

EARLY MUSIC  
NEW YORK  
FREDERICK RENZ  
DIRECTOR



SPRING CONCERTS  
2004

EARLY MUSIC FOUNDATION presents

**EARLY MUSIC**  
**NEW YORK**  

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**FREDERICK RENZ**  
**DIRECTOR**

**Eric Brenner** – countertenor  
**Robert Isaacs** – countertenor  
**Geoffrey Williams** – countertenor

**Oliver Brewer** – tenor  
**Todd Frizzell** – tenor  
**Tam Johnson** – tenor

**Gregory Purnhagen** – baritone  
**Joe Damon Chappel** – bass  
**Paul Shipper** – bass

**Robert Mealy** – violin  
**Julie Andrijesky** – violin & viola  
**Peter Kupfer** – violin & viola

**Gregory Ingles** – alto & tenor trombone  
**Eric Schmalz** – tenor trombone  
**Mack Ramsey** – bass trombone

**Christine Gummere** – violoncello  
**Lucas Harris** – theorbo  
**Borys Medicky** – organ

**AUSTRIAN & GERMAN BAROQUE**

Saint Vincent Ferrer Church, NYC  
March 4, 2004 at 8 PM

Cover: Detail from the originally water-colored title page of Georg Christoph Bach's "Siehe, wie fein und lieblich ist's" published in 1689. The text may be paraphrased as: "the triple harness of the flourishing, firm and amiable harmony of the German Bach brothers, demonstrated by means of Psalm 133 and musically adorned."

**AUSTRIAN & GERMAN BAROQUE**  
17<sup>th</sup>- Century Sacred Concerti for Voices & Instruments

Canzona a6	Giovanni Priuli, d.1629
"Das ist der Wille" (John 6:40)	Melchior Franck
"Wer überwindet" (Revelations 2:7)	ca. 1579-1639
Sonata	Antonio Bertali, 1605-1669
"Judica me, Deus," 1638 (Psalm 42: 1-3)	Giovanni Felice Sances
"Ave, Regina caelorum," 1638 (Marian antiphon)	ca.1600-1679
"Salve Regina" (Marian antiphon)	Bertali

**Intermission**

Lamento sopra la morte Ferdinandi III, 1657	Johann Heinrich Schmelzer
Adagio, Todtenglockh, Adagio, [Sarabande	ca.1623-1680
"An filius non est dei"	Dietrich Buxtehude
Sonata, "An filius," "Quia immo," Ritornello, "Salveto,"	ca.1637-1707
Ritornello, "O rima nobilissima," "Tu nectar es verissimum,"	
Ritornello, "Longe sapor dulcissime," "Amen"	
Balletti Lamentabili (abridged)	Heinrich Ignaz Biber
Sonata, Sarabande, Adagio: "Lamenti"	1644-1704
Sonata	Daniel Speer, fl.1697
Kanon	Johann Pachelbel, 1653-1706
"Siehe, wie fein und lieblich ist's," ca.1689 (Psalm 133)	Georg Christoph Bach
	1642-1697

## TEXT

**Das ist der Wille** dess,  
der mich gesandt hat,  
dass, wer den Sohn siehet,  
und glaubt an ihn,  
habe das ewige Leben;  
und ich werde ihn auferwecken  
am Jüngsten Tage.

**Wer überwindet,**  
dem will ich zu essen geben,  
von dem Holz des Lebens,  
das im Paradies Gottes ist.

**Judica me, Deus,**  
et discerne causam meam  
de gente non sancta;  
ab homine iniquo  
et doloso erue me.  
Judica me Deus,  
quia tu es Deus fortitudo mea;  
quare me repulisti,  
et quare tristis incedo  
dum afligite me inimicus?  
Judica me Deus,  
et discerne causam meam  
de gente non sancta.  
Emitte lucem tuam  
et veritatem tuam;  
ipsa me deduxerunt et adduxerunt  
in montem sanctum tuum  
et in tabernacula tua.  
Alleluia.

**Ave, Regina caelorum,**  
ave, Domina Angelorum.  
Salve, radix, salve, porta,  
ex qua mundo lux est orta.

Gaude, Virgo gloriosa,  
super omnes speciosa.  
Vale, o virgo decora,  
et pro nobis semper Christum exora.

**Salve, Regina.** mater, misericordiae,  
Vita, dulcedo, et spes nostra, salve.

## TRANSLATION

And this is the will of him  
that sent me,  
that every one which seeth the son,  
and believeth in him,  
may have everlasting life;  
and I will raise him up  
at the last day.

To him that overcometh  
I will give to eat  
of the tree of life,  
which is in the midst of God's paradise.

Judge me, O God,  
and distinguish my cause  
from the nation that is not holy;  
deliver me from the unjust  
and deceitful man.  
Judge me, O God,  
for you are God my strength;  
why have you cast me off,  
and why do I go sorrowful  
while my enemy afflicts me?  
Judge me, O God,  
and distinguish my cause  
from the nation that is not holy.  
Send forth your light  
and your truth;  
they have led me, and brought me  
to your holy hill,  
and into your tabernacles.  
Alleluia.

Hail, Queen of Heaven,  
hail, ruler of the angels.  
Hail, root, hail, gate, from whom  
a light to the world has arisen.

Rejoice, glorious Virgin,  
lovely beyond all others.  
Be well, O most beautiful one,  
and pray for us to Christ.

Hail, Queen, mother of mercy,  
our life, sweetness and hope, hail.

Ad te clamamus, exules filii Evae.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia ergo, advocata nostra,  
illos tuos misericordes oculos  
ad nos converte.  
Et Jesum,  
benedictum fructum ventris tui,  
nobis post hoc exilium ostende.  
O clemens, O pie, .  
O dulcis Virgo Maria

**An filius non est dei,**  
fons gratiae salus rei,  
tormenta cui per impia  
sunt ossa traluentia,  
crucis via.

Quin immo Jesus est meus,  
in cujus inspecto latus,  
ex quo merum mel profluit,  
quod quidquid in nos irruit,  
mox destruit.

Salveto, fons purissime,  
ex quo relucet maxime  
vis charitatis florida,  
vitae scatebra, limpida,  
vis vivida.

O, rima nobilissima,  
o, vena quam dulcissima,  
admitte, quae do, basia,  
et corda sana saucia,  
per omnia.

Tu nectar es verissimum,  
tu pharmacum certissimum.  
Me recreas vel millies,  
quum fundo caldas in dies,  
Jesu, preces.

To you we cry, banished sons of Eve.  
To you we sigh, lamenting and weeping  
in the vale of tears.  
Come then, our advocate,  
turn your compassionate eyes  
toward us.  
And show us Jesus,  
the blessed fruit of your womb,  
after this time of exile.  
O merciful, O loving,  
O sweet Virgin Mary.

Could this not be the Son of God,  
fount of grace, balm of the guilty?  
Shamelessly tormented,  
his bones are shining through  
as he makes the Way of the Cross.

Nay, rather, Jesus is mine;  
I gaze into his side,  
from which pure honey pours out;  
whatever attacks us  
this nectar will soon overcome.

Hail, O purest fountain,  
from which most brightly gleams  
the comely assault of love,  
the clear gushing river of life,  
truest strength.

O most noble gash,  
O sweetest vein,  
accept the kisses I give you,  
and heal wounded hearts  
forever.

You are truest sweetness,  
you are the most dependable healer;  
you revive me a thousand times over,  
as I day by day pour out my fervent  
prayers, O Jesus.

Longe sapor dulcissime,  
panisque coelestissime,  
amore praemori volo.  
Quicumque te gustat solo,  
regnat polo.  
Amen.

O sweetest delicacy by far,  
bread most heavenly,  
I yearn for an early death of love.  
Who but tastes of you  
reigns in heaven.  
Amen.

English translation by Thomas Baker

**Siehe, wie fein und lieblich ist's**  
wenn Brüder einträchtig  
beieinander wohnen,  
wie der kostliche Balsam ist,  
der vom Haupt Aarons  
herabfleusst in seinen ganzen Bart,  
der herabfleusst in sein Kleid,  
wie der Tau,  
der von Hermon herabfällt  
auf die Berge Zions;  
denn daselbst verheisset  
der Herr Segen und Leben  
immer und ewiglich.  
Siehe, wie fein und lieblich ist's.  
Amen.

See what delight and joy it is,  
when brothers in friendship  
can sit down together.  
It is like the most precious oil  
that flows from Aaron's head  
and runs down and covers all his beard  
and descends then to his robe;  
like the dew  
that comes down from Mount Hermon,  
to the hills of Zion.  
For the Lord commanded there  
blessing and bounty,  
now and eternally.  
See what delight and joy it is.  
Amen.

## ABOUT THE ARTISTS

**Frederick Renz**, founder of the Early Music Foundation (EMF), is a unique figure in the early music movement. Equally adept in all forms of music and music drama from the 11<sup>th</sup> to the 18<sup>th</sup> centuries, he has reaped international acclaim for his work as conductor, producer, director and performer while leading EARLY MUSIC NEW YORK (EMNY) to preeminence in the field. Among his numerous accolades are commissions from the Spoleto Festival and The Metropolitan Museum of Art, the Cathedral Church of Saint John the Divine, as well as two Producer's Grants from the National Endowment for the Arts. Recently, the State University of New York awarded Mr. Renz an honorary Doctor of Music degree.

**Julie Andrijeski** (baroque violin) is a member of Chatham Baroque and also appears with the New York Collegium, Boston Early Music Festival Orchestra, Apollo's Fire, Cecilia's Circle and the Seattle Baroque Orchestra, among others. Recently she served as concertmaster in Handel's "Serse" at the Wolf Trap Festival and directed and danced in a French baroque show with The Publick Musick in Rochester, New York. She is on the faculty at the Oberlin Baroque Performance Institute and is a doctoral candidate at Case Western Reserve University and the Cleveland Institute of Music

**Eric S. Brenner** (countertenor) is in his second season with Early Music New York. Recent projects include: one-on-a-part Monteverdi "Vespers" with New York Collegium; alto solo in Ned Rorem's "Missa Brevis" with the Choir of St. Thomas Church, soprano solos in Toby Twining's "Pursuit," and various roles in Rob Reese's "Survivor: Vietnam." A regular with several New York area ensembles, praised for his "soft, otherworldly tone" (NY Times), Eric is hard at work on final edits of his first novel, as well as preliminary notes for a second novel & his first play.

**Oliver Brewer** (tenor) has been lauded by the New York Times for his "attractive, round tenor." A graduate of the Eastman School of Music, he has appeared in concert and recording with The Publick Musik and Early Music New York. Mr. Brewer has also performed in concert as soloist with Musica Antiqua (NY), Parthenia, the New York Continuo Collective, Bach Works and the Lexington Bach Orchestra. His ensemble affiliations include St. Thomas Church Fifth Avenue, the newly formed Tiffany Consort, the artist roster of VOX Vocal Ensemble, Polyhymnia, and St. Luke-in-the-Fields.

**Joe Damon Chappel** (bass) is a native of Nashville, Tennessee. In 1994, he graduated from the Eastman School of Music, where he was a William Warfield scholar. He is the principal bass soloist with *Bach Vespers at Holy Trinity* and a founding member of the Tiffany Consort. He also has sung for *Bachworks* and other ensembles in the city that perform Oratorio, cantatas and sacred music. Recently, Mr. Chappel sang with the *Carolina Chamber Chorale* at the 2001 Piccolo Spoleto music festival as the bass soloist in the world premiere of Dan Locklair's "A Dubose Heyward Triptych." He is currently a student of Gary Kendall.

**Todd Frizzell** (tenor) recently sang with the New York Virtuoso Singers, the New York Concert Singers, Musica Antica, and the Grove Street Singers. A Resident Artist of the New York's Ensemble for Early Music since 1995, he has serenaded Dame Judi Dench at Broadway's Ethyl Barrymore Theater, sung the tenor solos in Händel's *Israel in Egypt* at Avery Fischer Hall with The National Chorale and is a featured soloist in a new CD, *Responsoria*, recorded with the choir of the church of St. Luke in the Fields, where he is also a frequent recitalist. Todd is a member of the Western Wind vocal ensemble.

**Christine Gummere** (violoncello), born in Barrytown, N.Y., and educated in Manhattan, has been an active performer in N.Y.C. since 1977. Her versatility as a musician has led to performances in styles as diverse as French, German and Italian baroque on period instruments, contemporary orchestral music with Concordia and the Riverside Symphony (where she was principal cello for 19 years), and the swing music of String Fever. She has also performed Off-Broadway, as solo on-stage cellist, in productions for the New York Shakespeare Festival, The Classic Stage Company, The Music Theater Group; and for the performance artist John Kelly.

**Lucas Harris** (theorbo) received his training in Europe, first at the *Civica scuola di musica di Milano*, then at the *Hochschule für Künste Bremen*. Since returning to North America in 1998, he has appeared with The Harp Consort, Apollo's Fire, Seattle Baroque, Tafelmusik, New York Collegium, Trinity Consort, and many others. He is on the faculty of the Oberlin Baroque Performance Institute, and has taught for the New York Continuo Collective and Amherst Early Music. His recording of the theorbo and lute pieces of Alessandro Piccinini recently won 3<sup>rd</sup> place in the EMA/Naxos competition.

**Gregory Ingles** (alto & tenor trombone) received his Bachelor of Music degree in trombone performance from Oberlin Conservatory. He is in demand as a freelance sackbut player performing with such period instrument ensembles as Tafelmusik, New York Collegium, Concerto Palatino, Trinity Consort, American Bach Soloists, Orchestra of the Renaissance, Violins of Lafayette, Ensemble Rebel, Boston Shawm & Sackbut Ensemble, San Francisco Bach Choir and Artek. As a member of Piffaro, he has recorded on the Dorian label. Greg is currently completing doctoral work at SUNY, Stony Brook and is professor of trombone at Hofstra University.

**Robert Isaacs** (countertenor) sings and conducts throughout the New York area. As a soloist, he has been featured in recent performances with Musica Sacra, the Vox Vocal Ensemble, Parthenia, Pomerium, Harmonium, and the Stamford Symphony. Robert is also a founding member of the acclaimed sextet Equal Voices. He holds degrees from Harvard and Columbia Universities, and currently directs the choral program at the Manhattan School of Music.



**Tam Johnson** (tenor) has performed with a variety of musical ensembles throughout New York City. Past appearances with Early Music New York include the "Play of Herod," "The Raising of Lazarus." In 2001, he was a member of the cast of "Daniel and the Lions" which performed in at the Spoleto Festival, Italy. Tam is a graduate of Texas Christian University.

**Peter Kupfer** (violin) has performed and recorded with many of the period instrument ensembles in North America, including American Bach Soloists, Philharmonia Baroque Orchestra, Handel & Haydn Society Orchestra, Apollo's Fire, the New York Collegium, Violins of Lafayette, and Tafelmusik. Festival appearances include the Maggio Musicale Festival in Florence, Italy, the Edinburgh Festival, Aston Magna, the Connecticut Early Music Festival, and the Basically Bach Festival at St. Peters in New York City, where he performed a solo recital of the Biber *Mystery Sonatas*. He is concertmaster for *Vespers with Bach* at Holy Trinity Lutheran Church, in New York City.

**Robert Mealy** (violin) has received much critical acclaim for his eloquent performances on a wide variety of historical strings. He has recorded over fifty CDs on most major labels with ensembles such as Sequentia, Les Arts Florissants, the Boston Camerata, and Tafelmusik. Here in New York he is a frequent soloist and leader with ARTEK and the New York Collegium. He is a member of the medieval ensemble Fortune's Wheel, the renaissance violin band The King's Noyse, and the new 17<sup>th</sup>-century ensemble Spiritus. He teaches historical performance at Harvard and Yale, and is currently the Hogwood Fellow of Performance Practice for the Handel and Haydn Society.

**Borys Medicky** (organ) has appeared with groups such as The Publick Music, the Aradia Baroque Ensemble, Common Ground, New York Baroque, Baroque Music Beside the Grange and the Grand River Baroque Ensemble, and performed in the northeastern United States, Canada and Germany. After performing in Wiesbaden, Germany, his solo playing was praised by the Wiesbadener Tagblatt as "full of rhythmic finesse and detail." Mr. Medicky studied harpsichord with Arthur Haas and Baroque performance practice with Paul O'Dette. He received his doctoral degree from SUNY Stony Brook and was awarded the Samuel Baron Prize, given to an outstanding recent graduate.

**Gregory Purnhagen** (baritone) regularly performs a diverse range of repertoire spanning the 16th through 21st centuries. He was seen in Philip Glass' opera, "Galileo Galilei" in Chicago, London and BAM and has premiered roles in Glass' "La Belle et la Bete" and "Monsters of Grace," as well as recording several works. As a soloist, he has appeared with Musica Sacra, Music in a Sacred Space, the Dessoff Choirs, the Locrian Ensemble and Pro Arte Singers. Recent engagements include a staged reading of "Tone Test" by Nicholas Brooke at American Opera Project, Maurice Durufle's Requiem at St. Ignatius Loyola.

**Mack Ramsey** (bass trombone). A love of 16th and 17th century repertoire has led to a thirty-year career specializing on wind instruments of this period, Mack is a founding member of the Boston Shawm and Sackbut Ensemble and has appeared with Piffaro, Les Sonneurs de Montreal, The Whole Noyse, Folger Consort, Boston Camerata, Taverner Players, Gabrieli Consort, and the original instruments orchestras Boston Baroque, Apollo's Fire, Boston Early Music Festival, Boston's Handel & Haydn Society, Old Fairfield Academy, Trinity Consort and the NY Collegium, recording for Deutsche Grammophon, Telarc, Dorian, Electra, Erato and MHS.

**Eric Schmalz** (tenor trombone) has recently begun studies in early music. After receiving degrees in trombone performance from the Oberlin Conservatory of Music and the University of Cincinnati College-Conservatory of Music, he began a career as an orchestral trombonist performing with such ensembles as the Columbus (OH) Symphony, the Honolulu (HI) Symphony and the Atlantic (NY) Philharmonic. Erik has studied with sackbut specialists Wim Becu and Stewart Carter at the Amherst Early Music Festival. Currently he is a freelance performer on early trombone and will perform with the New York Collegium, Piffaro, and I Furiosi this season.

**Paul Shipper** (bass) performs worldwide as a singer, actor, opera director and instrumentalist. This season's highlights included the modern premiere of Lully's "Carnaval Mascarade" with Paul O'Dette and soloist appearances with Andrew Lawrence-King and Piffaro. He will tour in the U.S. and Europe as a soloist with Ex Umbris and Visceral Reaction. He has recorded for Harmonia Mundi, BMG, Dorian, RCA, Windham Hill, Zefiro and other labels. He was faculty member at the New School and Mannes College of Music, and currently teaches for Amherst Early Music and The New York Continuo Collective. Paul has performed with EMNY since 1981.

**Geoffrey Williams** (countertenor) is a graduate of the American Boychoir School and the Westminster Choir College. As a member of the Westminster Choir he participated in the Spoleto Festival USA from 1999-2002. In 2001 he sang the role of Oberon in Britten's "A Midsummer Night's Dream." He currently sings with the choir of St. Mary the Virgin in Times Square, NY, and is founder and Artistic Director of *The Choral Scholars*, a group dedicated to historically informed performances of polyphonic choral music. He also serves on the administrative staff of Richardson Auditorium at Princeton University.

We wish to thank Professor Steven Saunders, Associate Professor and Chair of the Music Department, Colby College, for providing EMNY with a newly transcribed score of Bertali's "Salve Regina" for this first modern performance. Thanks to Gregory Ingles for repertoire assistance and preparation of scores and parts.

## ABOUT THE PROGRAM

**Austria** – The Habsburg emperors were among the most lavish patrons of music of the German Baroque. Under Emperors Ferdinand II (r. 1619-37), Ferdinand III (r. 1637-57), and Leopold I (r. 1657-1705), the imperial court at Vienna boasted some of the largest music chapels in Europe. The works on tonight's program by three imperial chapel masters, Giovanni Priuli, Antonio Bertali, and Giovanni Felice Sances show three of the most striking attributes of the Habsburgs' musical tastes. The most obvious aspect of the Habsburgs' cultivation of music was their penchant for Italian composers and Italianate music. Throughout their reigns the Habsburgs – titular heads of the Holy Roman Empire of the German Nation – relied almost exclusively on musicians recruited from Italy. Italian performers dominated the imperial music chapel, and all of Ferdinand II's and Ferdinand III's chapel masters came from Italy. Giovanni Priuli (chapel master from 1619-1629), for example, worked closely with Giovanni Gabrieli at *San Marco* in Venice before he entered the imperial service. His *Canzona á 6* shows the same keen ear for instrumental sonority and antiphonal effects that characterize Gabrieli's instrumental works.

The political and religious context at the Vienna court also informed musical compositions. Works like Sances's *Judica me, Deus* openly reflect the contemporary political situation. Published in 1638, during some of the darkest days of the Thirty Years' War, the motet pointedly opens with an entreaty whose political meaning could not have been lost on contemporary listeners: "Judge me, O God, and distinguish my cause from the nation that is not holy." To drive home this line's political import, Sances repeats this surprisingly tuneful plea later in the motet following the words "why do I go sorrowful while my enemy afflicts me."

Sances's *Ave, Regina caelorum*, and Bertali's *Salve Regina* show yet another aspect of music's role in Austrian dynastic politics. The Habsburg Counter-Reformation program rested on the precept that religious unity was more crucial to the long-term stability of the realm than political union; Catholic cultural dominance was thus seen as crucial to maintaining political cohesion. The Catholic liturgy – made audible in musical settings performed by members of the emperor's music chapel – served didactic, even propagandistic functions, not only encouraging piety, but also directing devotion into specific channels. The Habsburgs were eager to encourage devotions that were distinct from Protestant practice, and none of these were more central than veneration of the Virgin Mary. There are numerous surviving settings of the Marian antiphons (seasonal songs honoring the Virgin) from the Viennese court, ranging from modest settings for a few voices such as Sances's *Ave, Regina caelorum*, to Bertali's more expansive setting of *Salve Regina*, with its sonorous use of low voices, an instrumental ensemble, and a remarkably virtuosic violin part (Bertali himself was a violinist of considerable reputation).

Dr. Steven Saunders, Colby College

**Antonio Bertali** entered the service of the imperial court as an instrumentalist. In 1649, he became chapel master, in which position he encouraged the regular performance of Italian opera in Vienna. His output consists of about 600 compositions, most of which are now lost.

The name **Giovanni Felice Sances** is well known to scholars and performers of seventeenth-century music. Sances was a ground-breaking composer of early forms of cantata and aria, and is remembered as the composer, whose *L'Ermonia* (1636) paved the way for the first public opera in Venice.

The collection from which tonight's compositions are taken, *Motetti a una, due, tre e quattro voci* (Venice, 1638) is dedicated to the new emperor, Ferdinand III. In the opening lines of the dedication to Emperor Ferdinand III, Sances writes "previously I have devotedly dedicated to you my voice; now, I reverently dedicate to you my quill." Some of these pieces were doubtless heard at the Offertory at Mass, the most common liturgical context for motets in Vienna. Motets were probably also heard outside the church as private entertainment, a practice well documented at the court of Ferdinand II and contributed to a court culture whose artistic leanings were staunchly Italianate. In 1648 Sances was appointed vice chapel master under Antonio Bertali and after Bertali's death in 1669, Sances succeeded him as imperial chapel master and Heinrich Schmelzer became Vice Chapel Master.

*Canto* and alto parts were naturally sung in the imperial chapel by male voices, either falsettists, castrati, or boy sopranos, but the Baroque aesthetic encouraged flexibility in assigning singers to parts. In particular, the favored tenor and *canto* parts were regarded as interchangeable; many seventeenth-century sources include explicit indications of this possibility.

**Johann Heinrich Schmelzer** (ca.1623-1680), hailed in 1660 as "the celebrated and nearly finest *violisten* in all Europe," served as musician at the imperial court from 1649 and as instrumental composer from 1665 or earlier. In 1673 he was ennobled by the Emperor and in 1679 he followed in the line of the Italians Bertali, and G.F. Sances to become "the first German *kaiserlicher Hofkapellmeister*," only to die a few months later from another of those disastrous waves of the plague.

Outstanding as a sonata composer and the foremost violinist among the Austrians and Germans of the 17<sup>th</sup> century, as Burney still acknowledged a century later, was **Heinrich Ignaz Franz Biber** (1644-1704). This virtuoso entered the service of the Archbishop of Salzburg about 1676, after holding a post in Bohemia under the rule of Leopold I. Advancing by rapid stages to the position of *Hofkapellmeister* in 1684, he was ennobled in 1690. He is best known for his sonatas and related instrumental music, particularly the 16 "Rosary [or Mystery] Sonatas for solo violin and continuo.

**Germany** — In 1631, when *Dulces Mundani Exilij Deliciae* was published, **Melchoir Franck** (ca.1579-1639) had been *Hofkapellmeister* for Prince Johann Casimir in Coburg, Germany for twenty-eight years. By that time, Franck was a renowned composer whose large output included Latin motets, German motets and Magnificats, chorale settings, instrumental dances, and secular songs. Only three years earlier, several years later than his contemporaries Schütz,

Scheidt, Schein, and Praetorius, he had completed his first collection of vocal music with basso continuo.

*Dulces Mundani...*, a New Year's gift to Franck's patron, Prince Casimir, contains pieces, mainly, in German. In the dedicatory preface, Franck describes the texts as "beautiful, comforting (*tröstreich*) texts on eternal life." Texts were considered *tröstreich* insofar as they proclaimed God's mercy and his promise of salvation to those who believe in Christ.

**Daniel Speer (1636-1707)** was born in 1636 in what is now Wroclaw, Poland, but was active as a musician, teacher and writer in southwest of Germany from about 1665. Speer was closely associated with the city of Göppingen, where he taught in the Latin school and later acted as town cantor. He was also a writer of stories and political pamphlets, which at one point led to his imprisonment. However unpopular he may have been with the authorities, he must have been valued in Göppingen, for the town council and townspeople lobbied to have him released.

**Dietrich Buxtehude** was one of the principal Lutheran composers of the late 17<sup>th</sup> century. His cantatas, the visionary power of which exerted so deep an impression on J.S. Bach, contain accompanied ariosi, which disclose a subjective fervor. Buxtehude composed much of his church music for the *Abendmusiken* (evening musical devotions), which were held during the Advent season at Lübeck. J.S. Bach journeyed over two hundred miles on foot to hear them in the autumn of 1705.

The celebrated organist, onetime associate of Schmelzer in Vienna, and predecessor of J.S. Bach, **Johann Pachelbel** (1653-1706) of Nürnberg, composed relatively few sonatas, which to date are little known and outside his primary interests as a composer of keyboard and vocal works.

**Georg Christoph Bach** was the elder brother of the twins J. Anbrosious Bach (1645-1695) – the father of J. S. – and J. Christoph (1645-1693). He was born on September 6<sup>th</sup>, 1642, his father being Christoph Bach (1613-1661), originally a town-wait in Erfurt and later court and town musician in Arnstadt. Georg Christoph received his musical training from the Cantor in Arnstadt, Jonas de Fletin. On the death of his father, he took a teaching post in Heinrichs near Suhl in the Thuringian Forest; in 1668 he was appointed cantor in Themar, near Meiningen, and in the 1680s he was appointed Cantor in Schweinfurt, where he remained until his death on April 24<sup>th</sup>, 1697.

The present Psalm setting was composed in Schweinfurt and was probably first performed on Georg Christoph's 47<sup>th</sup> birthday, on September 6<sup>th</sup>, 1689, at a gathering of the composer with his brothers, and was preserved as a family historical document (and the only work by the composer to survive) in the "Old Bach Archive," a collection of manuscripts of works by members of the Bach family, which, on the death of J. S. Bach, was handed down to C. P. E. Bach and later passed into the possession of the library of the *Singakademie* in Berlin. Like most of the material held by that Library, the collection failed to survive World War II. This performance is based on an edition by Max Schneider, which was published to mark the 250<sup>th</sup> anniversary of the birth of J. S. Bach in 1935.

## **ABOUT EARLY MUSIC NEW YORK**

Now celebrating its 30<sup>th</sup> season, EARLY MUSIC NEW YORK — FREDERICK RENZ, DIRECTOR (formerly New York's Ensemble for Early Music) captivates audiences worldwide with its scintillating performances of music and music drama from the medieval and Renaissance periods. Profiled on the award winning national news programs, *CBS Sunday Morning* and *ABC Nightline*, EMNY performs an annual subscription series before sellout audiences in New York City. EMNY has performed at the Lincoln and Kennedy Centers, regularly performs at The Metropolitan Museum of Art, and has toured throughout the United States and abroad, winning critical acclaim at many of the world's most prestigious music festivals including Spoleto, Brisbane, Jerusalem, Hong Kong, Edinburgh, Krakow, Ravinia, Caramoor, Charleston, Paris, Athens, Regensburg, and Tokyo. EMNY records for *Ex cathedra* Records, Lyrichord, Musicmasters, Musical Heritage Society, Nonesuch, and Foné, and has produced four recordings in collaboration with the Metropolitan Museum of Art.

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**Music for the Royal Fireworks & Celebrated Water Music**

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Commemorating the 30<sup>th</sup> Anniversary Season of the Early Music Foundation and in conjunction with its project, the New York Early Music Celebration, October 1- 10, 2004

Saint Ignatius Loyola Church  
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**Saturday, Nov. 13 at 8 PM & Sunday, Nov. 14 at 3 PM**

**Women of the Renaissance & Early Baroque**

Cathedral of Saint John the Divine  
Amsterdam Avenue at 112<sup>th</sup> Street, NYC

**Sunday, Dec. 12 at 3 PM,**

**Saturday, Dec. 18 at 8 PM, Sunday Dec. 19 at 3 PM**

**Saturday, Dec. 25 (Christmas Day) at 3 & 8 PM**

**Sunday, Dec. 26 (Boxing Day) at 3 & 8 PM**

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Cathedral of Saint John the Divine

Dates for the Spring Series – 2005– to be announced anon!

## ABOUT THE EARLY MUSIC FOUNDATION

EARLY MUSIC FOUNDATION (EMF) was founded in 1974 by Frederick Renz and other members of the legendary New York Pro Musica Antiqua. Upon its inception, the EMF was invited to be in residence at the Cathedral of St. John the Divine in New York City. The mission of the Early Music Foundation is to enrich public understanding of western culture through the highest quality, historically informed performances and recordings of music and music drama from the 11th to the 18th centuries.

The EMF presents EARLY MUSIC NEW YORK (EMNY), hosts an in-house recording label *Ex cathedra Records*, and is in the process of broadening its advocacy and services roles on behalf of early music in New York City. The EMF serves as the not-for-profit umbrella for four affiliate enterprises: Parthenia, a consort of viols; Music at Brooklyn Friends, presenting a series of free concerts; Metro Baroque, a vocal/instrumental quartet; and Polyphony.com, an online listing for live early music performance events in New York City.

EMF is organizing the first New York Early Music Celebration, featuring performances by New York based early music groups throughout the City, October 1 - 10, 2004.

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