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
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] Johann Heinrich Schmelzer
Sonatae unarum fidium, 1664
c.1620-1680
Ezra Seltzer

Capriccio sopra il cucu, Johann Kaspar Kerll
Modulatio organica, 1686
1627-1693
Dongsok Shin

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 Antonio Bertali
Daniel Lee

Sonata a 4 Kaiser Leopold I
1640-1705

Ciaccona, c.1669 Johann Heinrich Schmelzer
Nicholas DiEugenio

Balletto a 6 Heinrich Ignaz Franz von Biber
Aria, Variatio, Gavotte, Gigue
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.
Biber was one of the most important composers for the violin in the history of the instrument. His technique allowed him to easily reach the 6th and 7th positions, employ multiple stops in intricate polyphonic passages, and explore the various possibilities of scordatura, i.e. music for alternative tunings of the instrument. He also wrote one of the earliest known pieces for solo violin, the monumental passacaglia of the Mystery Sonatas. During Biber’s lifetime, his music was known and imitated throughout Europe. In the late 18th century he was named the best violin composer of the 17th century by music historian Charles Burney.

He performed before the Emperor Leopold I in 1677 and became Kapellmeister at Salzburg in 1684. In 1690, Biber was raised to nobility by the Emperor, with the title of Biber von Bibern.

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**EARLY MUSIC NEW YORK Next Season –**

**FALL ~ 2016**

**First Church of Christ, Scientist**

Central Park West at 68th Street

Genius of England: Restoration “Theatre Musick” — Saturday, October 29th at 7:30 pm

Renaissance Christmas: Annual EM/NY season tradition —

Saturday, December 10th at 7:30 pm

**Cathedral Saint John the Divine**

Amsterdam Avenue at 112th Street

Renaissance Christmas

Sunday, December 11th at 2:00 pm

Sunday, December 18th at 2:00 pm

Christmas Day, Sunday, December 25th at 2:00 pm & at 7:30 pm

**SPRING ~ 2017**

**First Church of Christ, Scientist**

Central Park West at 68th Street

Bach Brotherhood: Johann Sebastian’s German Contemporaries — Saturday, March 4th at 7:30 pm

Mozart Moniker: Wolfgang’s European Counterparts — Saturday, May 6th at 7:30 pm

Programs subject to change
ABOUT EARLY MUSIC NEW YORK


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 Solom. He has twice been a prizewinner at the Fischoff 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.

Keyboard maintenance and tuning graciously contributed by **Dongsok Shin**.
YOUR VALUED SUPPORT

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