

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

ENGLAND



and
the

COLONIES

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

Saturday, 15 December 2018 at 7:30 PM

Sunday, 16 December at 2:00 PM

Sunday, 23 December at 2:00 PM

Tuesday, 25 December at 2:00 PM

Tuesday, 25 December at 5:00 PM

Colonial Fuguing Tunes ~ English Country Dances

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| Cold and Raw | John Playford (1623-1686) pub., <i>The Dancing Master</i> , 1728 and John Pepusch (1667-1752) arr., <i>The Beggar's Opera</i> , 1728 |
| Bethlehem | William Billings, <i>The Singing Master's Assistant</i> , 1778 |
| "While shepherds watch" | |
| In the Fields in Frost and Snow | <i>The Dancing Master</i> , 1728 |
| The Seasons of the Year – Winter | Daniel Read, <i>American Singing Book</i> , 1785 |
| "His steady counsels" | & <i>The Southern Harmony and Musical Companion</i> , 1854 |
| Drive the Cold Winter Away | <i>The Dancing Master</i> , 1728 |
| Emanuel for Christmas | Billings, <i>The Psalm Singer's Amusement</i> , 1781 |
| "As shepherds in Jewry" | |
| Judea | <i>The Singing Master's Assistant</i> , 1778 |
| "A virgin unspotted" | |
| Christmas Cheer | <i>The Dancing Master</i> , 1728 |
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| Greensleeves and Pudding-Pies | <i>The Dancing Master</i> , 1706 |
| Lumps of Pudding | <i>The Dancing Master</i> , 1728 |
| Boxford | Jacob Kimball (1761-1826), <i>Rural Harmony</i> , 1793 |
| "The lands, which long in darkness lay" | |
| Cradle Hymn | Merit Woodruff, <i>Devotional Harmony</i> , 1801 |
| "Hush, my dear, lie still" | |
| Redemption | Asahel Benham, <i>Social Harmony</i> , 1798 |
| "Hark, hark, glad tidings" | |
| Paxton | <i>The Southern Harmony and Musical Companion</i> , 1854 |
| "Joy to the world" | |
| Antioch | <i>The Southern Harmony and Musical Companion</i> , 1854 |
| "No more let sin" | |
| Peace and Plenty: or, Old Oxford | <i>The Dancing Master</i> , 1728 |
| | * |
| New-Years Eve | <i>The Dancing Master</i> , 1728 |
| The Healths or The Merry Wassel | <i>The Dancing Master</i> , 1690 |
| <i>Adeste fideles</i> | John Wade, <i>Cantus diversi pro Dominicis et festis anum</i> , 1751 |
| Portuguese Hymn | <i>The Southern Harmony and Musical Companion</i> , 1854 |
| "Hither, ye faithful" | |
| Over the Water to Charlie with Variations | Captain George Bush <i>Captain George Bush's Notebook</i> , 1779 |

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| Somerset | Samuel Holyoke, <i>Harmonia Americana</i> , 1791 |
| "The king of glory" | |
| Ulster | Holyoke, <i>Columbian Repository</i> , 1803 |
| "Now to the Lord, a noble song" | |
| Uffindell | Holyoke, <i>Christian Harmonist</i> , 1804 |
| "Mighty God, while angels bless thee" | |
| | * |
| Kathren Oggie/Katharine Ogie | Scottish ms., c.1680 & Bush, <i>Notebook</i> , 1779 |
| New Year's Day in the Morning | <i>Universal Magazine of Knowledge and Pleasure</i> , 1755 |
| Barker's Maggott/Stepney Cakes and Ale | <i>The Dancing Master</i> , 1728 |
| General Washington's March | Bush, <i>Notebook</i> , 1779 |
| Ode for the New Year | William Selby, <i>The Massachusetts Magazine</i> , 1790 |
| "Hark! notes melodious" | |
| Washington | John Wyeth, ed., <i>Repository of Music, Part Second</i> , 1813 |
| Soldier's Joy | Bush, <i>Notebook</i> , 1779 |
| Yankee Doodle | Bush, <i>Notebook</i> , 1779 |
| | * |
| Star in the East | <i>Christian Observer</i> , 1811 |
| "Hail the blest morn" | |
| The Babe of Bethlehem | <i>The Southern Harmony and Musical Companion</i> , 1854 |
| "Ye nations all" | |
| Twelfth Eve | <i>The Dancing Master</i> , 1728 |
| The Shepherd's Star | <i>Supplement to Kentucky Harmony</i> , 1825 |
| "Hail the blest morn" | |

Discography ~ EARLY MUSIC NEW YORK ~ *Ex cathedra* Records:

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|-------------------------|----------------------------------|
| A Medieval Christmas | Music of Medieval Love |
| A Renaissance Christmas | Music of Renaissance Love |
| A Baroque Christmas | Music of Venice |
| A Colonial Christmas | Colonial Capers |
| A Bohemian Christmas | Apostolic Mass for Saint Martial |
| A Dutch Christmas | Istanpitta I & II |

Choir of Angels DVD

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

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

Joe Damon Chappel - bass
Tomás Cruz - countertenor
Jason Eck - bass-baritone
Todd Frizzell - tenor
Damon Hankoff - bass/alto
Christopher Layer - flutes
Daniel Lee - fiddle
Jonathan May - alto
Wilson Nichols - tenor
Arash Noori - guitar/baritone
Peter Walker - bass-baritone
Adam Young - cello

CONTINUING ~ THE GRAND TOUR ~ 2018 - 2019

GERMANY ~ Bach Progeny ~ classical chamber orchestra
Saturday, 2 March at 7:30 PM

&

ITALY ~ Corelli to Vivaldi ~ baroque chamber orchestra
Saturday, 4 May at 7:30 PM

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

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; choral singing was taught by a singing master according to traditional methods, using 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.

"Fuguing" tunes were a form of hymn or psalm tune developed in New England during the late 18th and early 19th centuries. A fuguing 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, fuguing is in fact based on an English form common in the 17th and early 18th centuries. The American fuguing 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 17th and 18th 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 19th 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. . . . 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 anyone who came after me were in any ways obligated to adhere to them. . . ; 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 fug[u]e, 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 19th century. During this time, when advertising was mainly by word of mouth, *Southern Harmony* sold about 600,000 copies. It is perhaps the most popular tune-book ever printed. Its longevity is also remarkable: it is still being used with loving care more than 150 years after its first edition. It is virtually unparalleled as a repository of the musical idioms current in the early 19th 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.

Cathedral Artist-in-Residence since its 1974 inception, Early Music New York was invited by The Very Reverend James Parks Morton, Dean to occupy space in the Cathedral crypt below St. James Chapel where the ensemble rehearsed and the Early Music Foundation operated. In 2008, we moved our offices to the First Church of Christ, Scientist while continuing in Cathedral ‘residence’ — mindfully in spirit (if not in body)!

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-dances 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 melodies, 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 18 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

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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.



This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and the New York State Council on the Arts with the support of Andrew Cuomo Governor and the New York State Legislature.



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the Arts**

Private funding has been generously provided by
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