and the New York City Department of Cultural Affairs



Private funding has been generously provided by the
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