BURGUNDIAN CHANSONS

Women & Polyphony in the 15th Century

Kyrie “angelorum”  
Gilles Binchois, c.1400-1460

Kyrie “De angelis” (alternatum)  
Plainchant, 15th Century

Gloria  
Binchois

Alma redemptoris mater  
Plainchant Antiphon

Alma redemptoris mater  
Guillaume Dufay, c.1400-1474

Flos florum  
Dufay

Ave regina caelorum  
Dufay

La belle se siet  
Dufay

Ce moys de may  
Dufay

Credo (Missa “Sine nomine”)  
Johannes Ockeghem, c.1410-1497

Si j’ay perdu mon amy  
Josquin Despres, c.1445-1521

Recordare, virgo Mater  
Despres

Secunda pars: Et ut avertat  
Adrian Willaert, c.1480-1562, pub.1536

Baisés moy (instruments)  
Anonymous, pub.1541/43

Je suis déséritée  
François de Boys, pub. 1541/43

J’ayme bien  
Hayne van Ghizeghem, fl.1457-d.c.1495

De tous biens playne (instruments)  
Anonymous, pub. 1541/43

Sanctus (Missa “De tous biens playne”)  
Jacob Obrecht, 1430-1505

Agnus Dei (Missa “De tous biens playne”)  
Obrecht

La rousé du moy de May  
Anonymous, pub. 1541/43

La rousé du moy de May (instruments)  
Willaert

Jennette, Marion  
Anonymous, pub. 1541/43

Ave Maria, gratia Dei plena  
Antoine Brumel, c.1460-c.1520

Mater Patris et filia  
Brumel

Respice in me  
Clemens non papa (Clement), c.1510-1555

Secunda pars: Vide humilitatem meam
Kyrie eleison (threelfold);
Christe eleison (threelfold);
Kyrie eleison (threelfold).

[Glory in excelsis Deo]
Et in terra pax hominibus
bone voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gracias agimus tibi
propter magnam gloriam tuam.
Domine Deus, rex celestis,
Deus, Pater omnipotens.
Domine Fili unigenite,
Jesu Christe. Domine Deus,
Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis:
Qui tollis peccata mundi,
suscie deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Alma redemptoris mater,
quae pervia caeli porta manes,
et stella maris, succurre cadenti
surgere qui curat populo:
tu quae genuisti, natura mirante,
tuum sanctum genitorem:
virgo prius ac posterius, Gabrielis abore
sumens illud ave,
peccatorum miserere.
Flower of flowers,
fountain within the gardens,
Queen of Heaven,
our hope of pardon,
our joyful radiance,
our remedy in distress,

fresh new sprig,
and honorable maiden,
model of all good things:

spare the guilty
and bestow upon them
the peace of the faithful,
feed those who are yours,
sustain them,
have mercy upon them.

Hail, Queen of Heaven.
Hail, ruler of the angels.
Hail, holy root
from which light arose in the world.

Rejoice, glorious lady,
beyond all others beautiful.
Farewell lady most graceful,
pray to Christ for us always.

The fair lady sits at the foot of the tower,
she weeps and sighs and is very sorrowful.
Her father asks her: “Daughter, what ails you?
Do you want a husband, or do you want a lord?”
“I do not want a husband, I do not want a lord.
I want my love who is rotting in the tower.”
“By God, my pretty daughter, him you will not have,
for he is to be hanged, tomorrow at dawn.”
“Father, if he is to be hanged, bury me by him,
so people will say: here was true love.”

This month of May let us be glad and joyous
and banish melancholy from our hearts.
Let’s sing and dance, and make merry
to spite those jealous fellows.

More than ever, let everyone strive
to serve his pretty mistress well.
This month of May let us be glad and joyous
and banish melancholy from our hearts.
Car la saison semont tous amoureux
A ce faire pourtant n’y fallons mye.
Carissimi! Dufay vous en prye
Et Perinet dira de mieux en mieux.

Ce moys de may…

[**Credo in unum Deum,**]
Patrem omnipotentem,
 factorem celi et terre,
 visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
 Filium Dei unigenitum.
Et ex patre natum ante omnia secula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
 consubstantialem patri:
 per quem omnia facta sunt.
Qui propter nos homines
 et propter nostram salutem
 descendit de celis.
Et incarnatus est
 de spiritu sancto
 ex Maria virgine:
 et homo factus est.
Crucifixus etiam pro nobis:
 sub Pontio Pilato
 passus, et sepultus est.
Et resurrexit tertia die,
 secundum Scripturas.
Et ascendit in celum:
 sedet ad dexteram patris.
Et iterum venturus est cum gloria
 judicare vivos et mortuos:
 cujus regni non erit finis.
Et in spiritum sanctum,
 Dominum, et vivificantem:
 qui ex Patre Filio procedit.
Qui cum Patre et Filio
 simul adoratur, et conglorificatur:
 qui locutus est per Prophetas.
Et unam sanctam catholicam
 et apostolicam Ecclesiam.
Confiteor unum baptisma
 in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi seculi. Amen.
Si j’ay perdu mon amy,  
Je n’ay pas cause de rire,  
Je l’avoye sur tous choisy,  
Vray Dieu, que voulés vous dire?  
Il m’a [voit] juré sur sa foy  
De n’avoir aultre que moy;  
Morte suis sy je ne l’ay.  
Et qu’en voulés vous donc dire de moy?

Je suis déséritée  
Puis que j’ay perdu mon amy,  
Seullet’il m’a laissée,  
Pleine de pleurs et de souci,  
Rossignol du bois joly  
Sans point fere demeurée,  
Va t’en dire a mon amy  
Que pur luy suis tormentée.

J’ayme bien mon amy  
De bonne amour certaine,  
Car je sçay bien qu’il m’aime,  
Et aussi fais je luy.

Recordare, virgo Mater  
in conspectu Dei,  
ut loquaris pro nobis bonum.  
Secunda pars:  
Et ut avertat indignationem suam  
ab hac familia.  
Tu propicia, mater eximia,  
pelle vicia, fer remedia, reis invia,  
dans in patria vitae gaudia.  
Pro quibus dulcia  
tu praecopia, laudes cum gloria  
susipe, pia virgo Maria.  Amen.

Je suis déséritée  
Puis que j’ay perdu mon amy,  
Seullet’il m’a laissée,  
Pleine de pleurs et de souci,  
Rossignol du bois joly  
Sans point fere demeurée,  
Va t’en dire a mon amy  
Que pur luy suis tormentée.

Sanctus, sanctus sanctus  
Dominus Deus sabaoth.  
Pleni sunt celi et terra gloria tua.  
Osanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

Agnus Dei, (twofold)  
qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

that takes away the sins of the world:
grant us thy peace.

La rousé du moy de May
M’a gasté ma verte cotte,
Par un matin m’y levay,
En un jardin m’en entray,
Dites vous que je suis sotte?
La rousé du moy de May
M’a gasté ma verte cotte.

The dew of the month of May
has spoiled my green coat;
one morning I got up
and went into my garden,
do you think I am foolish?
The dew of the month of May
has spoiled my green coat.

Jennette, Marion se vont jouer aux champs,
Elle ont pleumé leur con poil a poil,
en chantant,
Elle alloydent cerchant
Entre deux gabions
Pour i metre ung merchant
Qui feust bon compagnon
Et bon belaribon, bon, bon.

Jeanette and Marion went off to the fields to play,
they plucked themselves hair by hair,
all the while singing,
they were going searching
between two protective pillars
to put there a merchant
who makes a good companion
and a good belaribon, bon, bon.

Ave Maria gratia Dei plena
per saecula. Amen

Hail Mary, full of God’s grace
forever. Amen

Mater patris et filia
Mulierum laetitia
Stella maris eximia,
Audi nostra suspira.
Regina poli curiae,
Mater misericordiae,
In hac vale miseriae.
Maria, propter filium
Confer nobis remedium:
Bone Jesu, Fili Dei,
Nostras preces exaudi.
Et precibus nostris
dona nobis remedium. Amen.

Daughter and mother of the Father,
joy of women,
exceptional star of the sea,
hear our prayers.
Queen of the celestial court,
mother of mercy,
in this valley of misery,
Mary, for the sake of your son
bestow upon us our remedy:
O good Jesus, Son of God,
hear our prayers,
and to our prayers
grant us fulfillment.  Amen.

Respice in me
et miserere mei,
quia unicus et pauper sum ego.

Take care for me
and have mercy upon me,
for I am all alone and poor.

See my humbleness
and my labors,
and cast away all my offenses.
NOTES ON THE PROGRAM

The Duchy of Burgundy, a territorial organization which comprised parts of modern France, the Netherlands, and Belgium, was a country dominated by French influence and civilization. Its court at Dijon was French in nature; its intellectual language and predilections were French; its duke was the first peer of the realm and exerted a great deal of influence on the internal policies of France. The great artistic centers of the country, however, were its rich and populous cities in the Low countries – Brabant, Flanders, and Hainault; and it was here that the celebrated Burgundian School (often called the School of the Netherlands) originated. For many years the music in these wealthy cities of Philip the Good and Charles the Bold, the two outstanding members of the Burgundian ducal family, was considered by contemporary critics to be the best in the world, quite the equal of the famous painting and sculpture fostered by these art-loving dukes. The centers of the music were the churches and chapels maintained by the princes. The chapel service of Philip the Good, modeled on that of the Papal Chapel, was for nearly a century the most important influence in the cultivation of the music of the time.

The great theoretical writer at the end of the fifteenth century, the Netherlander Tinctoris, recorded the fact that the origin of the School of the Netherlands, that school which has meant so much to the development of music, was in England and associated it with the name of John Dunstable (c.1370-1453). With Dunstable there begins a new feeling of euphony, largely achieved by the use of thirds and sixths; he stands at the beginning of a technical line of development which culminated in Palestrina. That Dunstable enjoyed an enormous reputation amongst his contemporaries all over Europe is evidenced by the fact that most of his works have survived in continental, rather than English, libraries.

It was his pupils Binchois and Dufay who carried his ideas to the kingdom of Burgundy and developed them there. The rich ducal patrons of this country made it possible for Dufay to settle in the city of Cambrai from 1450 to the end of his life and to devote his time to both composition and travel. His life there seems to have been that of a great personage, honored and respected by all of intellectual and artistic Europe. He was connected with the Cambrai Cathedral and wrote a great deal of church music for its choirs; but he did not confine himself to this style, and his use of the secular forms of the period, particularly the *chanson française*, the most favored form of aristocratic music, shows some of his most characteristic attributes. These *chansons* were the northern counterparts of the Italian secular forms and like them, were governed in structure by literary formulas. Dufay cultivated all types of these, writing *ballades, rondeaux, and virelais* with equal ease and success. He must have been particularly happy in his work at Cambrai and made it one of the great musical centers of the time.

It has become customary with music historians to group Dufay with Dunstable and Binchois to form a so-called first phase of a Netherlands School. Gilles Binchois (c.1400-1460) was a soldier turned musician, a pupil of Dunstable, and the *maestro di cappella* of the Burgundian court of Philip the Good. He composed some fifty Masses and a number of sensitive *chansons*, which had a strong influence on South German song writing as late as the sixteenth century.

The more often one hears the music of these Burgundian masters, strange as it seems at first to modern ears, the more one realizes that it was but part and parcel of the vivid life of its time. In writing of Dufay’s music, a modern Dutch critic has said that it is necessary, if we are to appreciate it to the full, to picture ourselves in the setting of the court of Philip the Good in Dijon, with its Gothic room covered with multicolored tapestries and filled with elaborate and infinitely varied costumes, the hats and headdresses original almost to the point of extravagance. Only then can we realize that Dufay’s music, with its delicate melodic parts and slightly dissonant counterpoint, was just the type to please an aristocracy, which prided itself on being fully abreast of the times, eager to take up the newest and finest creations.
One of Dufay’s enthusiastic contemporaries speaks of him as having written the “first music worthy of being heard.” Most modern listeners would probably reserve this honor, insofar as it implies emotional expressiveness in music for Josquin Despres (c.1445-1521). Midway between these masters stands Johannes Ockeghem, Dufay’s principal pupil, who until recently has been regarded chiefly as a composer given over to the working-out of ingenious technical problems – to the “cultivation of crabbed canons,” as one writer has put it. Recent research and the publication of a great deal of his music, however, tend to absolve Ockeghem from such a stigma. He and his contemporaries did write some music that reminds us of total puzzles to be solved by the application of intricate rules; but they also wrote much that is beautiful and worthy to be classed with the best music of their time.

Ockeghem and his pupils represent a later phase of the Netherlands School, one that is characterized chiefly by a greater use of complex, canonic writing and the desire to develop a polyphonic movement from a single melody according to definitely prescribed rules. These composers made wide use of the practice of employing a cantus firmus for all the movements of their Masses.

Jacob Obrecht (1430-1505) represents still another phase of the Netherlands School, one in which the art of contrapuntal construction grew less complex under the influence of the Italian composers of the south. His counterpoint has been described as “clean and clear” and does not contain the rhythmic subtleties of some of the other later Netherlanders.

But all these men are entirely overshadowed by Josquin Despres, a pupil of Ockeghem, who, like Dufay, was a man of international importance, having been born in the north but active for much of his life in Italy and France. He employed all the constructive skill and craftsmanship developed by his predecessors, and he was able to impart much more expressiveness to his music.

Like Beethoven, Josquin lived and wrote in two epochs; in him was united the Gothic ideal of art, the ability of creating a universal expression out of a multiplicity of individual elements, with that of the Renaissance, the idea of creating art for its own sake. He may be said to have been the first composer to express in music the ideals of the Renaissance. His imagination was able to seize on the spirit of a text, whether solemn or majestic, passionate or serious, secular or sacred, and to express it with something like definite exactness. Luther’s remark on Josquin, who was his favorite composer, sums it up well: “He is the master of his notes: they have to do as he bids them; other composers have to do as the notes will.”

Although Josquin wrote more than thirty Masses, beside many motets and secular chansons; even in his own day his work was regarded as unique, and every other composer of the period was affected by it. In many respects his music is suggestive of the peculiar beauty that is to be found in the paintings of his contemporary countryman, Hans Memling. Both these artists had a simple charm of style and a decided novelty of expression that made them stand out far above the general artistic level of their time. Both happened to serve the Church, for the influence of that powerful factor in the development of art was still very potent; yet both men were interested in making their art beautiful as art, developing its technical resources not merely for the joy of craftsmanship, but so that with it they could increase its human expressiveness. Thus were they true forerunners of the Renaissance.

Select Latin translations – Thomas Baker
Historical pronunciation – Kristina Boerger
Select score transcriptions – Holly Mentzer
**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 through 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, The Metropolitan Museum of Art, the Cathedral of Saint John the Divine, NYC as well as multiple Producer's Grants from the National Endowment for the Arts. Most recently, the State University of New York awarded Mr. Renz an honorary Doctor of Music degree, and the Mayor of The City of New York presented a proclamation recognizing his thirty years of dedicated service to the arts.

**Kristina Boerger** (soprano) received her formative training from pianist Annie Sherter and holds the Doctorate in choral conducting from the University of Illinois. Founding director of AMASONG and artistic director of the Cerddorion Vocal Ensemble, she has recently appeared as a guest conductor with the University of Illinois Chamber Singers, the Syracuse Schola Cantorum, AMUSE, and the Kalamazoo Bach Festival. As a singer, she tours and records with the Western Wind sextet and the early music ensemble Pomerium. She also lectures in music history at Barnard College.

**Ruth Cunningham** (soprano and flutes) is a former member of the vocal quartet Anonymous 4. With them she performed in concerts and festivals throughout the United States, Europe and the Far East and made ten recordings with Harmonia Mundi and one with Sony Classical. She has also performed and recorded with Early Music New York, Pomerium and frame drummer Layne Redmond. Ruth received a B. Mus. in Performance of Early Music from the New England Conservatory of Music and is certified as a cross cultural music healing practitioner (CCMHP) by the Open Ear Center where she studied with Pat Moffitt Cook.

**Abigail Fischer** (mezzo-soprano) is a versatile singer praised for her luxurious voice and unfailing sensitivity. Performing repertoire from Caccini to Zorn, she has worked with musicians such as Paul O'Dette, Ellen Hargis, Andrew Parrott, Brad Lubman, Gil Rose, and Daniel Reusse. On the stage, she has performed as Oberon, Cherubino, Mrs. Lovett, Sesto, and as a soloist in Purcell’s *Fairy Queen*. Ms. Fischer has been a soloist with EMNY’s all-Vivaldi concert, and in Mozart’s *Requiem*, Beethoven’s *Missa Solemnis*, and Handel’s *Messiah* at Trinity Wall Street. In January, 2006, she will play the role of Dido in Purcell’s *Dido and Aeneas* with the Bronx opera.

**Margo Gezairlian Grib** (mezzo and vielle) performs with Early Music New York, New York Collegium, Ivory Consort and the Long Island Baroque Ensemble. She is heard on EMNY’s recording “Music of Medieval Love,” and Ivory Consort’s “Music in the Land of Three Faiths.” Other recordings include “Einstein on the Beach” by Robert Wilson and Philip Glass, which she also performed in opera houses around the world, and Mr. Glass’ score for the film "Kundun." An extensive theatre resume includes work with playwright David Mamet, the Atlantic Theatre Co. and the London Shakespeare Company. Ms. Grib received an award from the NY Council on the Arts for her performance of early music.

**Jacqueline Horner** (soprano) started her career as a leading exponent of new music in the UK, performing all over Europe. Since moving to the US she has worked with new music ensembles such as Continuum and SEM ensemble, as well as developing a reputation as a Baroque soloist with The Washington Bach Consort, Rebel, and Fairfax Choral Society, amongst others. She joined Anonymous 4 in 1998 and has made seven award-winning recordings with the group, including “American Angels,” which reached number one on the classical Billboard charts. She also has a thriving voice studio in NYC and will be giving a master class at Mannes School of Music later this month.
Silvie Jensen (soprano) A native of San Francisco, has performed widely in a variety of operatic roles: Vitellia, Agathe, Musetta, Fiordiligi, Freia, Giulietta, Alice in “Alice In Wonderland” with Riverside Opera, Bronx Opera, New Amsterdam Opera, Mannes Baroque Ensemble, and the Friends and Enemies of New Music. In 2001, she won the Pacific Opera Scholarship Prize. Silvie has sung with the orchestras of Marble Collegiate Church and Church of the Good Shepherd, both in New York City. She has performed song recitals at Weill Hall, the Liederkranz Club, Roerich Museum, and has appeared as a soloist at the Barbican in London with Ornette Coleman.

Larisa Malikova (soprano) was born in Omsk, Russia and studied at the Conservatory in Novosibirsk and the Music School in Trossingen, Germany, specializing in singing early music. For many years she was the lead singer of the Vocal Quintet of Philharmonie Novosibirsk, which in 1992 won the International Vocal contest in Korntal-Muenchingen, Germany. Larisa has appeared as soloist with European ensembles including William Christie’s “Les Arts Florissants,” Hermann Max’s Baroque orchestra "Das kleine Konzert", the Bayerische Kammeropera, and many others.

Holly Mentzer (mezzo and flutes) is a graduate of the Juilliard School and studied early flutes with Stephen Preston and with Nancy Hadden at the Edinburgh Flute Course. An interest in early harp drew her to the New York Continuo Collective and on to further studies with Maxine Eilander while participating in L’Accademia d’Amore in Bremen. Mx. Mentzer is a founding member of Infiorare, and appeared with Early Music New York, Long Island Baroque, City of Ladies, Polyhymnia, and ARTEK. She has appeared on many New York and Boston-based series including SOHIP, the New York Early Music Series, Music for the Spirit, and Music Before 1800.

Kirsten Sollek (mezzo) holds vocal performance degrees from Indiana University and the Eastman School of Music. She has performed as a soloist with Paul O'Dette, Bach Collegium Japan, Ensemble Rebel, Musica Angelica Baroque, the Brooklyn Philharmonic, Alarm Will Sound and the American Composers Orchestra. She is a frequent soloist at Trinity Church at Wall Street in New York, and performs regularly with groups such as Voices of Ascension and the New York Virtuosi Singers. Ms. Sollek has recorded for BIS, Cantaloupe and Albany Records.

Lucy Yates (soprano) will next be heard here on New Year's Eve, as the soprano soloist in Beethoven's Ninth Symphony. She launched an international operatic career in 2002 as Violetta in Franco Zeffirelli’s new production of La traviata in Busseto. Gian Carlo Menotti then chose her to play Monica in The Medium at Spoleto, under his direction. Miss Yates is also an omnivorous advocate of music much older and newer: she has studied with the Hilliard Ensemble, has sung with Carly Simon, and is developing a video installation based on Poulenc's Le travail du peintre. A featured soloist at the Festivals of Aldeburgh, Ravinia, Caramoor, and Bard, and a frequent recitalist at the Boston Early Music Festival, she has also been a guest of the Boston Bach Ensemble and has sung with the New York Collegium under Andrew Parrott.

ABOUT EARLY MUSIC NEW YORK (EMNY)

Now celebrating its 31st 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 through the classical periods. Profiled on the award winning national news programs, CBS Sunday Morning and ABC Nightline, EMNY performs an annual subscription series in New York City at the Cathedral of St. John the Divine on the Upper West Side and on the East Side at St. James' Church on Madison Avenue.

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 Athens, Brisbane, Edinburgh, Hong Kong, Jerusalem, Krakow, Paris, Regensburg, Spoleto, Tokyo, Caramoor, Charleston and Ravinia.
ABOUT THE EARLY MUSIC FOUNDATION

Frederick Renz, with other members of the legendary New York Pro Musica Antiqua, founded the EARLY MUSIC FOUNDATION (EMF) in 1974. The mission of the 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 through the 18th centuries.

The Foundation presents the performances of EARLY MUSIC NEW YORK (EMNY), hosts an in-house recording label Ex cathedra Records, and functions as an advocacy service and not-for-profit umbrella for early music activity in New York City. The Foundation organized the first New York Early Music Celebration, featuring over 60 concerts throughout the City, in October of 2004.

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Please join us for the remaining concerts in our 2005-2006 season.

A BOHEMIAN CHRISTMAS

Saturday, December 10, 2005 at 8 PM
Saturday, December 17, 2005 at 8 PM
Sunday, December 18, 2005 at 3 PM
Sunday, December 25, 2005 at 3 PM
Sunday, December 25, 2005 at 8 PM

Cathedral of St. John the Divine
Amsterdam Avenue at 112th Street

14th and early 15th century motets honoring Czechoslovakia’s “Good King Wenceslas” (St. Vasclave) and Poland’s St. Stanislas. Political songs by native composers extol the ‘fatherland,’ while monophonic carols during the time of Jan Hus and polyphonic motets from the Codex “Specialnik” celebrate the Nativity and honor the Virgin Mary. Hear the famous “Messe de Notre Dame” by esteemed French poet/composer Guillaume de Machaut, Secretary to the King of Bohemia, and the only extant medieval dance from Czech lands with the provocative title ‘Caldzy Waldy.’

Continuing the EMNY Orchestra of Original Instruments multi-year repertoire project, tracing the history and growth of the baroque and classical orchestra, two spring concerts will elucidate the bridge from the baroque to the classical eras:

BACH’S PROGENY

March 18, 2006 at 8 PM
St. James’ Church
Madison Avenue at 71st Street

The symphonic works of Johann Sebastian Bach’s celebrated sons – the oldest, Wilhelm Friedemann, dubbed the ‘Bohemian’ Bach; Carl Phillip Emmanuel, court composer to King Frederick the Great and godson of Georg Philip Telemann; John Christian, the English Bach; and the youngest, Johann Friedrich, known as the German Bach. Thoroughly trained and steeped in the waning baroque style by their accomplished father, J. S.’s sons were products of their time, taking to the latest musical vogue during the Age of Enlightenment and composing exquisitely in the empfindsamer Stil -- the style of natural expression.

RAMEAU’S ORCHESTRA

May 20, 2006 at 8 PM
St. James’ Church
Madison Avenue at 71st Street

The foremost French musician in the eighteenth century, Jean Philip Rameau (1683-1764) was a master of ‘orchestration,’ utilizing winds and strings in a full palette of textures and devices that signaled the waning of the high baroque. Colorfully descriptive orchestral music was an integral element in Rameau’s operas and ballets from which maestro Renz extracts a choice sampling of dance suites and incidental bon bons.

Purchase tickets online at www.EarlyMusicNY.org OR call (212) 280 - 0330