

Early Music Foundation presents

EARLY MUSIC NEW YORK  
FREDERICK RENZ – DIRECTOR

*“a revered institution... ..mainstay of the New York early music scene”*

~ The New York Times

*“bulwark of the city’s period-performance community”*

~ The New Yorker

MAPPA EUROPA

1600 – 1700

First Church of Christ, Scientist  
Central Park West at 68<sup>th</sup> Street, NYC  
Saturday, 29 October 2022 at 7:30 PM

# MAPPA EUROPA ~ 1600-1700

Ritornelli, Sinfonie & Moresca à 5 & 7  
(L'orfeo: favola in musica, Venice 1607) Claudio Monteverdi, 1567-1643

Sonata a6 Giovanni Valentini, 1582/3-1649  
Lamento Johann Heinrich Schmelzer, c.1620-23 -1680  
Sopra La Morte Ferdinand III (1608-1657) a4, ca. 1659

Acis et Galetée - '*Pastorale Heroïque*', 1686 Jean-Baptiste Lully, 1632-1687

*Select instrumental movements*

Ouverture

Menuet

Air gay I & II

Marche

Air

Air

Menuet

(Prelude) -

Premier Air

Marche

Acte Troisieme

Passacaille

*interval*

Sinfonia quinta a5 Johann Rosenmüller, 1619-1684  
Grave - Allegro  
Allemande - Correnta - Intrada obligati - Ballo - Sarabanda

Balletto a6 Heinrich Ignaz Franz von Biber, 1644-1704  
Aria, Variatio, Gavotte, Gigue

King Arthur, or The British Worthy (Z. 628), 1691 Henry Purcell, 1659-1695  
*Select movements from the 'semi-opera'*  
Overture  
Introduction  
Symphony  
(Prelude) - "Shepherd, shepherd, leave decoying" -  
Hornpipe -  
Passacaille



**New on our CD table in the lobby**

***Istanpitta: Medieval Dances***

Previously available only as two single CDs, this collection of rarely encountered medieval dances is now reissued by exCathedra Records as a **two-disc set**.

**"Wild and wonderful** medieval dance music, played by **the best medieval dance band on the current scene."** - *Washington Post*

**"A bacchanalian celebration of movement."** - *Stereophile*

# EARLY MUSIC NEW YORK

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## FREDERICK RENZ - DIRECTOR

### violins

Daniel S. Lee, concertmaster

Chloe Fedor, principal

Kate Goddard & viola

Kako Miura

Joanna Mulfinger

Rebecca Nelson & viola

Mandy Wolman

Jude Ziliak

### violas

Daniel McCarthy, principal • Francis Liu

### basses

Ezra Seltzer - violoncello, principal • Sarah Stone - violoncello

Nathaniel Chase - violone

Dušan Balarin - theorbo and guitar

### winds

Tricia van Oers • Héloïse Degrugillier - recorder

Joseph Jones - bassoon

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## ABOUT THE PROGRAM

“Italy is credited with the origin of opera, and by extension with the *stile moderno* (modern style), which emphasizes melody over counterpoint. But today’s program is as much about dance as song. Menuets, marches, sarabandas, gavottes, gigues...In both the theatrical works and the abstract ones, dance forms materialize and develop in ways that point toward the more elaborate ouvertures and suites of the following century.”

– *Frederick Renz*

Music lives everywhere, comes from every place, and travels widely. There is something about Italy, however, that leaves its imprint on music that spends time there. Perhaps it’s the light, and also the nature of its people. While something of a generality, music in Italy features a songfulness befitting the birthplace of opera.

At the start of the baroque period, Italy and its composers disseminated their melodic focus throughout the European continent. The lifetime of **Claudio Monteverdi** straddled the year 1600, an unofficial tipping point between two periods of music history, the Renaissance and the baroque. By the time he arrived in Venice in 1613, it was the hotbed of the new “*stile moderno*,” the modern style in which melody, as a conveyor of text, began to take precedence over the intricacies of counterpoint.

This style was carried over the Alps by such composers as **Giovanni Valentini**, who spent a decade as court organist in Poland before moving to Graz in the employ of Archduke Ferdinand II. With the latter’s election as Holy Roman Emperor, he and his entire musical establishment moved to Vienna, where Valentini eventually became Kapellmeister. **Antonio Bertali** served as a court musician for more than four decades, eventually succeeding Valentini as Kapellmeister.

Among their colleagues in Vienna was the Austrian **Johann Schmelzer**, also a violinist par excellence, who absorbed their influence and, in turn, is reputed to have taught Bohemian-born **Heinrich Ignaz Franz Biber**, another virtuoso violinist who flourished in Salzburg. (Both Schmelzer and Biber ultimately were raised to the nobility, reflecting the importance of music to their respective Emperors.)

While the German **Johann Rosenmüller** might seem a bit apart from this company, he has his own Italian bona fides. After establishing himself in Leipzig and Altenburg, he was forced to flee his native land to avoid imprisonment after a scandal over alleged homosexual activity. He went south, but his career did not. Following in the footsteps of his countryman Heinrich Schütz, who went to Venice half a century before to study with Giovanni Gabrieli, Rosenmüller wound up spending two decades there, soaking up

Italian style while working at St. Mark's Cathedral and the Ospedale della Pietà – the same orphanage for girls that 25 years later would employ Antonio Vivaldi. Rosenmüller eventually returned to Germany when the coast was clear, and brought the Italian style with him.

Meanwhile, in France, the foremost composer was **Jean-Baptiste Lully**: Central to the development of French baroque style; superintendent of the royal music and music master of the royal family; frequent collaborator with the playwright Moliere; director of the royal opera...and native of Italy.

While still named Giovanni Battista Lulli, his chance encounter with a French nobleman in Florence resulted in a post teaching Italian to a French noblewoman; and another encounter, this time as a dancer alongside Louis XIV, led to Lully's royal appointments. Also a skilled guitarist, violinist and dancer, Lully had access to the best musicians in all of France, and by the time of his death had played an important role in the development of the modern orchestra.

(Lully was perhaps the only major composer whose death is attributed, indirectly if apochryphally, to dance. During a performance he was leading, he punctured his foot with his long conducting staff. He refused amputation, as it would prevent him from dancing, and ultimately succumbed to gangrene.)

The influence of Italy is less overt in the music of England's foremost baroque composer, **Henry Purcell**. However, the kind of orchestra for which he wrote was an outgrowth of the ensembles of France, where English Kings Charles I and Charles II – each having sojourned in France at different times – admired them and made a point of using the same guidelines for their own royal orchestras. Especially in Purcell's theatre music, the influence of the great French (and Italian) Lully can be discerned.

“Mappa Europa” can be subdivided into two programs: the purely instrumental works for chamber ensemble (Valentini, Bertali, Schmelzer, Rosenmüller, Biber); and the theatrical works for chamber orchestra (Monteverdi, Lully, Purcell). Most “orchestras” in the early baroque period consisted of one player on a part, and only later in the century would larger performing spaces call for additional instruments.

The sonata by Valentini exemplifies the new “modern style” they brought from their native Italy to Vienna. Schmelzer's *Lamento Sopra La Morte Ferdinand III* is a heartfelt tribute to his beloved Emperor, employer and friend. After a mournful beginning, incorporating a quotation from a composition by Ferdinand himself, it recalls happier times in a lively dance section before resolving in a resigned peacefulness. Both

Rosenmüller's Sinfonia Quinta and Biber's Balletto are baroque suites in all but name, each a series of movements featuring the rhythmic patterns of various dance forms.

Frederick Renz has assembled movements from three operas for chamber orchestra. There is little in the way of surviving works by Monteverdi for instruments alone. But there are many instrumental sections in *L'Orfeo*, including Sinfonie, Ritornelli and the closing dance, a Moresca (so-called because dancers would wear Moorish costumes).

Lully's final completed opera, *Acis et Galatée*, is labeled a "Pastorale-Héroïque" (as opposed to the more exalted "Tragédie en musique"). It contains some of his greatest inspirations, especially for the French dance forms he did so much to elevate to high art.

Purcell's *King Arthur, or the British Worthy* is a "semi-opera," meaning that much of the text, and the story itself, is conveyed in spoken word, with the music reserved for supernatural characters, dances and spectacles.

-- Daniel Guss

### Special Thanks

Charles Brewer – EMF Advisory Council, Valentini Edition  
Leanne Mahoney – Church House Committee Chair

**48th SUBSCRIPTION SEASON ~ 2022 - 2023 ~ continues:**

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**Vocal/ instrumental ensemble**

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**Christmas Day, Sunday, December 25 at 2:00 & 5:00 pm**

**Cathedral Church of Saint John the Divine, Amsterdam Avenue at 112th Street**

**PUBLICK MUSICK ~ Bach in London ~ chamber orchestra**

**Saturday, March 4 at 7:30 pm**

**First Church of Christ, Scientist**

**CONCERTO PER VIOLINI ~ 18th-Century Italian Virtuosi ~ chamber orchestra**

**Saturday, May 13 at 7:30 pm**

**First Church of Christ, Scientist**

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the Arts**

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### *In memoriam*

*The Very Reverend James Parks Morton, 1930-2020,  
Dean Emeritus, Cathedral Church of Saint John the Divine, NYC  
Litsa Tsitsera, Patron of the Arts, 1932 - 2020*

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Administrative Office: 212-749-6600 ~ Box Office: 212-280-0330  
E-mail: [info@EarlyMusicNY.org](mailto:info@EarlyMusicNY.org) – Website: [EarlyMusicNY.org](http://EarlyMusicNY.org)