

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK
FREDERICK RENZ – DIRECTOR

"mainstay of the New York early music scene"
– The New York Times



HOUSE OF HABSBURG
Musica Imperii Austriaci
& 17th~Century
BOHEMIAN BAROQUE

First Church of Christ, Scientist
Central Park West at 68th Street, NYC

Saturday, 7 May 2016, 7:30 pm

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

Nicholas DiEugenio - violin

Rachel Evans - viola

Chloe Fedor - viola

Daniel Lee - violin

Jason Priset - theorbo & guitar

Frederick Renz - harpsichord

Ezra Seltzer - violoncello

Dongsok Shin - organ

Sarah Stone - violoncello

House of Habsburg

- | | |
|---|---|
| Sonata a 6 | Giovanni Valentini
1582-1669 |
| Sonata [ostinato/sarabanda/gigue]
<i>Sonatae unarum fidium</i> , 1664
<i>Ezra Seltzer</i> | Johann Heinrich Schmelzer
c.1620-1680 |
| Capriccio sopra il cucu,
<i>Modulatio organica</i> , 1686
<i>Dongsok Shin</i> | Johann Kaspar Kerll
1627-1693 |
| Lamento sopra la morte Ferdinand III, 1659 | Johann Heinrich Schmelzer |
| Sonata a 5 [enharmonic] | Giovanni Valentini |
| Sonata [a 3] | Antonio Bertali
1605-1669 |
| ~ interval ~ | |
| Sonata VII | Wendelin Hueber
1615-1679 |
| Chiacona, c.1665
<i>Daniel Lee</i> | Antonio Bertali |
| Sonata a 4 | Kaiser Leopold I
1640-1705 |
| Ciaccona, c.1669
<i>Nicholas DiEugenio</i> | Johann Heinrich Schmelzer |
| Balletto a 6
Aria, Variatio, Gavotte, Gigue | Heinrich Ignaz Franz von Biber
1644-1704 |

ABOUT THE PROGRAM

Ferdinand III (1608-1657), Holy Roman Emperor from 1637 until his death, was well-known as a patron of music and a composer. He studied music under **Giovanni Valentini**, who bequeathed his musical works to him. A *tombeau* for Ferdinand III's death was composed by the renowned violinist **Johann Heinrich Schmelzer**. Some of Ferdinand's own compositions survive in manuscripts: principally sacred music, as well as a few secular pieces. The extant works, although influenced by Valentini, show a composer with an individual style and a solid technique.

Ferdinand's son, **Leopold I** received a careful education by excellent teachers. From an early age he showed an inclination toward learning. He became fluent in several languages: Latin, Italian, German, French, and Spanish. In addition to German, Italian would be the most favored language at his court. Leopold was schooled in the classics, history, literature, natural science and astronomy, and was particularly interested in music, having inherited his father's musical talents as well as the Imperial title in 1658.

Like his father, Leopold was a patron of music and a composer. He continued to enrich the court's musical life by employing and providing support for distinguished composers such as **Antonio Bertali**, Giovanni Bononcini, **Johann Kaspar Kerll**, Ferdinand Tobias Richter, Alessandro Poglietti, and Johann Fux. Leopold's surviving works show the influence of Bertali and Viennese composers in general (in oratorios and dramatic works), and of Johann Heinrich Schmelzer (in ballets). His sacred music is perhaps his most successful. Little of his instrumental work survives. Much of Leopold's music was published together with that by his father, and described as "works of exceeding high merit."

Giovanni Valentini (ca. 1582 - 1649) was an Italian Baroque composer, poet and keyboard virtuoso. Overshadowed by his contemporaries, Claudio Monteverdi and Heinrich Schütz, Valentini is practically forgotten today, although he occupied one of the most prestigious musical posts of his time. He is best remembered as **Johann Kaspar Kerll's** first teacher.

Little is known about Valentini's life. He was probably born in Venice, and almost certainly studied music under Giovanni Gabrieli there. In approximately 1604/5 Valentini was appointed organist of the Polish court chapel under Sigismund III Vasa. In 1614 Valentini was employed by Ferdinand II (then Archduke of Styria) and moved to Graz. The Graz court's music chapel used enharmonic instruments extensively, which was of considerable importance for the development of Valentini's style; a contemporary account of 1617 praises him as a virtuoso performer on the *clavicymbalum universale, seu perfectum*, which had a keyboard of nineteen keys per octave instead of the standard twelve

In 1619 Ferdinand was elected Holy Roman Emperor and moved the court and chapel to Vienna. Valentini served as imperial court organist in Vienna for several years; he then became court *Kapellmeister* in 1626. Valentini seems to have had an exceptional reputation and was favored by both Ferdinand II and Ferdinand III (whom he tutored in music and was a close personal friend).

Antonio Bertali (1605-1669) was born in Verona and received early music education there. Probably from 1624, he was employed as court musician in Vienna by Emperor Ferdinand II. In 1649 Bertali succeeded Giovanni Valentini as court *Kapellmeister*. His compositions are in the manner of other northern Italian composers of the time and include operas, oratorios, a large number of liturgical works, and chamber music. Approximately half of his output is now lost due to the destruction caused by World War I.

Wendelin Hueber (1615-1679) is one musician from the circles of the Kremsier (Czech: Kroměříž) court chapel whose compositions are now coming to light. Hueber must have held a close relationship with Karl von Liechtenstein-Kastelkorn, archbishop at the time, or, perhaps, with his musicians. The fact that ten of his works (mostly religious) are represented in the famous archive must have been a seal of quality.

Recently given due attention, the Kroměříž music archive includes music that was collected between the 17th and 19th centuries in the chateau and the churches of Kroměříž. The oldest part of the collection was created via the artistic support and sponsorship of Bishop Karl II von Liechtenstein-Kastelkorn (from 1664 to 1695) for the needs of the court orchestra and for sacred purposes of the church of St. Maurice.

Johann Heinrich Schmelzer (c. 1620/23-1680) was a native born Austrian composer and violinist. Almost nothing is known about his early years, but he seems to have arrived in Vienna during the 1630s, and remained composer and musician at the Habsburg court for the rest of his life. He enjoyed a close relationship with Emperor Leopold I, was ennobled by him, and rose to the rank of Kapellmeister in 1679. He died during a plague epidemic, just months after being awarded the position.

One of the most important violinists of the period, Schmelzer was an important influence on later German and Austrian composers for that instrument. He made substantial contributions to the development of violin technique and promoted the development of sonata and suite forms in Austria and South Germany. The leading Austrian composer of his generation, he was an influence on **Heinrich Ignaz Franz von Biber**.

Johann Kaspar Kerll (1627 - 1693) was a German baroque composer and organist. The son of an organist, Kerll showed outstanding musical abilities at an early age, and was taught by Giovanni Valentini. Kerll became one of the most acclaimed composers of his time, known both as a gifted composer and an outstanding teacher. He worked at Vienna, Munich and Brussels, and also travelled widely.

His influence is seen in works by Handel and Johann Sebastian Bach: Handel frequently borrowed themes and fragments of music from Kerll's works, and Bach arranged the Sanctus movement from Kerll's *Missa superba* as BWV 241. In 1674, Kerll moved to Vienna. A pension was granted to him in 1675 by the Emperor, who in 1677 employed him as one of his court organists. In 1692, he published his *Modulatio organica* (1686). At the end of 1692, Kerll relinquished his Vienna position and returned to Munich, where he died shortly afterwards.

Heinrich Ignaz Franz von Biber (1644 - 1704) was a Bohemian-Austrian composer and violinist. Born in the small Bohemian town of Wartenberg (present Czech Republic), Biber worked at Graz and Kroměříž before he illegally left his Kremsier employer (Prince-Bishop Karl von Liechtenstein-Kastelkorn) and settled in Salzburg. He remained there for the rest of his life, publishing much of his music but apparently seldom, if ever, giving concert tours.

ABOUT EARLY MUSIC NEW YORK

Dubbed by The New York Times as “a revered institution,” and the “mainstay of the New York early music scene,” **Early Music New York [EM/NY]** celebrates its 41st performance season, being recognized worldwide for its performances of music and music-drama from the medieval through classical periods. Profiled on the award-winning national news programs, CBS Sunday Morning and ABC Nightline, EM/NY has performed regularly at the Lincoln and Kennedy Centers, Library of Congress, The Metropolitan Museum of Art & The Cloisters, and toured throughout the USA and abroad at major international music festivals including Athens, Brisbane, Caramoor, Charleston, Edinburgh, Hong Kong, Jerusalem, Krakow, Paris, Ravinia, Regensburg, Spoleto, and Tokyo. EM/NY records for *Ex cathedra* Records, producing several recordings in collaboration with The Metropolitan Museum of Art. EM/NY can be heard as well on the Lyrichord, Musicmasters, MHS, Nonesuch, and the Foné (Italy) labels.

THE DIRECTOR

Frederick Renz, Early Music Foundation’s Founding Director, is noted for all forms of music and music-drama from the 11th through the 18th centuries, being lauded internationally for his work as conductor, producer, director and performer. Commended by The New York Times for the “the precision and passion obtained by Mr. Renz,” he has received commissions from the Spoleto Festival, The Metropolitan Museum of Art and Producer’s awards from the National Endowment for the Arts. A Fulbright grantee, Mr. Renz holds graduate degrees and honors from Indiana University and was conferred a doctorate *honoris causa* by the State University of New York.

THE PLAYERS

Praised by the New York Times for his “evocative” playing, violinist **Nicholas Di Eugenio** leads a versatile musical life from Biber to Carter and beyond. A core member of the Sebastians, DiEugenio also performs and records with pianist Mimi Solomon. He has twice been a prizewinner at the Fischhoff Competition; his recording of Schumann Sonatas with Chi-Chen Wu on the Musica Omnia label won gold medals from the Global Music Awards and top ten of 2015 honors by The Big City. Currently Assistant Professor of Violin at UNC Chapel Hill, he holds degrees from the Cleveland Institute and the Yale School of Music.

Rachel Evans has been a member of the Santa Fe Opera Orchestra, jazz group String Fever, contemporary music ensemble Continuum, and the Meridian Quartet. She has performed and recorded worldwide with ensembles whose repertoire spans medieval to contemporary. Recently taking part in Ars Antiqua's recording Francois Philodor's *L'art de la Modulation* with Elizabeth Wallfisch, she was a member and a principal player and recitalist at the Carmel Bach Festival and has appeared in various ensembles at the Boston, Berkeley, Utrecht Early Music, Charles Ives (Germany) and Victoria (Australia) Festivals.

Praised for his "ravishing vehemence" by the New York Times, violinist **Daniel S. Lee** has appeared as a soloist and concertmaster with the San Francisco Bach Choir, Trinity Baroque Orchestra, and Yale Collegium Players, among others. He is a co-leader of the award-winning ensemble, the Sebastians. As a *violino piccolo* specialist, he frequently appears as a soloist in Bach's first Brandenburg Concerto and cantata 140, and has given the modern-day premiere of Johann Pfeiffer's concerto. He teaches at Connecticut College.

Acclaimed for her "lovely, plush, seductive tone" (New York Times), violinist/violist **Chloe Fedor** performs with Clarion Music Society, NY Baroque Inc., Oregon Bach Festival Orchestra, the Sebastians and Trinity Baroque Orchestra, and has collaborated with William Christie, Richard Egarr, Monica Huggett, and Jordi Savall. Based in New York City, she is a graduate of the Juilliard School's Historical Performance Program, during which she frequented as concertmaster and soloist. Miss Fedor is one of ten Juilliard graduates to have received the Career Advancement Fellowship.

Based out of New York City, **Jason Priset** is a regular soloist and performer in the United States and has appeared with the Chamber Music Society of Detroit, Early Music New York, and the Riverside Symphony to name a few, and includes performances in such prestigious venues as the *Cathedral of St. John the Divine* and *Alice Tully Hall at Lincoln Center* in Manhattan. Jason holds a Doctor of Musical Arts from Stony Brook University and specializes in a variety of plucked guitar and lute related instruments.

Special Thanks to

Leanne Mahoney – House Committee Chair, First Church of Christ, Scientist

Lauded for his “beauty of tone and keenness of musicianship” (*Opera Britannia*), cellist **Ezra Seltzer** has performed frequently as guest principal cellist of the St. Paul Chamber Orchestra, Musica Angelica, and Orchester Wiener Akademie. He is a founding member and principal cellist of the Sebastians, and in 2015 he was named principal cellist of the Trinity Baroque Orchestra. He attended Yale University, where he received his Bachelor of Arts in history and Master of Music in cello, and graduated from the inaugural class of Juilliard’s historical performance program.

Dongsok Shin was born in Boston and has specialized on early keyboard instruments for more than thirty-five years. A member of the internationally acclaimed baroque ensemble Rebel since 1997, he has freelanced with many of the finest period instrument ensembles in the US, has accompanied Leah Gale Nelson, Renée Fleming, Rufus Müller, and Barthold Kuijken, has toured throughout the Americas and Europe, has been heard on many radio broadcasts, and has recorded and produced recordings for many labels. He tunes/maintains harpsichords in the NY area, including for the Met Opera and the Met Museum.

Sarah Stone performs baroque cello and viola da gamba with early music ensembles including Trinity Baroque Orchestra, Mercury, Grand Harmonie, and the Sebastians. Highlights from this season include a number of performances abroad: she took part in *Dans les Jardins de William Christie* with Les Arts Florissants in Thiré, France, and toured Europe with Juilliard415 with Rachel Podger and Masaaki Suzuki. She holds a Masters in Historical Performance from the Juilliard School, a Masters from San Francisco Conservatory of Music, and a Bachelors of Music from Rice University.

Music scores and parts of Giovanni Valentini and Kaiser Leopold sonatas were graciously prepared for this program by **Professor Charles E. Brewer, Ph.D.**, Historical Musicology, College of Music, Florida State University. A member of EM/NY’s Advisory Council to the Director, Dr. Brewer’s principal area of scholarship is 17th-century instrumental music of East Central Europe.

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Keyboard maintenance and tuning graciously contributed by **Dongsok Shin**.

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We are grateful for your patronage today. Your tax-deductible contribution helps bridge the gap between ticket income and the actual cost of producing this event.



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Kaiser Leopold I (in theatrical costume) - Holy Roman Emperor 1658 -1705