

Early Music Foundation presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

Christmas

Quilt



Colonial Fuguing Tunes
Jigs & Reels

Celebrating the Life of Hilary Morton Shontz, 1958-2010

The Cathedral Church of St. John the Divine, Amsterdam Ave. at 112th St, NYC

Saturday, December 4 at 8:00 PM, Sunday, December 5 at 2:00 PM

Sunday, December 19 at 2:00 PM

Saturday, December 25 at 2:00 PM, Sunday, December 26 at 2:00 PM

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FREDERICK RENZ - DIRECTOR

Joe Chappel - bass
Eric Dudley - tenor
Todd Frizzell - tenor
Matthew Knickman - baritone
Marc Levine - violin
Thomas McCargar - baritone

Emily O'Brien - flute, fife
Michael Reder - bass-baritone
David Root - tenor
John Rose - bass
Charles Weaver - baritone, guitar
Benjamin Wolff - violoncello

Christmas Quilt

Cold and Raw John Playford (1623-1686) pub., *The Dancing Master*, 1728
and John Pepusch (1667-1752) arr., *The Beggar's Opera*, 1728
Bethlehem William Billings, *The Singing Master's Assistant*, 1778
"While shepherds watch"
In the Fields in Frost and Snow *The Dancing Master*, 1728
The Seasons of the Year - Winter Daniel Read, *American Singing Book*, 1785
"His steady counsels" & *The Southern Harmony and Musical Companion*, 1854
Drive the Cold Winter Away *The Dancing Master*, 1728
Emanuel for Christmas Billings, *The Psalm Singer's Amusement*, 1781
"As shepherds in Jewry"
Judea Billings, *The Singing Master's Assistant*, 1778
"A virgin unspotted"
Christmas Cheer *The Dancing Master*, 1728



Greensleeves/Pudding Pies *The Dancing Master*, 1706
Lumps of Pudding *The Dancing Master*, 1728
Boxford Jacob Kimball (1761-1826), *Rural Harmony*, 1793
"The lands, which long in darkness lay"
Cradle Hymn Merit Woodruff, *Devotional Harmony*, 1801
"Hush, my dear, lie still"
Redemption Asahel Benham, *Social Harmony*, 1798
"Hark, hark, glad tidings"

Paxton *The Southern Harmony and Musical Companion*, 1854
 "Joy to the world"
 Antioch *The Southern Harmony and Musical Companion*, 1854
 "No more let sin"
 Peace and Plenty or Old Oxford *The Dancing Master*, 1728
 New-Years Eve *The Dancing Master*,
 1728



The Healths or The Merry Wassel *The Dancing Master*, 1690
Adeste fideles John Wade, *Cantus diversi pro Dominicis et festis anum*, 1751
 Portuguese Hymn *The Southern Harmony and Musical Companion*, 1854
 "Hither, ye faithful"
 Over the Water to Charlie with Variations Captain George Bush
Captain George Bush's Notebook, 1779
 Somerset Samuel Holyoke, *Harmonia Americana*, 1791
 "The king of glory"
 Ulster Holyoke, *Columbian Repository*, 1803
 "Now to the Lord, a noble song"
 Uffindell Holyoke, *Christian Harmonist*, 1804
 "Mighty God, while angels bless thee"



Kathren Oggie/Katharine Ogie Scottish ms., c.1680 & Bush, *Notebook*, 1779
 New Year's Day in the Morning
Universal Magazine of Knowledge and Pleasure, 1755
 Barkers Maggott/Stepney Cakes and Ale *The Dancing Master*, 1728
 General Washington's March Bush, *Notebook*, 1779
 Ode for the New Year William Selby, *The Massachusetts Magazine*, 1790
 "Hark! notes melodious"
 Washington John Wyeth, ed., *Repository of Music, Part Second*, 1813
 Soldier's Joy Bush, *Notebook*, 1779
 Yankee Doodle Bush, *Notebook*, 1779



Star in the East *Christian Observer*, 1811
 "Hail the blest morn"
 The Babe of Bethlehem *The Southern Harmony and Musical Companion*, 1854
 "Ye nations all"
 Twelfth Eve *The Dancing Master*, 1728
 The Shepherd's Star *Supplement to Kentucky Harmony*, 1825
 "Hail the blest morn"

ABOUT THE PROGRAM

The singing school was America's most important musical institution in colonial times. It offered a brief course in music sight-reading and choral singing, was taught by a singing master according to traditional methods, and utilized tune-books that were printed manuals containing instructions, exercises, and sacred choral music. Singing schools arose from British antecedents around 1700 as part of an effort to reform congregational singing in colonial churches. In New England the movement grew quickly and culminated in the first school of American composers and in the publication, from about 1770 to 1810, of hundreds of sacred tune books.

"Fuguig" tunes were a form of hymn or psalm tune developed in New England during the late eighteenth and early nineteenth centuries. A fuguig tune commonly begins with a homophonic section, followed by a phrase in which the voices enter in succession, which is in turn followed by a concluding homophonic phrase. Thought to be a crude attempt to write a real fugue and a native form originating with William Billings, fuguig is in fact based on an English form common in the seventeenth and early eighteenth centuries. The American fuguig tunes, written for and extensively used in the singing schools, are a last manifestation of an old form.

"Fasola" is a system of solmization, much used in England and in America during the seventeenth and eighteenth centuries, in which only four of the six Guidonian syllables are used. Before 1800 the fasola method was used in certain American tune-books, the letters F(a), S(ol), L(a) and M(i) being placed on the staff. In the early nineteenth century, four different shapes of note for each of the syllables was developed and proved very successful in the rural districts of the South. This method was variously known as buckwheat, four-shape, shape-note, or character notation.

William Billings (1746-1800) was perhaps the most gifted composer to emerge from the New England singing-school tradition. A friend of such patriots as Samuel Adams and Paul Revere (who engraved some of his music), Billings was an ardent supporter of the American Revolution. A contemporary of his describes him as "a singular man of moderate size, short of one leg, with one eye, without any address, with an uncommon negligence of person. Still he spake and thought as one above the common abilities."

Although by trade a tanner, Billings seems to have devoted most of his energy to composing, teaching, and publishing music. His *New England Psalm Singer* was the first-known collection of music by a single American composer. His first publication of mixed composers, *American Chorister*, was followed by *The Singing Master's Assistant* (1778), *Music in Miniature* (1779), *The Psalm-Singer's Amusement* (1781), *Suffolk Harmony* (1786), and *The Continental Harmony* (1794).

From his writings:

“Perhaps it may be expected that I should say something concerning rules of composition; to those I answer that Nature is the best dictator, for not all the hard, dry, studied rules that ever was prescribed, will not enable any person to form an air. . . . It must be Nature, Nature who must lay the foundation. Nature must inspire the thought. . . . For my own part, as I don’t think myself confined to any rules of composition, laid down by any that went before me, neither should I think (were I to pretend to lay down rules) that any one who came after me were in any ways obligated to adhere to them, any further than they should think proper; so in fact I think it best for every composer to be his own carver.

Perhaps some may think that I mean and intend to throw Art entirely out of the question. I answer, by no means, for the more art is displayed, the more Nature is decorated. And in some sorts of composition there is dry study required, and art very requisite. For instance, in a fuge, where the parts come in after each other with the same notes, but even here, art is subservient to genius, for fancy goes first and strikes out the work roughly, and art comes after and polishes it over.”

Many publications of Billings, and his several composer contemporaries, do not specify what voices are to sing which lines. Indeed, many of the pieces may have been intended for whatever vocal combination was available at the moment. Contemporary evidence indicates that either men or women (or both together) sang the parts written in the treble clef, the men transposing them down an octave.

William Walker (1809–1875) (known as “Singin’ Billy”) compiled and arranged *The Southern Harmony* and *Musical Companion*, a remarkable book by virtually any measure. First published in New Haven in 1835, *Southern Harmony* was one of the earliest tune-books to contain music written in the four-shape notation. It was the most popular shape-note tune-book of the nineteenth century. During the nineteenth century, when advertising was mainly by word of mouth, *Southern Harmony* sold about six hundred thousand copies. It is perhaps the most popular tune-book ever printed. Its longevity is also remarkable: it is still being used and sung from with loving care more than one hundred and fifty years after its first edition. It is virtually unparalleled as a repository of the musical idioms current in the early nineteenth century, as well as of earlier idioms that were already becoming rare at the time of its publication. And it is one of the prime resources for succeeding generations of tune-books.

Here follows an excerpt from William Walker’s preface to the original edition of 1835:

“In selecting Tunes, Hymns, and Anthems, I have endeavoured to gratify the taste of all, and supply the churches with a number of good, plain tunes, suited to the various metres contained in their different Hymn Books. While those that are fond of fugued tunes have not been neglected, I have endeavoured to make this book a complete Musical Companion for the aged as well as the youth.

Those that are partial to ancient music, will find here some good old acquaintances which will cause them to remember with pleasure the scenes of life that are past and gone; while my youthful companions, who are more fond of modern music, I hope will find a sufficient number of new tunes to satisfy them, as I have spared no pains in trying to select such tunes as would meet the wishes of the public. “

Country-dance tunes are simple, light tunes with a marked rhythm and, most frequently, in symmetrical eight-measure phrases. The authoritative source for country dances is John Playford’s *The [English] Dancing Master*, which contains more than a hundred charming tunes, each accompanied by directions and choreographic figures for the dances. First published in 1651, expanded editions of this book continued to appear until 1728, in a format small enough to fit in the dancing master’s pocket.

Scholars have determined that six to eight different contributors actually wrote the book, some dances known for years, while others perhaps penned specifically for the book. The book went on to be published in eighteen editions, published by John Playford’s son Henry, and John Young.

Captain George Bush (1753–1797) was born in Wilmington, Delaware, and was an officer in the Continental Army, Eleventh Pennsylvania Regiment, during the Revolutionary War. As he traveled in the service, Bush carried his fiddle and in 1779, stationed in Sunbury, Pennsylvania, began to enter music, dance figures, and song lyrics into a small pocket notebook. At age 26, in his leisure time, he copied songs about love, women, and soldiering; minuets, marches, and other airs; and the figures and music for a number of country dances.

Bush’s collection reflects the refined taste of an officer; it does not include the carefree, bawdy ballads of a common soldier. His fiddle tunes and dance measures are not from the hinterlands; nor do they come from his own pen. Rather, they reflect the strong Anglo-Scots-Irish musical traditions of his youth, traditions that continued to nurture American music long after political control was won.

– Frederick Renz

NEXT EM/NY PERFORMANCE DATES

Orchestra concerts at St. James’ Church, Madison Avenue at 71st Street

BAROQUE BANQUET

Saturday, March 19 at 8 PM, 2011

CLASSICAL KALEIDOSCOPE

Saturday, May 7 at 8 PM, 2011

FREDERICK RENZ - DIRECTOR, founder of the Early Music Foundation, researches and performs music and music drama from the eleventh through the eighteenth centuries. Internationally acclaimed for his work as a conductor, producer, director, and performer, Renz has received commissions from the Spoleto Festival, The Metropolitan Museum of Art, and the Cathedral Church of St. John the Divine and grants from the National Endowment for the Arts and the Ingram Merrill Foundation and an honorary doctorate from the State University of New York.

EARLY MUSIC NEW YORK (EM/NY), founded in 1974 and marking its 36th season, performs music and music drama from the Middle Ages and the Renaissance, as well as orchestra repertoire of the baroque and classical periods. EM/NY is Artist in Residence at the Cathedral Church of St. John the Divine, NYC, where it presents chamber concerts in the fall as part of its annual subscription series. In the spring, it performs in the equally ambient East side St. James' Church.

Profiled on award-winning national news programs ABC *Nightline* and CBS News *Sunday Morning*, EM/NY tours throughout the U. S. and abroad, performing to critical acclaim in return engagements at international festivals from Hong Kong to Jerusalem as well as major concert halls - Lincoln and Kennedy Centers, Library of Congress, Metropolitan Museum of Art and The Cloisters. EM/NY can be heard on the Ex cathedra, Musical Heritage, Musicmasters, Foné and Nonesuch labels.

EARLY MUSIC FOUNDATION, INC. (EMF) provides services to NYC's historical performance community and functions as EM/NY's not-for-profit, corporate administrator/presenter

Announcing EARLY MUSIC NEW YORK's newest CD release:

COLONIAL CAPERS

Discography - EARLY MUSIC NEW YORK for *Ex cathedra* Records:

A Medieval Christmas	Music of Medieval Love
A Renaissance Christmas	Music of Renaissance Love
A Baroque Christmas	Music of Venice
A Colonial Christmas	Troped Apostolic Mass for
A Bohemian Christmas	St. Martial, 1029, Adémar
A Dutch Christmas	de Chabannes, (989-1034)

CD recordings of today's program, along with other titles,
are available at the sales table after the performance.

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and the New York City Department of Cultural Affairs



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Roy and Glorja Matthews, The Very Reverend James P. Morton
Rob Pierce, Carl K. Steffes, Litsa D. Tsitsera

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