

EARLY MUSIC
FOUNDATION

PRESENTS

THE 2002/2003 NYC
SUBSCRIPTION SERIES

EARLY MUSIC
NEW YORK

FREDERICK RENZ
DIRECTOR

SINGERS

Ryland Angel	haute contre	Steven Laplante	alto
Eric S. Brenner	alto	Mukund Marathe	haute contre
Oliver Brewer	tenor	Gregory Purnhagen	baritone
Scot Cameron	haute contre	David Ronis	tenor
Joe Damon Chappel	bass	Daniel Scarozza	alto
Todd Frizzell	tenor	Jon Szabo	bass baritone
Gary Hess	bass baritone		

VIOLIN CONSORT

Robert Seletsky, violin
Peter Kupfer, violin
David Miller, viola
Christine Gummere, cello

RECORDERS

Rachel Begley
Tricia van Oers

CONTINUO

Gwen Toth, organ
Andrew Rutherford, archlute
Gary Hess, theorbo
James Smith, theorbo

Saturday, May 3, 2003 at 8 PM
Saint Vincent Ferrer Church
Lexington Avenue at 66th Street
New York City

CHAPEL ROYAL
Purcell & the Middle Baroque (1650-1700)
French & English Masterworks for Court & Chapel

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| Why do the heathen so furiously rage together (verse anthem)
(Z. 65, ca.1682-1685) | Henry Purcell
1659 - 1695 |
| Nisi Dominus, H. 150 (motet)
Mélanges autographes, 1670 - 1673 | Marc-Antoine Charpentier
1643 - 1704 |
| Hark, how the wild musicians sing (Z. 542)

<i>Mr. Brewer, Mr. Punhagen, Mr. Chappel – soloists</i> | Purcell |
| Quand l'esprit (petit motet)
(Meslanges...XX, Livre second, Paris, 1657)
Lentement
"Quand l'esprit"
"Je souffre tous les jours" | Henri Dumont
? - 1684 |
| Sing ye Druids (incidental music from "Bonduca")

<i>Mr. Brewer, Mr. Ronis – soloists</i> | Purcell |
| Chacony (Z. 730) | Purcell |
| O dive custos – Elegy on the Death of Queen Mary
(Z. 504, 1695)

<i>Mr. Angel, Mr. Cameron – soloists</i> | Purcell |

Litanies de la Vierge (H. 82, 1689?) Charpentier

Le Mariage forcé (incidental music from a Moliere play, 1672) Charpentier

“La, la, la, la, bonjour”

Les Grotesques

“O, la belle simphonie!”

Les Grotesques

“O, ô, ô, le joli concert”

Mr. Brewer, Mr. Frizzell, Mr. Szabo – soloists

Now that the sun hath veil'd his light – An Evening Hymn on a Ground Purcell
(Z. 193, 1688)

Mr. Angel – soloist

My beloved spake (Verse Anthem) Purcell
(Z. 28, before 1678)

Please join the artists, the Board of Directors, and staff of the Early Music Foundation for refreshments at an informal

Reception

*immediately following tonight's concert,
in the cloisters/gallery along the south side of the sanctuary (to your right as you face forward).*

ABOUT THE PROGRAM

Chapel Royal/Chapelle Royale

There is an apocryphal anecdote concerning the first performance of J.S. Bach's *Saint Matthew Passion*. Following the opening choral movement, the Evangelist begins his narrative in *continuo*-accompanied recitative. At this moment, according to the story, a pious older woman, horrified, leapt from her seat in the pews, gasped "Opera!" and ran out of the church. This amusing image points to a matter of some importance: the composition and function of sacred versus "profane" music. Prior to the seventeenth century, and often in ecclesiastical applications through the eighteenth century, sacred music emphasized the non-corporeal, ethereal, impersonal, or philosophical aspects of religion rather than human elements – hence the shock of the woman in the anecdote as she perceived herself in the presence of the profane.

In the seventeenth century, however, artistic forms began to reflect human responses in sacred contexts. Earlier sacred works in the visual arts idealized biblical and miraculous images, while in seventeenth-century paintings and sculpture, we see flesh-and-blood people in the process of spiritual transformation. Two prime examples are Caravaggio's painting *The Conversion of St. Paul* (1601), with the subject's violent transfiguration as he is thrown from his horse, and Bernini's sculpture *The Ecstasy of St. Teresa* (ca. 1650), where the principal subject's reaction to her beatific vision is similar to sexual ecstasy.

Much of this evening's program consists of music from the first period when the over-riding factor in music, whether sacred or secular, was a new humanistic viewpoint



that informed the standard musical vocabulary in both Britain and France at about the time of Henry Purcell's birth. During this period, the anthem in England traded older polyphony, as well as mystical, devotional elements, for dramatic presentation, making use of vocal solos, tone painting, expressive, demonstrative text settings, and the *basso continuo*. The new method was developed by two of Purcell's teachers and predecessors at the Chapel Royal, John Blow and Pelham Humfrey. Purcell's anthem "My beloved spake," probably composed when he was 22, is among the earliest and best of his efforts typifying Humfrey's design. It combines layered soloistic declamation and *arioso* with instrumental "symphonies" – the king had made a string ensemble available for the Chapel. The text, superficially about Spring, is drawn from the *Song of Songs*; thus the human love so passionately expressed could also be variously interpreted as the love of God for Israel or Jesus for the Church.

“Why do the heathen so furiously rage together,” based on the second Psalm, begins with a setting of text heard as an appropriately furious bass solo in Handel’s *Messiah*. It follows many of the same expressive conventions as “My beloved spake”: successive vocal solos contrasting with concerted sections, instrumental *sinfonias* and *ritornelli*, and such madrigalisms as the rising line of broken thirds on the word “break” in the line “Let us break their bonds asunder.”

Less grand and reflective in nature, though no less textually aware, are the *Symphony Songs* (a term preferred by scholar Peter Holman) like “Hark, how the wild musicians sing,” again structurally not dissimilar from the religious anthems – dovetailing solos, concerted sections, and brief instrumental *ritornelli*. More intimate are both the “Elegy on the Death of Queen Mary,” one of several settings that Purcell composed in 1695 to eulogize the loss of the monarch the previous year, and “An Evening Hymn,” both accompanied by *continuo* only. Complementing these on the program are small vocal ensembles from *Bonduca*, and *King Arthur*, theatre works for which Purcell composed musical numbers. Finally, the great *Chacony in G minor*, while a purely instrumental work, has such theatrical flair – with crisp dotted rhythms, contrasting sections without bass, colorful chromatics, and the feel of grandeur – that it would be a suitable extended dance to close a Lullian operatic spectacle, the typical location of such a *chaconne*.

While the occasions and venues for Purcell’s various works performed here may have been noticeably different, they are bound together by the humanistic attention to textual expressivity, a real marriage of words and music. In the forward to his opera *The Prophetess, or the History of Dioclesian*, Purcell himself wrote: “Musick and Poetry have ever been acknowledg’d Sisters, which, walking hand in hand, support each other; as Poetry is the harmony of words, so Musick is that of Notes: and as Poetry is a Rise above Prose and Oratory, so is Musick the exaltation of Poetry. Both of them excel apart, but sure they are most excellent when they are joyn’d...”

In the French *Chapelle Royale*, the introduction of dramatic elements into sacred music occurred with a timetable similar to the English. The 1652 *Cantica sacra* by Henri Dumont (ca. 1610-84) was among the first printed collections of motets to include *basse continue*. The motet “Quand l’esprit l’accablé,” published in 1657, its text paraphrased from the Psalms, combines religious fervor with the representation of human suffering. Dumont’s setting, not unlike Purcell’s for similar texts, makes use of dramatic rhythmic gestures, instrumental *ritournelles* as well as *obbligati*, etc. These sectional, contrasting elements make the work not incompatible with conventions that might be found in parts of the period’s *tragedies lyriques*.

Marc-Antoine Charpentier was, without question, one of the greatest French composers of the seventeenth century. He never worked at Court, probably owing to



political maneuvering by the powerful musical figures Jean-Baptiste Lully and later, Michel Richard de Lalande.

Charpentier was born in 1643; we have no information about his earliest years, but in the 1660s he studied in Rome with the great composer of cantatas and oratorios, Giacomo Carissimi. Back in Paris by 1670, he was supported by Marie de Lorraine, the duchess of Guise – “Mademoiselle de Guise,” in whose service he remained as composer and singer until 1687. During this period, Charpentier also composed music for Molière’s

Troupe de Roi, renamed the *Comédie Française*; *Le Mariage forcé* (1672) is a setting of Molière’s comedy, from which a scene is performed this evening. The motet *Nisi Dominus* is a setting of Psalm 126, dating from Charpentier’s early years in the service of the devout Mademoiselle de Guise. Charpentier uses contrasts of texture, jagged or smooth vocal lines, knottier or simpler harmonic progressions, to mirror texts and to indicate stress, repose, or joy. Again, here in Latin rather than in the vernacular, we hear the seventeenth-century aesthetic of representing spiritual experience as human and visceral.

– Robert E. Seletsky

ABOUT THE DIRECTOR



Frederick Renz, founder and director 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 New York's **ENSEMBLE FOR EARLY MUSIC** and New York's **GRANDE BANDE** to preeminence in the field.

Frederick Renz studied harpsichord with Gustav Leonhardt in Holland as a Fulbright Scholar. He was keyboard soloist with the legendary New York Pro Musica for six seasons and founded the Early Music Foundation when the Pro Musica disbanded in 1974. Mr. Renz directs New York's **ENSEMBLE FOR EARLY MUSIC** and **GRANDE BANDE** in an annual New York season and on regular tours throughout the United States and abroad.

For his pioneering work in the genre of medieval music-drama, Renz has received numerous accolades, including commissions from the Metropolitan Museum of Art (*The Play of Mary Magdalene*, *The Resurrection Play of Tours* and *The Raising of Lazarus/Conversion of St. Paul*); *Sponsus: The Parable of the Wise and Foolish Virgins*), Spoleto Festival USA (*Herod and the Innocents*), and the Cathedral of St. John the Divine (*The Play of St. Nicholas* and *Daniel and the Lions*). Frederick Renz has also received two Producers Grants from the National Endowment for the Arts' Opera/Musical Theater Program and a grant from the Ingram Merrill Foundation.

A noted harpsichordist, Renz has given numerous solo recitals, appeared with orchestras and chamber groups in New York, and has recorded for Lyricord, Foné, Decca, Vanguard, Musical Heritage Society, Musicmasters and Nonesuch. As an educator, Renz has served as Visiting Professor and Artistic Consultant for the Fundacion del Estado para la Orquesta Nacional Juvenil (Venezuela), the University of North Carolina at Chapel Hill, the University of Oklahoma, the Athens Festival and the Tokyo Summer Festival. In 2002, Frederick Renz was awarded an honorary Doctor of Music degree conferred by the State University of New York (SUNY).

ABOUT THE ARTISTS

Ryland Angel (haute contre) has performed with noted directors and ensembles around the world. For the English National Opera, Mr. Angel appeared in Monteverdi's *Orfeo*, Purcell's *The Fairy Queen*, and the world premiere of Gavin Bryars' *Doctor Ox's Experiment*. His recordings include film soundtracks of *Le Petit Prince* and Vivaldi's *Stabat Mater* for French television. Recent engagements include Monteverdi's *Selva Morale* with William Christie, *Doux Mensonges* at the Opera national de Paris, the title role in Handel's *Radamisto* (St. Louis), *Agrippina* (New York City Opera), and Oberon in *A Midsummer Night's Dream* (Florentine Opera).

Rachel Begley (recorder), originally from England, is now based in New York. Following studies at Indiana University's Early Music Institute, she gained a Doctor of Musical Arts degree in recorder and early music from SUNY Stony Brook in 1997. Active as both soloist and orchestral player, she has performed with the New York Philharmonic, New York City Opera, the American Classical Orchestra, New York Collegium, Concert Royal, the Long Island Baroque Ensemble, Philomel and the Virgin Consort, the Boston and Berkeley Early Music Festivals, and is a founding member of the New Amsterdam Recorder Trio and Sympatica

Eric Brenner (alto) has been singing with Toby Twining Music since premiering his "Chrysalid Requiem" in Amsterdam three years ago (CD released by Cantaloupe Music earlier this year). Praised for his "soft, otherworldly tone" (Anne Midgette - New York Times), Eric has been a featured soloist with the Choir of Trinity Wall Street, the Dennis Keene Choral Festival, Rockland Camerata, and the New York City Gay Men's Chorus (at Carnegie Hall). Recent appearances include the Bard Music Festival, Voices of Ascension, and New York Collegium.

Oliver Brewer (tenor) recently began his singing career after finishing graduate work at the Eastman School of Music. Credits there included leading roles in opera and oratorio and opportunity for study and performance of early music. He has appeared with the Pacific Music Festival Baroque Ensemble, The Publick Music, Rochester Oratorio Society, and the Lexington Philharmonic. In 1997, he completed extensive research on modern interpretations of Gregorian chant and his studies of early music will continue this summer in Norway at the Ringve Academy in Trondheim. This is Oliver's second season as an EEM Resident Artist.

Scot R. Cameron (tenor/countertenor) has spent the past ten years performing throughout the US and abroad, including Israel, Latvia, Spain, France, England, Taiwan and Singapore. Recent performances include Concert Royale at Princeton University, Fort Worth Dallas Ballet, Hallelujah Oratorio Society in Singapore, Dallas Bach Society, and the Orchestra of New Spain. Mr. Cameron has also performed with the Rochester Bach Festival, Publix Musick, Fort Worth Early Music, Orpheus Chamber Chorale, New York Baroque Dance Company, Orquestra Sinfonica y Coro de Radio Television Espanola en Madrid, Fort Worth Symphony Orchestra and was featured on the recently released Dorian recording, *Madrid 1752*.

Joe Damon Chappel (bass) is a native of Nashville, Tennessee and a graduate of the Eastman School of Music as a William Warfield Scholar, studying with Carol Webber. He is principal bass soloist with Bach Vespers at Holy Trinity, where he will perform Bach's *B minor Mass* and solo cantata, *Ich Habe Genug*. This fall, he appeared in a concert performance of Cavalli's *La*

Calisto at Trinity Church, Wall Street. Mr. Chappel was soloist with the Carolina Chamber Chorale in the world premiere of Dan Locklair's *A Dubose Heyward Triptych* at the 2001 Piccolo Spoleto Festival and, in 2002, the world premier of Anthony Davis' *Restless Mourning*. He is 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 (cello) was born in Barrytown, N.Y., educated in Manhattan, and has been an active performer in New York City 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 cellist 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.

Gary Hess (theorbo & bass) received his earliest musical training on the trombone; he has since studied music theory and performance at Mannes College, Duke University, the University of North Carolina, Berklee College, various international workshops and with many fine teachers. A strong interest in music of the Renaissance & Baroque eras lead him to the lute, and he has since appeared as a lutenist with the Mannes Camerata, Clarion Consort, Ciacona, Accademia Testudine and the NY Continuo Collective. He has also sung with the choirs of St. Luke in the Fields, St. Mary the Virgin, St. Francis of Assisi and Church of the Resurrection.

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 NY Collegium, Violins of Lafayette, and Tafelmusik. Festival appearances include the Maggio Musicale Festival in Florence, Italy, Edinburgh Festival, Aston Magna, Connecticut Early Music Festival, and the Basically Bach Festival at St. Peters, New York City, where he performed a solo recital of Biber's *Mystery Sonatas*. He is concertmaster for *Vespers with Bach* at Holy Trinity Lutheran Church, New York City.

Steven Laplante (alto) received a Master of Music degree from McGill University, Montreal. He has presented himself on several occasions in solo recitals in his native country of Canada and on choral tours of Europe. This is his debut season as part of the New York early music scene. Mr. Laplante is Director of Music Ministries at St. Athanasius Church in Brooklyn.

Mukund Marathe (tenor) has won praise for his virtuosity and versatility in a repertoire ranging from early music to modern jazz. In recent seasons he has appeared in and recorded Kurt Weill's Berlin Requiem and Mahagony Songspiel, appeared with the Orchestra of St. Luke's and the Sapporo Symphony in Japan. He has sung lieder in the 92 Street Y Schubertiade

and many oratorios and passions. In recital, he sang in Schubert's Winterreise at Merkin Concert Hall. He is heard in Monteverdi's Vespers with Canticum Novum this season, and is a member of the New York Collegium, Pomerium and the New York City Opera Company.

David Miller (viola) holds degrees from Oberlin College and the Juilliard School. He is a founding member of the Classical Quartet, Red Cedar Trio, Haydn Baryton Trio, Bach Ensemble, Concert Royal, and guest artist with the Mozartean Players and Helicon. Mr. Miller has served as principal violist in the Boston Early Music Festival, Handel & Haydn Society, New York Collegium, and the American Classical Orchestra. Festival appearances include Mostly Mozart, Tanglewood, Perth (Australia), Lufthansa Festival (London), and the Esterhazy Palace (Austria). He can be heard on Centaur, Decca, Dorian, EMI, Fleur de Son Classics, Harmonia Mundi, Met Museum and the Smithsonian Collection. Mr. Miller has taught viola at Princeton University and also at the Akademie für Alte Musik in Brixen, Italy.

Gregory Purnhagen (baritone) has appeared to acclaim in a diverse range of repertoire spanning the 16th through 21st centuries. A favorite among New Music composers, he has worked extensively with Philip Glass, premiering roles in *La Belle et la Bête* and *Monsters of Grace*, as well as recording several works. He has appeared as a soloist with Musica Sacra, Music in a Sacred Space, the Dessoff Choirs, the Locrian Ensemble, Pro Arte Singers and Goliard. Recent engagements have included Lincoln Center Festival 2000, the Bard Music Festival and an evening of Philip Glass' songs at the Metropolitan Museum of Art.

David Ronis (tenor) has performed early music with the Ensemble for Early Music, Pomerium, Concert Royal and Music Before 1800. He has also sung over 40 operatic roles with companies throughout the world (Vienna, Nice, Hong Kong, Atlanta, Tulsa, Milwaukee, New Orleans, Salt Lake City, Louisville). In concert, he has appeared as soloist with Musica Sacra, L'Opera Français de New York, at the Aspen and Spoleto festivals as well as with the Milwaukee and New Haven Symphonies. In musical theater, he appeared as Monsieur D'Arque and Lumiere in the National Tour of Disney's Beauty and the Beast.

Andy Rutherford (archlute) began studying the lute in connection with his interest in 17th-century art, especially the works of Caravaggio and Vermeer, which often feature the instrument. He has appeared with many early music groups including My Lord Chamberlain's Consort, Parthenia, NY Consort of Viols, Chacona, Voices of Ascension, Musica Antiqua New York and the Juilliard Opera's production of Eccles' *Sermone*. Internationally recognized as a builder of lute-family instruments, he has built instruments for noted players Paul Odetta, Ron McFarlane, Robert Barto, Stephen Stubbs, and Richard Stone.

Daniel Scarozza (alto) received extensive musical training as a boy chorister at St. Paul's Cathedral, Buffalo, New York. In 1996, Daniel was appointed an alto lay clerk at Ely Cathedral in England, becoming the first American to sing with the choir. He has been featured as a soloist in works of Handel, Bach, Charpentier and Britten. He currently sings with the Men & Boys choir at St. Thomas Church, Fifth Avenue as well as with many small ensembles based in New York City. This is Daniel's debut season with New York's Ensemble for Early Music.

Robert Seletsky (violin) has been Music Director for NYS Baroque (1994-2000) and principal violin for various ensembles, including New York's Grande Bande and productions of

Monteverdi's *Poppea* at Glimmerglass, BAM, and – using his new instrumental reconstruction – Florida Grand Opera. He has performed with such ensembles as American Bach/Classical Soloists, Barockorchester Stuttgart, Aston Magna; at Hong Kong, Ravinia, Berkeley, Connecticut festivals; with recordings on MHS, Koch, Chesky. A noted authority on string-instrument bows, improvisation, and Maria Callas, Dr. Seletsky's scholarly publications appear in *Revised New Grove*, *Early Music*, *New Harvard Dictionary*, *Opera Quarterly*, Maddalena Sirmen's *Violin Concerti* (RRMCE edition), and elsewhere.

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

Jon Szabo (baritone) has been a Resident Artist of the EEM since 1994, both in concert and in the Ensemble's liturgical dramas. Recent solo appearances include area performances of Bach cantatas and Mendelssohn's *St. Paul*. Jon has performed and/or recorded with Bach Works, New York Virtuosi, New York Concert Singers, Clarion Music Society and Ascension Music on the Delos and New World labels. He has also performed at Caramoor and the Boston Early Music Festival. An Ohio native, Jon previously taught high school and college music and was a Resident Artist with the Toledo Opera Association.

Gwen Toth (organ) has won prizes in the Magnum Opus Harpsichord competition and in American Guild of Organist competitions. She has been heard in concert throughout North America, Europe and the Far East, and on radio networks in Holland, Germany, France, and America's National Public Radio. She has performed in early music festivals in Boston, USA; Utrecht, Holland; Regensburg, Germany; and the Czech Republic. Currently, she is the director and founder of New York City's virtuoso period instrument ensemble, ARTEK, and Director of Music at St. Francis of Assisi Church in New York City.

Tricia van Oers (recorder) was born in Rotterdam, The Netherlands. She graduated from the Rotterdam Conservatory in 1998, and later received a Performer Diploma with high achievement in Early Music-Instrumental performance from Indiana University's Early Music Institute while serving as an Associate Instructor. A founding member of the Rotterdam (NL) based ensemble Scarabee, she recorded at the Great Hall of Mirrors at the Palace of Versailles (France). She now lives in New York where she is a founding member of the New Amsterdam Recorder Trio and the Baroque Ensemble Sympatica. She has performed in solo and ensemble recitals in the Netherlands, Portugal, and the United States.