

EARLY MUSIC
NEW YORK
FREDERICK RENZ
DIRECTOR



SPRING CONCERTS
2004

EARLY MUSIC FOUNDATION presents

EARLY MUSIC
NEW YORK

FREDERICK RENZ
DIRECTOR

Margaret Bragle - mezzo-soprano **Mary Wilson** - soprano

Jörg-Michael Schwarz - concertmaster **Karen Marie Marmer** - principal violin II

Peter Kupfer - violin **Amelia Roosevelt** - violin

Theresa Solomon - violin **Laura Smith** - violin **Mark Zaki** - violin

Andrea Andros - viola **Jessica Troy** - viola

Christine Gummere - violoncello **Nicholas Walker** - violone

Dongsok Shin - organ, harpsichord **James Smith** - theorbo, guitar

ITALIAN & SPANISH 17th- CENTURY BAROQUE
“Armonici Entusiasmi”

Saint Vincent Ferrer Church, NYC

May 6, 2004 at 8 PM

Cover: The “Ernst” violin by Antonio Stradivari (1644 - 1737), of Cremona.

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

2004 - 2005 Subscription Series

Advance Notice Save these dates!

Saturday, October 2, 2004 at 8 PM

Music for the Royal Fireworks & Celebrated Water Music

George Frederick Handel

(Complete with Original Festive Orchestration)

Saint Ignatius Loyola Church
Park Avenue at 84th Street, NYC

Commemorating the 30th Anniversary Season of the Early Music Foundation and in conjunction with its Service Project, the New York Early Music Celebration, October 1- 10, 2004

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 112th 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

A Colonial Christmas

Cathedral of Saint John the Divine

Saturday, March 12, 2005 at 8 PM

Bach & Telemann

(German High Baroque)

Saint James Church, 865 Madison Avenue at East 71st Street

Saturday, May 14, 2005 at 8 PM

Vivaldi & Convent Musicians

(Italian High Baroque)

Saint James Church

Italian & Spanish Sacred Concerti in the 17th century
"Armonici Entusiasmi"

Sonata di viole Concertino di due violini, e leuto; Concerto grosso di viole	Alessandro Stradella 1644-1682
O aeterna veritas (Motet) "Sacre concertationes," 1644	Domenico Mazzocchi 1592-1665
Volo Jesum (Motet) "Sacri concenti..." Opus 3, 1670	Isabella Leonarda 1620-1704
Sonata a Quattro, due violini, alto, e viola da braccio "La cetra," Libro Quattro, Opus 10, 1673	Giovanni Legrenzi 1626-1690
Alma, pues sabes que es pan tan dulce "Villancico al Santissimo Sacramento," 1691	Jaime Doz fl.ca.1700
Hazó, Anton! (Negro) "Villancico al Nacimiento"	Juan Barter ca.1648-1706
Concerto "Concerti musicali," Opus 6, Number 9, 1698	Giuseppi Torelli 1658-1709
INTERMISSION	
Concerto "6 Concerti di Chiesa a 4," Opus 2, 1703	Giovanni Bianchi ca.1660-after1720
Ay, que me abraso de amor en la llama! Cantada al Santísimo con violines	Sebastian Durón 1660-1716
Domine adiuvandum (Motet) "Armonici Entusiasmi," 1690	Giovanni Battista Bassani 1657-1716
Concerto grosso "Concerti grossi con duoi Violini, e Violoncello di Concertino obligati, e duoi altri Violini, Viola e Basso de Concerto Grosso ad arbitrio che si potranno radoppiare," Opus 6, Number 6, 1712	Arcangelo Corelli 1653-1713

TEXT

O aeterna veritas,
o vera caritas,
o cara aeternitas,
o vera caritas!

Tu es Deus meus,
tibi suspiro die ac nocte.

Erat enim tempus,
quando non cognoscebam te.
Vae tempori illi,
quando non cognoscebam te,
vae caecitati illi,
quando non videbam te!

Illuminasti me,
lux mundi,
et vidi te.

Sero te cognovi,
lumen verum,
sero te cognovi.

Vere Domine,
tu es Deus meus,
qui eduxisti me
de tenebris
et umbra mortis,
et vocasti me
in admirabile lumen tuum.

Volo Jesum dilectum,
amo Christum amantem
et suspiro invocantem
in me spiritum rectum.
Nam Jesus est amantis vera vita,

dulcedo infinita
quae cor satiat delitiis Angelorum

et nectare sanctorum.
In anima non veniunt lamenta
si Jesu sit contenta,
ah, quid non properatis,
homines insensate,
ad Jesum meum.
Cur moras non vitatis
ut inveniatis Deum.

TRANSLATION

O eternal truth,
O true love,
O lovely eternity,
O true love!

You are my God,
I sigh to you day and night.

For there was a time
when I did not know you.
Woe on that time,
when I did not know you,
Woe to that blindness,
when I could not see you.

You enlightened my life,
O Light of the world,
and I saw you.

How late I came to know you,
O true Light,
How late I came to know you.

Truly, O Lord,
you are my God,
who led me
out of darkness
and out of the shadow of death,
and called me
into your glorious light.

I desire the beloved Jesus,
I love the loving Christ,
and I sigh for him who calls forth
an upright spirit within me.
For Jesus is the true life
of the lover who loves,
an infinite sweetness
which satiates the heart
with delights of the angels
and with the nectar of the saints.
Laments do not come into the souls.
If with Jesus it [the soul] is content,
ah, why do you not hasten,
irrational mankind,
to my Jesus?
Why do you not avoid delay,
that you may discover God?

Ah, venite, volate,
si vos amatis vos, Deum amate.
Mi dilecte Jesu care,
te adoro, te suspiro,
in te spero,
pro te spiro meum cor,
qui me potes recreare,
mi dilecte Jesu care.

Dulcis ignis et flamma es,
ardens cor suavi ardore,
et in flammis es dulcis spes.

Gaudiorum laetus mons,
Tu miraculum amoris,
Rivulorum et ardoris,
paradisi vivus fons.
O faelicem qui amat te,
nam amantem fugit mors,
O beata cordis sors.

Dulcis ignis...

«Dúo» [Estribillo]

Alma, pues sabes que es pan tan dulce
y es pan de tanto valor,
¿cómo no llegas gustosa a mesa de
tanto honor?

[COPLAS:]

1^a.

Soberano sacramento, pan del cielo
que bajó
¡ay, ay!, ¡que bajó!,
para que el hombre le coma entre dos
platos de amor.

2^a.

Angélico os intitulan, porque me dicen
que sois
¡ay, ay, ay!, ¡que sois!,
de ángeles pan, si bien ellos, ninguno
allá le comió.

3^a.

Tenéis, pan, tal calidad, que no sabré
decir yo
¡ay, ay!, ¡decir!, ¡yo!,
pues cuando le come el alma, le da a su
gusto el sabor.

Ah, come, fly,
if you love yourselves, love God.
My dear beloved Jesus,
I adore you, I sigh after you,
my hope is in you,
I breathe out my heart for you,
you who can restore me,
my dear beloved Jesus.

You are sweet fire and flame,
burning my heart with sweet ardor,
and in the flames you are sweet hope.

A happy mountain of joys,
you are the wonder of love,
of the rivers and the flame,
the living fountain of Paradise.
O happy the one who loves you,
death itself flees the man who love you;
O blessed destiny of the heart.

You are sweet...

«Duet» [Estribillo]

[COUPLETS:]

1st.

Sovereign sacrament, bread
that descended from above,
Oh, oh! That descended!
So that man may eat him between two
servings of love.

2nd.

You are called 'angelic,' for they tell me
you are
Oh, oh, oh! That you are!
Bread of angels, nonetheless, angels
have not eaten of you.

3rd.

You, oh bread, are of such quality, that
I cannot explain
Oh, oh! I explain!
When the soul eats of him, he infuses
it with his flavor.

«Dúo» [Estríbillo]

¡Hazó, Antón! ¿No respondemo?
¡hazó plimo!
¿Qué tenemo?
¿Cómo venemo tan glave?
Ya no sabe, que samo alcalde de est' año
y no me amaño a parlal como solía.

¡Bueno ezá, pol vida mía!
¿Y de qué ezá la alcaldía,
que tiene vusa melsé?
Tenemo la de poné yano el camino
a la reya polque no caiga camella,
que venimo de Sabá.
Y ya ezá, turo limpio e tudo yano
Como palma de la mano,
que podemos en él bailar.
No digo tal, que ha de ezar con glavedad,

alcalde de lo moleno.
¿Cómo no? Agola la velemo cómo se
chisca el polvico:

¡Toca Flastico lo tamborilico!
¡toca y repica de balde!
¡que baile el siñol alcalde!

[COPLAS:]

1ª.
Tá tan glave desde ayer
que preguntal no atrebemo,
polque neglo no quelemo
enojal a su melsé.

Diga si puede sabé
lo que quielo pleguntal,
pero si se ha de enojal
Antón cayará su pico.

«Duet» [Estríbillo]

Hey there, Antón! Won't you answer?
Hey, cousin!
What is it?
How is it that you seem so spent?
You have no idea, it's that I am the mayor
this year, and I don't care to speak as
much as I used to...

A fine one you are, my word!
And what does your Mayor's duty consist
of, Your Excellency?
We kings must set off swiftly on the road,
taking care that we lose no camels,
as we set off from Sheba.
And there is the road, wide and clear
as the palm of your hand,
we could even dance in it.
That's not what I mean; we must remain
serious
as mayor of the darkskinned.
Why not? Now we'll see how the dust
flies up:

Francisco, play your little drum!
Play, strike it loudly!
Let's see Mr. Mayor dance!

[COUPLETS:]

1st.
You have been so serious since yesterday
that I dare not ask a thing,
for the dark-skinned one does not wish
to annoy Your Excellency.

Tell me, if it can be known,
what I wish to ask of you,
but if you are to become irate
Antón will shut his mouth.

2^a.

Bien podemos, en mi conciencia,
preguntar lo que que quisiere,
y si con respeto fuere,
lo alcalde daremo audiencia.

No plegunte impeltinencia,
ni mucho, pues que le escucho,
que eso de pleguntal mucho
se queda para lo rico. 2nd.

3^a.

Pues que licencia me da,
peldone el siñol alcalde,
y diga así, Dios li gualde,
tanta reya ¿adónde va?

Tenemo curiosidá
lo moleno de sabé,
no se enoje su melsé
y diga lo que suplico.

4^a.

Venimo tres reya maga
a ver un Reya mayora,
que en un pesebrico yora,
polque mayora se haga.

De Cambayá y de Vimaga,
oro traemo y olores,
pala dal a los siñoles,
y inzensal lo poltalico.

Ay, que me abrazo
de amor en la llama!
Qué dulce violencia!
Qué tierna regala!
Celestes incendios
al pecho motivan,
que anhela el tormento,
que es Gloria del alma,

[Recitado]

O guerra misteriosa
en la forma gloriosa,
vivamente contemplo
a quien erige templo,
ansiosa el alma mía,
remedio de me ciega fantasía.

2nd.

Well you may, by my conscience,
ask whatever you wish,
and if it is asked with respect,
the Mayor shall grant you audience.

Don't ask insolent questions,
nor ask much, for I will listen,
but the habit of asking too much
is for the rich.

3rd.

Since you give me license
I beg Mr. Mayor's pardon
tell me thus, God keep you:
so many kings, where are they going?

We dark-skinned ones
are curious to know,
may Your Grace not be annoyed
and grant what I request.

4th.

We three kings come
to see an even greater King,
for he lies crying in a little manger,
and will too soon been grown up.

From Cambayá and from Vimaga,
we bring gold and fragrances,
to give to the lords,
and to burn incense at the gates.

Oh, how I burn
in the flame of love!
What sweet violence!
What a tender gift!
Celestial fires
ignite the heart
which desires torment,
the glory of the soul.

O mysterious was
in glorious form,
I contemplate intently,
my soul in anxiety,
him who erects the temple,
remedy of my blind fantasy.

[Aria]

No deje de arder
mi fiel corazón;
será la ocasión
de mi merecer —
no, no deje de arder;
verá que en su fuego
la dicha halla luego
de mi padecer.

[Coplas]

Anime, amor, la llama
del celestial incendio,
seré en sus puras alas
glorioso fénix si renazco al cielo.
to the heavens.
Avive la material
mi amor y mi deseo,
prestando mis suspiros
al aire que voraz anima el fuego.

El corazón la ofrenda
será, pues el primero
fue quien al dueño mío
franqueó las puertas del humano templo.

[Grave]

Y en tan celestials
divinos incendios,
al suave amoroso
suspiro que exhala,
repita mi pecho
su fiel consonancia.

Versicle:

Deus in adiutorium meum intende.

Response:

Domine ad adiuvandum me festina.

Gloria patri et filio:

et spiritui sancto.

Sicut erat in principio et nunc et semper:

et in secula seculorum. Amen. Alleluia

do not let my faithful
heart cease burning;
it will be the occasion
of my merit —
do not cease burning;
you will see that in its fire
it soon finds the happiness
of my suffering.

Vivify, love, the flame
of the celestial fire.
I will be on its pure wings
a glorious phoenix, if I am reborn

Let the material revive
my love and desire,
lending my sighs to the air
that fans the fires voraciously.

My heart will be the offering,
since the first heart was the one
who opened the doors
of the human temple to my lord.

And in such celestial,
divine fires,
let my breast,
to the soft amorous
sigh that it exhales
repeat its faithful consonance.

O God make speed to save me.

O Lord make haste to help me.
Glory be to the Father and to the Son.
and to the Holy Ghost.

As it was in the beginning, now and
for ever,
world without end. Amen. Alleluia

ABOUT THE PROGRAM

The Orchestra. Toward the end of the seventeenth century a generally recognized distinction of style began to be made between chamber music and orchestral music-- that is, between ensemble music with only one instrument on a part and ensemble music with more than one instrument playing the same part. In a large proportion of seventeenth-century ensemble works it is not clear if composers had any preference in this regard; the choice could depend on circumstances. For instance, a trio *sonata da chiesa*, through presumably conceived for two solo violins, might be played in church by an orchestral ensemble if the size of the auditorium made it desirable or if the occasion were festive. Conversely, neither the designation "sinfonia" nor the presence of three, four, or more melodic parts above the bass necessarily called for an orchestral rather than a chamber group of players. When parts were to be reinforced the usual procedure in the seventeenth century was to increase the number of chord-playing instruments for the *continuo* (bass line) and add more melody instruments on the soprano line. Beyond the use of the *basso continuo* and the predominance of the stringed instruments, there was no common standard that regulated either the makeup of an ensemble or the number of instruments to a part.

The Concerto (grosso). A new kind of orchestral composition, the *concerto*, appeared in the last two decades of the seventeenth century, and became the most important type of baroque orchestral music after 1700. The *concerto* was the supreme synthesis in purely instrumental music of four fundamental baroque practices; the *concertato* principle of instruments in dialogue; the texture of a firm bass and a florid treble; musical organization based on the major-minor key system; and the device of building a long work out of separate autonomous movements.

These different kinds of concertos were being written around 1700. One, the orchestral concerto (called also *concerto-sinfonia* or *concerto-ripieno*), was simply an orchestral work of several movements in a style that emphasized the first violin part and the bass, and that usually avoided the more complex contrapuntal texture characteristic of the sonata and *sinfonia*. More numerous and important at this time were the other two types, the *concerto grosso* ("grand concerto") and the solo concerto, both of which systematically contrasted sonorities; in the *concerto grosso*, a small group of solo instruments, in the solo concerto a single instrument, were set against the main mass of orchestral sound. The 'orchestra' was almost always a string orchestra, usually divided into first and second violins, viola and violoncello with basso continuo (which might include violone, organ, theorbo, harp, harpsichord). *Concerto grosso* originally signified the large consort, the orchestra, as opposed to the *concertino* or "little consort," the group of solo instruments. Later the term *concerto grosso* was applied to the compositions utilizing these opposed groups.

Stradella's "work for *concertino* and *concerto grosso* is considered the earliest known instrumental *concerto grosso*." The date of this composition is not ascribed. Not having been published in his lifetime, the concerto exists only in manuscript form.

The scattered bits of available information about Stradella's early years, musical education, and personal and professional career are not sufficient to reconstruct an accurate chronological account of his life. In earlier years the fascinating bits of information led to the manufacture of details, which in turn developed into myths. As a result, Stradella's mythological life story captured the imagination of writers of dramas, poems, operas, novels, and songs, especially during the romantic nineteenth century. More recently, however, scholars have attempted to

uncover the historical Stradella; and even though there is room for continued speculation, certain definite conclusions can be drawn about his life.

Stradella was Roman. The son of the cavalier Marcantonio Stradella, Alessandro was born of a good family and was of polite and gentle breeding, according to the eminent violin virtuoso, Francesco Maria Veracini (1690-1768). As a boy Stradella sang in various churches in Rome. That he was educated well enough to know Latin is indicated by the fact that he wrote texts to some of his own motets.

Stradella had the patronage of some of Rome's most illustrious families. His music associates are not definitely known but would certainly include many of the musicians working in Rome at the time. It is known that he made trips to Venice, Florence and to Vienna. It became necessary for him to leave Rome permanently in 1677 for both personal and professional reasons. The personal reason involved certain women, according to Giuseppe Ottavio Pitoni (1657-1743), composer, teacher, and church musician who lived in Rome beginning about the time Stradella left. Soon after Innocent XI ascended to the papacy in the fall of 1676, he suppressed all theater activity, thus forcing out of the city people who depended on the theater for their livelihood.

From Rome Stradella went to Venice in 1677 where he stayed only a short time but long enough to persuade his lady student, who was associated with an important gentleman, to accompany him to Turin. His time in Turin was quite limited since the first attempt on his life on October 10, 1677, by representatives of the offended Venetian gentleman forced him to flee to Genoa. Stradella's weakness for women and his unwise selection of women connected with leading families cause him fatal trouble. A document found in the Modeneses archives at the turn of this century vividly pinpoints the reason for Stradella's murder. The brothers of the lady student came to the defense of her honor and had Stradella murdered in the Piazza di Banchi in Genoa on the night of February 25, 1682. He was only 37 years old.

Domenico Mazzocchi (1592 - 1665) was a composer and priest and possibly a pupil of G. B. Nanino. He had by 1640 been twenty years in the service of the Aldobrandini family in Rome. He composed operas in which stretches of recitative are contrasted with tuneful songs and dance-like choruses, and oratorios, and published 5-part madrigals and two volumes of aria and dialogues. These contain some of the earliest printed dynamic indications, including signs for 'crescendo', 'diminuendo', and 'messa di voce'.

Isabella Leonarda occupies a place of special importance in the history of women in music, for her works represent the culmination of the first flowering of compositional activity by members of her sex. Prior to the last third of the sixteenth century, only a handful of women composers, widely scattered chronologically and geographically, are known. Between 1566 and 1700, however, we know of approximately twenty-four women who saw their music appear in print. Almost all of these pioneering women were Italians, and Leonarda stands at the forefront of this group for both the quality and quantity of her music. She was, moreover, the first woman to publish sonatas.

Giovanni Legrenzi was named organist at S. Maria Maggiore, Bergamo, in 1645. He lived in Venice from about 1671. After an initially unsuccessful effort to become *maestro* at St. Mark's, he was named *vice-maestro* there in 1681, and was promoted to *maestro* in 1685. His Venetian years also included spans of operatic activity, with several such works of his presented in the periods 1675-78 and 1681-84. In addition to his dramatic works, he produced church music, several

collections of sonatas, and secular vocal works; the counterpoint, thematic design, formal structure, and rhythmic profile of his instrumental music in particular point toward the late Baroque style of Vivaldi and others.

The beauties of **Spanish solo art song** of the seventeenth century have been almost completely forgotten for nearly three centuries. During the seventeenth century itself, however, the Hispanic contribution to the solo song repertory was acknowledged throughout Europe and the Americas. Politically, Spaniards controlled large regions of the two hemispheres, and wherever Spanish administrators, *conquistadors*, and settlers went, so did their art songs. Moreover, Italian, French, Dutch, German, and English professional and amateur musicians sang and imitated Spanish art songs. In the seventeenth century there was a distinction between sacred and secular art song. As far as we can tell from the indications on seventeenth-century manuscripts, the term *villancico* always indicated a sacred or semi-sacred composition. The sacred *villancico*, often have texts that seem to be secular but have religious symbolism.

Juan Barter was born in Mequinenza (in the province of Zaragoza) around the year of 1650. He was educated at the cathedral (Seo) in Lérida, later to be named *maestro de Capilla* in 1668. He remained in this city until 1682 when he secured the post of *maestro* at the cathedral of Barcelona. In 1696 he retired from this post and died in 1706 on December the 5th. In all probability the great composer Francisco Valls was one of his pupils. Barter was a composer of sacred vocal music, both in Latin and Spanish; his surviving work allows us to see a composer of great quality and master of counterpoint.

Giuseppi Torelli (1658-1709) is most often associated with Bologna, where he played in the cathedral orchestra, and is often named as "the inventor of the concerto". If such claims nowadays fail to hold water, it remains undeniable that Torelli's constant experimentation with orchestra forms was essential to the nascent concerto. There is no doubt he contributed most to the development of the concerto around the turn of the century.

Giovanni Bianchi, composer and violinist (b. Ferrara, c1660; d. ?Milan, after 1720), had settled in Milan early enough to be described in his op.1 of 1697 as 'violinista milanese'. He was active there for many years as a violinist and his name, along with that of his son, Giuseppe, appears in lists of instrumentalists at the court in 1711 and 1720: 'Bianchi, padre e figlio'. The sonatas of opp.1 and 2 are typical in style for the late 17th century; slow and fast movements alternate, the fast movements being somewhat more substantial. Bianchi's concertos (op.2) are in three or four movements, some first movements having several sections. Similar in some respects to Corelli's *concerti grossi*, these large-scale works are of a particularly high caliber and exhibit great melodic richness. Bianchi's style is characterized by extensive use of sequences, violinistic writing (including broken chord figures and fast repetitive notes), contrapuntal entrances in all parts and (in the concertos) fanfare endings. We believe tonight's performance to be a 'first modern performance,' as Bianchi's works, available only in handwritten facsimile, have yet to be published in a performing edition.

Sebastian Durón was born near Toledo in April, 1660 and held posts early in his career in Seville (1680), Burgos de Osma (1685), and Palencia (1686). He joined the royal chapel in Madrid as an organist in 1691 and remained an important member of that chapel until 1706, when he was forced into exile in southern France for opposition to the new king, Philip V. He spent the rest of his life in Bayonne and its environs and died in Cambó, August, 3 1716. He was a prolific composer of both sacred and secular music. His *zarzuelas* show strong Italian influences, and he was among the first to introduce the cantata into Spain, and was duly

chastised by conservative Spanish music theorists. Sebastian Duron's work was extensive and covered almost all aspects of musical genres, enabling great fame in his lifetime.

Giovanni Battista Bassano [Bassani, Bassiani] was born in Padua and died in Bergamo aged about 56. He was a fine violinist and a highly popular composer for his instrument. Arcangelo Corelli is thought by some to have been his pupil. His works include operas, masses and solo cantatas.

Arcangelo Corelli was the fifth child born to a prosperous family of landowners; his initial musical study was probably with the local clergy, then in nearby Lugo and Faenza, and finally in Bologna, where he went in 1666. His studies there were with Giovanni Benvenuti and Leonardo Brugnoli, the former representing the disciplined style of the *Accademia filarmonica* (to which Corelli was admitted in 1670), the latter a virtuoso violinist. By 1679 he had begun to lead Roman orchestras. In 1680 he may have visited Germany; the later dedications of his op. 5 (to Electress Sophie Charlotte of Brandenburg) and op. 6 (to the Elector Palatine Johann Wilhelm) support the idea of direct connections between the composer and German courts.

From 1681 until his death he was in Rome, making only a few trips (one to Naples in 1702 to play in Scarlatti's *Tiberio, imperator d'Oriente*, during which the 18th century historian, Charles Burney, claimed that Corelli was somewhat embarrassed by his own mistakes and surprised by the skill of Neapolitan violinists). He was active as a performer and leader of small and large instrumental ensembles in Roman homes and churches and at public celebrations. He is known to have directed relatively large orchestras: at an Academy of Music organized by Queen Christina in 1687 he led 150 string players. He composed *sinfonias* and concertos for these occasions, often as introductions to large concerted works by others; Georg Muffat reported hearing and playing such instrumental music on a visit to Rome in 1682. Two years later Corelli and Alessandro Scarlatti became members of the Congregazione dei Virtuosi di S. Cecilia; Corelli was head of the instrumental section in 1700. In 1706, along with Pasquini and Scarlatti, he was inducted into the Arcadian Academy; during that same period he met Handel in engagements at the Pamphili and Ruspoli palaces (he directed the orchestra for performances of *La resurrezione* in 1708). After 1708 he retired from public view.

Compared to other violinist-composers (Marini, Stradella), Corelli eschewed virtuosity. He was firmly in control of the language of tonality. A traditional distinction between sacred and secular pieces is maintained in each collection in terms of the character of most movements and the scoring (in trios for the church, two violins, violone or archlute, and organ continuo; for the chamber, two violins and violone or harpsichord); but dance movements may appear in church sonatas and fugal movements in chamber works. In fact, there was little precedent in Italian prints for such chamber sonatas as those of Corelli; the precedents are from Germany and England. He published only five volumes during his lifetime.

In the late 17th and 18th centuries Corelli's reputation as a performer and teacher was at least equal to the reputation he achieved as a composer. Italian and foreign students contributed to the dissemination of his works and his style of playing (Gasparini, Geminiani, Somis, Anet, Störl). His sonatas were widely performed and often reprinted, both as ideal practice material for students and as models for composers.

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 11th to the 18th 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.

Andrea Andros (viola), is a performer whose wide range of expertise and varied interests keep her in great demand. She acts as concertmaster at Radio City Music Hall, the NY Gilbert and Sullivan Players, and performs regularly with NY Grand Opera and St. Luke's Orchestra. As an Early Music specialist, Ms. Andros performs along the east coast with NY Collegium, Boston Early Music Festival and Handel and Haydn Society among others. Her discography of over 30 recordings appears on ten labels, and commercial credits include numerous movie soundtracks, television, and radio spots. An avid cook, Ms. Andros has appeared on Food Network's "Pressure Cooker".

Margaret Bragle (Soprano) made her Carnegie Hall debut last December singing Handel's Messiah with the Masterworks Chorus. She has also performed with the Charlotte Symphony, the San Antonio Symphony, Dallas Bach Society, Seattle Baroque, Apollo's Fire, Masterworks Chorus, Early Music New York and at the Breckenridge Music Festival, Connecticut and Berkeley Early Music Festivals, and on a cantata program with the Bach Choir of Bethlehem. Ms. Bragle can be heard in recordings with Apollo's Fire in Monteverdi's L'Orfeo and Vespers of 1610 as well as the Mozart Requiem, available from Eclectra. She is featured on the Musica Omnia recording of the complete works of Chiara Margarita Cozzolani.

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.

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

Karen Marie Marmer (violin) studied baroque violin with Jaap Schroeder, Marilyn MacDonald and Lucy van Dael. She has collaborated with Capriccio Stravagante (Paris), the Nederlandse Bach Vereniging (The Netherlands), Ensemble Baroque de Mateus (Portugal), and others, and

has performed under Ton Koopman, Frans Brüggen, William Christie, Reinhard Goebel, Philippe Herreweghe and Gustav Leonhard. She has recorded on Vox Classics, PGM, Koch International, Deutsche Harmonia Mundi and Dorian Recordings. Ms. Marmer is a practitioner of the healing arts and a student of the Kabbalah.

Amelia Roosevelt (violin) has performed throughout Europe and the Americas with leading period-instrument ensembles such as Musica Antiqua Köln, La Cappella de' Turchini, Musica Ad Rhenum and at festivals in Utrecht, Bruges, the Styriarte Festival in Austria, Portugal, the Bergen International Music Festival in Norway, Festival Cervantino in Mexico, and Monte Music Festival in Goa, India. She is a member of the Lisbon-based Ensemble Barroco do Chiado, the contemporary music ensemble Acidophilus (Live Culture), and Repast, and is a frequent guest with the Four Nations Ensemble and Ensemble Rebel.

Theresa Salomon (violin) has performed with many New York period instrument ensembles, including Artek, Concert Royal, American Classical Orchestra, and St. Thomas Baroque. Since 2000 she has been invited annually to appear at the Connecticut Early Music Festival. On modern violin she plays with the Orchestra of St. Luke's and has appeared in many international festivals, including Paris, Lisbon, Tokyo, and Prague, where she performed as soloist with the Janacek Philharmonic in 2003.

Jörg-Michael Schwarz, (violin) studied with Max Rostal and Dorothy DeLay and has performed throughout the world, including appearances as soloist with the Scottish Chamber Symphony and the Berne Symphony. He co-founded the Ravel Quartet Köln, and the Monadnock Quartet, and was concertmaster of the Juilliard Orchestra, the New Hampshire Symphony Orchestra, and the Barockorchester Stuttgart. A co-founder of the award-winning baroque ensemble REBEL, he has appeared at early music festivals throughout the world. Recording credits: Dorian, ATMA, Deutsche Harmonia Mundi, Channel Classics, Erato, Koch, Vox Classics, Arabesque and others.

Dongsok Shin (harpsichord, organ) has specialized exclusively on early keyboard instruments for over 20 years. A member of the internationally acclaimed baroque ensemble, Rebel, he has appeared with ARTEK, Concert Royal, Early Music New York, Louis Louis, among others. He has toured throughout the Americas and Europe, and has recorded for Lyrichord, Newport, Helicon, ATMA, and Dorian. A founding member of the Mannes Camerata, he received international critical acclaim as music director for their productions of early baroque operas. He has also been the recording engineer/producer for all of Early Music New York's commercial recordings since 1997.

James W. Smith Jr., lutenist, is a D.M.A. candidate in Early Music Performance at the State University of New York at Stony Brook. He holds a M.A. degree in Music History & Literature from Long Island University. He is a member of the New York Continuo Collective and was a participant in the 2001 "L'Accademia d'Amore" in Bremen, Germany under the direction of Steven Stubbs and Erin Headly. James was featured chitaronne player in SUNY Stony Brook and Opera International productions of baroque opera. He has performed on the New York Early Music Series and is a Teaching Artists for the Tilles Center's Arts and Culture Institute.

Laura Smith (violin) earned her Bachelor's and Master's degrees in violin performance from the Juilliard School, and a second master's degree in opera/music theatre from Southern Illinois University. In 2003 she performed Bruch's Violin Concerto No. 1 with the North Jersey Symphony and the Tchaikovsky Violin Concerto with the Rockland Symphony Orchestra. She

has concertmastered for the Jupiter and Naumberg Symphonies, the New York Chamber Orchestra, and without conductor the Haydn-Mozart Chamber Orchestra. She has performed on baroque violin with the American Classical Orchestra and Rebel, and has performed the role of Nero in Monteverdi's "Coronation of Poppea."

Jessica Troy (viola), a native New Yorker, wears many professional hats. As violist of the Mark Morris Dance Group Music Ensemble since 1998, she has toured extensively performing diverse chamber works, including performances with Yo-Yo Ma throughout the U.S. and Japan. She has performed with the Four Nations, Ars Antiqua, Lyceum, Eberli, and Sequitur ensembles, as well as with the Meridian and Maia string quartets; she is also a member of the Brooklyn Philharmonic. As a chamber musician she has appeared at many festivals, including Marlboro, Prussia Cove, Saratoga, Sydney, Casals, and Mostly Mozart. She is featured on Marlboro's 50th anniversary CD on Bridge.

Nicholas Walker (G-Violone/Viola da Gamba) is a virtuoso double bassist, composer and multi-instrumentalist. He is a Fulbright Scholar and a recipient of the Annette Kade Fellowship. Walker studied at Rice University, at the Nadia Boulanger Conservatoire de Paris, and is currently a DMA candidate in Early Music at Stony Brook University, under Arthur Haas. Walker has performed throughout the United States and in over a dozen other countries. In conjunction with his research in historic performance practice, Walker is passionate about integrating Baroque music with Jazz, Pop, Cuban, Bluegrass, etc. His eclectic trio, Stolen Shack, is now featured on NPR's All Songs Considered.

Mary Wilson (soprano) was named an Emerging Artist to watch in Symphony Magazine's first-ever listing of recommended performers (March/April 2004) on the heels of rave reviews for her operatic achievements in *Die Zauberflöte*, Glass's *Galileo Galilei* and Dove's *Flight*. Concert credits include appearances with the American Bach Soloists, Carmel Bach Festival, Bach Society of St. Louis, and several symphony orchestras. Upcoming opera engagements include Dayton Opera (*Le nozze di Figaro*), Opera Theatre of Saint Louis (Britten's *Gloriana*), and Boston Lyric Opera, in a reprise of her celebrated Controller in Dove's *Flight*.

Mark Zaki (violin) has performed regularly with many of the leading period instrument ensembles in the United States, including Concert Royal, The American Classical Orchestra, Brandenburg Collegium, Apollo's Fire, the Philadelphia Classical Orchestra, the Classical Band, and Musica Angelica among others. As a chamber musician and soloist he has performed throughout the United States, Canada, Europe and South America. Zaki holds a Ph.D. in composition from Princeton University and a DMA in Violin/Viola performance from Rutgers University. Also an award-winning composer of concert and film music, he divides his time between Los Angeles and New York City.

ABOUT EARLY MUSIC NEW YORK

Now celebrating its 30th 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.

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 the performance ensemble EARLY MUSIC NEW YORK (EMNY), hosts an in-house recording label *Ex cathedra Records*, and functions as an advocacy service for all early music activity 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 (October 1 – 10, 2004) featuring performances by more than 50 New York based early music enterprises throughout the City.

EARLY MUSIC FOUNDATION, INC. BOARD OF DIRECTORS

Janice Haggerty – President Pamela Morton – Treasurer Hoyt Spelman – Secretary
Audrey Boughton – Chair Lawrence Addington Sally Brown Peter de L. Swords

Frederick Renz – Founding Director

Gene Murrow – General Manager Diane Ezer – Development Manager

Andreas Sengebusch – Administrative Associate

Linda Shaughnessy – Box Office Manager Alexandro Catubig, Jr – House Manager

1047 Amsterdam Avenue, New York, NY 10025-1798

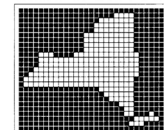
Box Office Phone: 212-280-0330, Administrative Offices: 212-749-6600

E-mail: info@EarlyMusicNY.org, Website: www.EarlyMusicNY.org, Fax: 212-932-7348



These programs are made possible, in part, with public funds from the National Endowment for the Arts and the New York State Council on the Arts. Additional funding has been generously provided by the Eleanor Naylor Dana Charitable Trust, Gladys Kriebel Delmas Foundation, Gilder Foundation, Horace W. Goldsmith Foundation, Florence J. Gould Foundation, Merrill G. and Emta E. Hastings Foundation, Music Liberty Initiative for New York, Fan Fox and Leslie R. Samuels Foundation, Starr Foundation, and the Friends of the Early Music Foundation.

State of the Arts



NYSCA