

E A R L Y M U S I C

N E W Y O R K

F R E D E R I C K R E N Z

D I R E C T O R

A Dutch Christmas

Cathedral of
St. John the Divine

Amsterdam Ave.
at 112th Street

33rd SEASON

Sunday, December 16, 2007 at 3 PM

Sunday, December 23, 2007 at 3 PM & 8 PM

Tuesday, December 25, 2007 at 3 PM & 8 PM

EARLY MUSIC NEW YORK

FREDERICK RENZ, DIRECTOR

James Blachly - alto, baritone
David Bryan - tenor
Corey-James Crawford - alto
Scott Dispensa - baritone
Todd Frizzell - tenor
Matthew Hensrud - tenor, alto
Steven Hrycelak - bass
Eric Swartzentruber - tenor
Geoffrey Williams - alto, baritone

Rachel Begley - recorders
Daphna Mor - recorders
Nina Stern - recorders
Tricia van Oers - recorders
Hank Heijink - theorbo, Renaissance lute

Dutch translations: Wijnie de Groot
Latin translations: Thomas Baker
Historic Dutch pronunciation coach: Scott Dispensa and Wijnie de Groot
Manager: Jason McClellan

Early Music Foundation presents
EARLY MUSIC NEW YORK - FREDERICK RENZ, DIRECTOR

A DUTCH CHRISTMAS

I

Buvons, ma comere Benedictus Appenzeller, Netherlandish Ms, Lo 35087, 1505-6
Basse danse: Mon desir, 2 Allemaingnes, Bergerette: Sans roch, Ronde/Aliud,
Danse de Hercules oft maticine, De Matrigale, Les quatre Branles, Fagot
Tielman Susato, pub, arr, Het derde musyck boexken, Antwerp, 1551

II

Nieuwe almanack Lupus Hellinc
Het derde musyck boexken, Tielman Susato, pub, Antwerp, 1551
Wy comen heir gelopen Anonymous, Musyck Boexken, 1551
Danse du Roy, La rocque gaillarde (Phalese), 3 Rondes, Salterelle Susato
Musyck boexken, 1551

III

Apud dominum (Vigilia nativitatis Domini)
Quando natus es (Circumcisionis et vigilia epiphaniae et purificationis)
Novum genus potentiae/ Hostis Herodes impie (In vigilia epiphaniae Domini: ymnus)
Anonymous, Zwanenbroedershuis Codex 73, ca. 1544
Passe et medio, Reprise: La pingne, Gaillarde: Ghequest bin ick,
Ronde: Pour quoy, Ronde: Mon amy, Ronde Susato, Musyck boexken, 1551

IV

Fit porta Christi pervia Anonymous, Laudes vespertinae, 1604-1629
Comt met vreucht naer't stalleken, 1679 Joannes Berckelaers
Puer nobis nascitur - variations Jacob van Eyck, 1589/90-1659
Der Fluytenlusthof, beplant met Psalmen, Allemanden,
Couranten, Balletten, Airs...deel II, Amsterdam, 1649
Ons is gheboren een kindekijn (Puer nobis nascitur) Anonymous
Ons is gheboren een kindekijn - variations Jan Pieterszoon Sweelinck, 1562-1621
(transcription for three recorders from keyboard score)

V

O Herders al soetjens Incogniti. Cantiones natalitiae, 1651
Nato nobis Salvatore Guilielmus Messaus, Laudes vespertinae, 1648
Een kindeken is ons geboren Cornelis de Leeuw, ca. 1613-1661
Livre Septieme, 1644, Matthysz, pub.
Een kindeken is ons gebooren - variations Jacob van Eyck, Der Fluytenlusthof, 1649

VI

Nu zijt wellekome Anonymous, ca. 1650
In 't stalleken van Bethlehem, 1655 Petrus Hurtado
O zaligh, heyligh Bethlehem Goudsmit, Paulus Matthysz, pub, Amsterdam, ca. 1645
O heiligh, zaligh Bethlehem - variations Jacob van Eyck, Der Fluytenlusthof...1649

VII

Cantabant sancti (In festo SS. Innocentibus)
Quem vidistis pastores (In nativitate Domini) Herman Hollanders, ca. 1600-ca. 1650
Parnassus ecclesiasticus, I, II, III, IV vocom, cum Basso continuo, Phalèse pub, 1631
"Les Boffons" - variations Jacob van Eyck
Der Fluytenlusthof ...1649 (arranged for three recorders by Rachel Begley)
Fistulis, lyris et organis Philippus van Steelant, Cantiones natalitiae, 1654

NOTES

In 2006, the four hundredth birthday of Rembrandt was celebrated on a large scale, giving occasion to have a look at the musical life taking place around this famous painter. The music of these contemporary musicians paints an interesting and varied canvas at the time when it was part of a flourishing cultural life in the Netherlands. The composer Jan Pieterszoon Sweelinck has proved to be of more than local and temporary importance along with the blind recorder player Jacob van Eyck (Eijck). Frederick Renz has compiled a selection for performance by EARLY MUSIC NEW YORK, painting an aural background to the broader picture of Rembrandt's era.

Musyck Boexken, 1551, and Tielman Susato, publisher (1551–ca. 1570). In 1551, Antwerp printer Tielman Susato began publication of his *Musyck boexken*, a series devoted to Dutch-text polyphonic music. This was the most serious attempt by a sixteenth-century publisher to popularize the genre—a fascinating but rarely performed repertory, which provides a glimpse into the musical culture of sixteenth-century Antwerp and the social mores of its middle-class inhabitants.

The polyphonic Dutch-language song of the sixteenth century, or *liedeken* as it was called in the period, qualifies as a rare and endangered species. Only about two hundred of these peculiar works survive in manuscripts and printed editions. Flemish composers produced a huge repertory of chansons and madrigals, but they rarely set Dutch lyrics, though this was their mother tongue. Marketed mainly to a local audience in the Low Countries, the *liedeken* reflects vividly the values and beliefs of Netherlandish middle-class society.

The largest anthology of *liedekens* published in the period was Susato's eleven-volume series *Musyck boexken*, published between 1551 and 1561. The first volumes, *Het ierste* and *Het tweetste musyck boexken* (1551), contains fifty-five *liedekens* for four voices. *Het derde musyck boexken* (*Danserye*) consists of dance music, the first collection of its kind to be printed in the Low Countries and the only book of instrumental music Susato issued. The printer himself composed these tuneful arrangements of *basse danses*, *allemandes*, *branes*, and *galliards*, many of which are based on popular melodies of the day.

Pierre Phalèse danses. The prolific, if not scrupulous sixteenth-century publisher, Pierre Phalèse of Leuven and Antwerp issued two collections of dance music arranged for four-part ensemble in 1571 and 1583. More than half of the dances in both these collections were lifted directly from earlier books produced by more honorable publishers, chiefly Susato's *Danserye* of 1551.

Ad Vesperas antiphona. Although the rich period of polyphony from 1450 to 1550 is generally referred to in the history of music as the period of the "Netherlanders," a much wider region than represented by present-day borders—the collection of polyphonic music from this period which is preserved in Dutch archives and libraries—is proportionately small. Two collections that are surprisingly well-preserved are to be regarded as particularly valuable; six choir books from the St. Peter's Church in Leyden and eight choir books of the Illustrious Brotherhood of the Virgin Mary in 's-Hertogenbosch.

Together with a few monophonic songbooks, these choir books form a rich treasure of musical material now kept in the archives of the *Zwanenbroedershuis* with other valuable possession of the Brotherhood. There are also preserved the almost completely extant accounts from the years 1330 to 1620, the many details in them relating to choirmasters, singers, songbooks, organists, instruments, etc., clearly illustrating the intense musical activity for and by the Brotherhood. By the number of settings represented in these books, vespers would seem to have been celebrated with great splendor in the Brotherhood.

Cantiones natalitiae are polyphonic Christmas carols from the Southern Netherlands composed during the seventeenth century. They were published by Petrus Phalésius (Phalèse) and his heirs in Antwerp. Four anthologies can be counted, from ca. 1645 to 1658 (some reprinted as late as 1667). The composers of *cantiones natalitia* were for the greater part local church musicians, employed by the parish churches of Antwerp, Ghent, and Brussels, mostly as *phonascus* ("sanghmeester," chapel master) or organist. Most *cantiones natalitiae* of the first half of the seventeenth century are simple, strophic, homophonic, four-part settings supported by figured bass, with the song tune in the upper part. The earlier ones were based on well-known songs; the later ones used newly composed song texts and tunes.

The texts of the cantiones natalitiae are sacred folk songs. Two-thirds of the cantiones natalitiae use Dutch (Flemish) texts; the remainder are in Latin. The character of these texts is naïve and mostly lyrical; they often describe the events of the Christmas story as eye-witnessed.

No clear indications exist concerning the practical use of the cantiones natalitiae in the church music of Antwerp and the Southern Netherlands. However, it may be safely assumed that they were performed at the end of the Benedictions in honor of Our Lady (laudes vespertinae Beatae mariae Virginis) during Christmas time, especially at those of the Antwerp Cathedral, celebrated in the famous Chapel of Our Lady. They may also have been used as final songs at the end of matins, lauds, vespers, and masses, and during the offertory of the mass at Christmas time, thus following pre-Reformation customs of the Netherlands (and elsewhere).

The cantiones natalitiae are not unique as a genre. The English polyphonic carols for the decades before and after 1500 constitute the earliest special genre of polyphonic Christmas music.

Jacob van Eyck was a blind Dutch carillonneur, recorder player, and composer. Though he is known today largely for his collection of variations on popular tunes for recorder solo, *Der Fluyten Lust-hof*, his contributions to the art of carillon-making and playing were substantial.

Van Eyck spent his early years at Heusden in southern Holland before being appointed carillonneur in Utrecht in 1625, and had several pupils. He was the first to discover the link between the overtone structure and the shape of the bell.

In addition to his carillon duties, the cathedral paid Van Eyck an additional salary to wander the grounds of Utrecht cathedral and entertain the passersby with tunes on his recorder. He consequently became a skilled improviser on a theme and three collections of his variations for descant recorder were published: *Euterpe* and the two parts of *Der Fluyten Lust-hof* (or "The Flute's Pleasure-Garden"). *Der Fluyten Lust-hof* contains 144 sets of variations on a cross-section of melodies popular in Renaissance Holland. Although Van Eyck wrote them for amateur musicians, the different sets commonly increase in technical difficulty towards the end. Some of them are very difficult indeed. His is one of the largest Renaissance collections of solo recorder music.

Herman Hollanders, from 1618 to 1623, was organist of the Catharina Kerk in Eindhoven and from 1627 to 1628 zangmeester (songmaster) of the Grote Kerk in Breda. The first decades of the seventeenth century were turbulent times for the territory that is now called North Brabant, as it was situated on the front lines of the Eighty Years' War.

As a Roman Catholic in Breda, Herman Hollanders was forced to leave the city when it passed into the control of the United Provinces. The most important works from this time are fifty-two compositions divided in two volumes of Church music, the *Parnassus ecclesiasticus* (1631) and the *Jubilius filiorum Dei* (1634). Both volumes are set out in the same way, first presenting a series of pieces for one voice and continuo and then groups of pieces for two, three, and four voices successively.

The work of Hollanders provides an overview of the transitional period of the polyphonic writing from the late Renaissance to the modern style concertato, also showing a strong influence of his Italian contemporaries. His motets show a larger variety of expression more closely akin to Monteverdi's *Vespers* of 1610.

ABOUT EARLY MUSIC NEW YORK, FREDERICK RENZ – Director

Early Music New York (EM/NY; formerly known as New York's Ensemble for Early Music) was founded in 1974 and performs music and music drama from the Middle Ages and the Renaissance as well as orchestral repertoire of the baroque and classical periods. Profiled on award-winning national news programs ABC News Nightline and CBS News Sunday Morning, EM/NY tours regularly throughout the United States and abroad. It has won critical acclaim, with return engagements, at international festivals, including Athens, Brisbane, Caramoor, Charleston, Edinburgh, Hong Kong, Ilmajoki, Jerusalem, Kraków, Paris, Ravinia, Regensburg, Rome, San Antonio, Spoleto, and Tokyo. EM/NY is in residence at the Cathedral Church of St. John the Divine, New York, where it presents an annual subscription concert series. Since its inception, Early Music New York has presented numerous concerts of repertoire appropriate to the collections of The Metropolitan Museum of Art.



Frederick Renz, EM/NY's director and the founder of the Early Music Foundation (EMF), 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 of St. John the Divine, producer grants from the National Endowment for the Arts and the Ingram Merrill Foundation, and an honorary doctorate from the State University of New York.

Rachel Begley (recorders) appears regularly with such ensembles as New York City Opera, American Classical Orchestra, New York Collegium, Early Music New York, Long Island Baroque Ensemble, and Philomel. Passionate about chamber music, she is a founding member of the critically-acclaimed New Amsterdam Recorder Trio and Sympatica, and frequently performs as a guest soloist with other ensembles. In addition to her work in early music, she has premiered works for recorder by such luminaries as Leonard Bernstein and Joan Tower. She holds a Doctor of Musical Arts degree in recorder and early music from SUNY Stony Brook.

James Blachly (alto, baritone) is a composer and singer from New York City. As a composer, he is completing residencies at St. Michael's Episcopal Church, the Carolina Chamber Music Festival, and the Nightingale-Bamford School. As an educator, he collaborated this fall with the Berlin Philharmonic and Carnegie Hall on their Rite of Spring educational program, the culminating event in the Berlin in Lights festival. He is a member of the Trinity Wall Street choir, and a substitute Gentleman of the Choir at St. Thomas Episcopal Church, 5th Avenue.

David Bryan (tenor), originally from Durham, NC, has lived in NYC for 7 years. He sings with just about every choral group in town, and also plays mandolin, most notably with a bluegrass band, the Chickenstand Throwdown Band (myspace.com/chickenstand). David also teaches liberal arts courses for the College of New Rochelle at their South Bronx campus. He holds a BA in music, a BA in religious studies (*magna cum laude*), and an MA in liberal studies (*magna cum laude*) from UNC-Greensboro, as well as an MA in theology from Union Theological Seminary.

Corey-James Crawford (alto) presently works as an art song recitalist and choral singer in New York, New Jersey, Pennsylvania and Delaware. He is a member of the St. Thomas choir of Men and Boys under the direction of John Scott. Corey-James has performed as a soloist and chorister with Trinity Church Wall Street. Voices of Ascension, St. Ignatius Loyola, Choir of Holy Trinity Lutheran, Fuma Sacra, and New York Collegium among others. He is presently recording with pianist Dr. Martin Néron a CD of English and American art songs, which will be released this spring.

Scott Dispensa (baritone) made his EM/NY debut in 2005 playing King Darius in the medieval drama Daniel and the Lions. Mr. Dispensa is active in many varied ensembles in the New York area, including the Clarion Music Society and Vox Vocal Ensemble, and is currently making his Metropolitan Opera chorus debut in War and Peace. Mr. Dispensa is a founding member of the four-voice male ensemble New York Polyphony, whose debut CD I sing the birth has received international acclaim this holiday season. Mr. Dispensa is also a member of the St. Thomas Choir of Men and Boys and is a graduate of The Juilliard School.

Todd Frizzell (tenor) has performed widely with Early Music New York and can be heard on six of the group's CDs, including the new "Dutch Christmas." Todd serenaded Dame Judi Dench with EM/NY in June 2000 at Broadway's Ethyl Barrymore Theater during a special performance of Her Majesty the Queen honoring Ms. Dench's receipt of the Golden Quill award. He was the tenor soloist in Handel's Israel in Egypt at Avery Fisher Hall with the National Chorale, and featured soloist with the Choir of Saint Luke in the Fields on concerts since 1997. He has been a member of The Western Wind Vocal Ensemble since 2001.

Hank Heijink (theorbo, Renaissance lute) studied lute and theorbo at the Royal Conservatory in The Hague with Toyohiko Satoh, Mike Fentross, and Nigel North. He was the first theorbo player to tour with the European Union Baroque Orchestra, during which time he worked with Roy Goodman, Paul Goodwin, and Fabio Biondi. He has worked with the Amsterdam Baroque Orchestra, the Netherlands Bach Society, the Mark Morris Dance Group, Rebel, Early Music New York, Concert Royal, the Wooster Group, Apollo's Fire, and AsproDolce.

Matthew Hensrud (tenor, alto), a frequent contributor to the New York vocal music scene, focuses on modern and early music, and is always eager to participate in the next interesting project. Focusing on small ensemble work in new and early music, he can be frequently heard on Trinity Church Wall Street's concert series, and local favorites such as Steven Fox's Clarion Ensemble, the New Jersey-based Antioch Ensemble, and EM/NY, among others. Past projects include Nico Muhly and Maira Kalman's Elements of Style, which New York Magazine nominated as one of the best classical music events of 2005.

Steven Hrycelak (bass) has an MM in Voice from Indiana University and a BA in Music from Yale University. With IU Opera Theater, his roles included Sparafucile, Zuniga, and Dottor Bombasto in Arlecchino, and he will perform William Williamson in the collegiate premiere of Bolcom's A Wedding. He was also a frequent concert soloist, most notably as Jesus in Bach's St. John Passion. He also has worked extensively in NY, as a soloist with Trinity Church Wall Street, Musica Sacra, and the Waverly Consort, and as an ensemble singer in such groups as the NY Virtuoso Singers, the NY Choral Artists, the Choir of St. Ignatius Loyola, and Equal Voices.

Daphna Mor (recorders) has performed throughout Europe and the United States as a soloist and as ensemble player. Her appearances include solo recitals in Croatia, Germany and Switzerland; recitals at the Metropolitan Museum of Art and Trinity Church, New York; soloist with The New York Collegium (Andrew Parrot conductor); Soloist with Early Music New York; orchestra member with the New York Philharmonic (Allen Gilbert, conductor); City Opera, Lincoln Center; guest with Piffaro - The Renaissance Band and Repast; award include First Prize in Settimane Musicali di Lugano Solo Competition, and two times winner of The Boston Conservatory Concerto Competition.

Nina Stern (recorders) is one of North America's leading performers of the recorder and classical clarinet. In recent years she is also hailed as an innovator in teaching school-age children to be fine young musicians. A native New Yorker, Ms. Stern received a Soloist's Degree from the Schola Cantorum Basiliensis in Basel, Switzerland. From Basel, she moved to Milan, Italy where she was offered a teaching position at the Civica Scuola di Musica. Ms. Stern performs regularly as soloist or principal player with The New York Philharmonic and New York City Opera as well as many of North America's major early music ensembles.

Eric Swartzentruber (tenor) has been hailed by the Philadelphia Inquirer as a "velvet-voiced tenor." He has performed with many of this country's leading vocal ensembles, including the Vox Vocal Ensemble, American Boychoir, Chanticleer, Schola Nova, Choral Arts Society of Philadelphia, the Princeton Singers, and Fuma Sacra. He has also performed with the Schola Cantorum of Oxford under the direction of Philip Cave, and with several early music ensembles, including Piffaro, Parthenia, and the Brandywine Baroque. A specialist in sacred music, Eric is cantorial soloist for Temple Micah in Glenside, PA, and sings in the choir of St. Clement's Church in Philadelphia.

Geoffrey D. Williams (alto, baritone), hails from the American Midwest and began his musical life as a chorister at the American Boychoir School. Having devoted much of his life to service in church music, he has sung with some of the most revered choral foundations in the United States. Mr Williams now serves as a Gentleman of the Choir of Men and Boys at Saint Thomas Church, Fifth Avenue in New York City. Mr. Williams is in growing demand as an early music specialist throughout the United States and is a resident artist and soloist with many of New York's preeminent ensembles.

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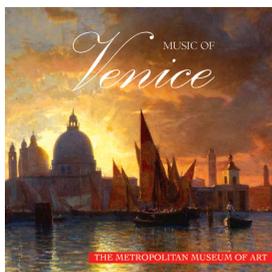
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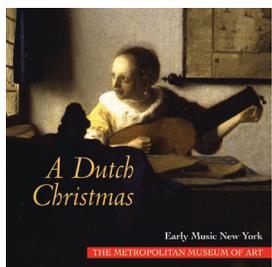
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A Dutch Christmas

EM/NY's latest release, produced in association with The Metropolitan Museum of Art in tandem with the exhibition "The Age of Rembrandt," is the sixth in a series of holiday compact discs. Once again, Frederick Renz has researched and programmed engaging seasonal music - *Cantiones natalitiae* (Latin songs) and *kerstliedjes* (carols) for voices, variations for recorders by Jacob van Eyck and Sweelinck, jaunty dances by Susato and Phalese, as well as rowdy *drinken liedeken* to ring in the New Year.

These, along with our other CDs, will be available for purchase following the performance. CDs can always be purchased from our secure website at www.EarlyMusicNY.org

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State of the Arts



NYSOA



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