

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

Angeli Anglicus

A Tudor Christmas

The Reigns of

Henry VII, 1485 - 1509

Henry VIII, 1509 - 1547

Elizabeth I, 1547 - 1603

Artist in Residence

Cathedral Church of Saint John the Divine

Amsterdam Avenue at 112th Street, NYC

Sunday, 19 December 2021, 2:00 PM

Saturday, 25 December 2021, 2:00 PM

Saturday, 25 December 2021, 5:00 PM

Sunday, 26 December 2021, 2:00 PM

Sunday, 26 December 2021, 5:00 PM

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

David Bryan – tenor

Phillip Cheah – alto/bass baritone

Todd Frizzell – tenor

Damon Hankoff – alto/bass

David Root – tenor

Dušan Balarin – lute & guitar

Jude Ziliak – violin

Joe Chappel – bass baritone

David Dickey – alto

Jared Gravely – bass baritone

Wilson Nichols – tenor

Tricia van Oers – recorders

Matt Zucker – viola da gamba

A Tudor Christmas

Henry VII, 1457 - 1509

Anonymous 15th-century caroles

Hail Mary full of grace

Marvel not Joseph

There is no rose of such virtue

Nowell: This is the salutation

Lullay, lullay: Als I lay on yoolis night

Alleluia: A newe work is come on hond

fauxburdon realization - Renz

Henry VIII, 1491 - 1547

Taunder naken

Ave Maria mater dei (*motet*)

Trolly lolly

Henry VIII, 1491-1547

William Cornysh, 1465-1523

Cornysh

Grene grow'th the holly (*carol*)

My Lady Careys Dumpe

Pastime with good company "The Kinges Balade"

Henry VIII

Anonymous, British Museum, R.App.58, 1520s

Henry VIII

My Lady Wynkfylds Rownde

Sweet Jesus is come to us (strophic song w/ *contrafactum* text)

Anonymous, R.App.58

Anonymous

Elizabeth I, 1533 - 1603

<i>La bounette/La doune cella/La shy myze</i>	Anon. - Mulliner Book, c.1545-1570
A sound of angels	Christopher Tye, c.1500-1573
Nunc dimittis "Now let thy servant now depart in peace"	Tye
Sweet was the song the virgin sung	Anonymous contrafactum, ca. 1600 from William Ballet's Lute Book
Coventry Carol	Anonymous, 1591
Remember, O thou man	Thomas Ravenscroft, pub. 1611
Greensleeves	Robert Johnson, c.1545 -1594
Deo gratias	William Byrd, c.1540-1623
O magnum mysterium	Plainchant
Beata virgo	Byrd
"Mrs. White's Nothings" (lute solo)	John Dowland, 1563-1626
Lullay my babe - "A Lute Lullaby"	Anonymous contrafactum

New Yeare

Joyne Hands	The First Book of Consort Lessons, 1599
Nutmegs and Ginger	Walsingham Consort Books, 1588
Trudge away quickly - "Of Beare"	A Briefe Discourse. pub. 1614/
Tosse the pot - "Of Ale"	Thomas Ravenscroft, c.1582-c.1635

This program is dedicated
to the memory of a dear friend,
and a longtime member of the
Early Music Foundation
Director Circle.

mia próposi!

Litsa Tsitsera, 1932 - 2020



EARLY MUSIC NEW YORK's 2021-2022 SEASON continues -

SPRING 2022

Saturday, March 5, 2022 at 7:30 PM
BACH COUSINS - J.S. Bach and Kin

Saturday, May 7, 2022 at 7:30 PM
FROM FOLK TO FORMAL - Georg Philipp Telemann

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

ABOUT THE PROGRAM

The word carol (F. *noe*,) is thought to be derived from the medieval French word *carole* – a round dance. This term is associated with early pagan dance-songs performed in celebration of the winter solstice, a ritual that was later merged with Christmas. It should be noted, however, that originally the carol was not exclusive to this holiday. The numerous examples in 15th-century sources show that the distinguishing characteristic of the carol was not its subject matter but the presence of a *burden* or refrain sung in alternation with a number of uniform stanzas called verses. In the 16th century the carol became more varied in form and style but more focused in subject matter, the emphasis being on Christmas.

English carols and Latin *cantilena*e of the mid-15th century are from four manuscripts: the Trinity Roll, the Seldon Manuscript, the Egerton Manuscript, and the Ritson Manuscript. These two- and three-part carols were probably performed by skilled Franciscan monk/musicians who wrote and sang them during their long struggle with paganism. These non-liturgical compositions may have been introduced in church, civic or courtly procession. The pagan *carole*, with its origin as a dance/song, probably explains its ecclesiastical association with physical movement in the form of processions. '**Nowell: This is the salutation of the Angel Gabriel**' is set to a monophonic tune, likely one of a vast body of popular melodies now lost and akin to the *Meistersingers'* art of a former generation. '**Lully: Als I lay**' survives as a monophonic tune as well. Court records indicate that on Twelfth Night, 1488, "*when at the Table in the Medell of the Hall sat the Deane and thoos of the kings Chapell, which incontynently after the furst Course sange a Carall.*"

Henry VIII's "Book" did not belong to the King but was given that title to acknowledge the fact that it contains many of his own compositions. Thirty-three pieces in all bear the superscription: 'the kynge h.viii.' Moreover, it is indisputably a document of court music in the early years of Henry VIII's reign. The 1510-1520 dating of this songbook is supported by the fact that in this period huge sums of money were spent on court entertainments such as chivalric 'disguisings' and seasonal revels. "On Twelfth Night, ...the pageant with which the Christmas revelries concluded – a mountain which moved towards the king and opened, and out of which came Morris-dancers."

'**Grene grow'th the holly**' belongs perhaps to a Christmas revels. The setting of the words '**Sweet Jesus is come to us**' is referred to as a *contrafactum*, having been written after the fact to the music with the more worldly words 'And I were a maiden but twelve years of age.'

In the Pageant of the Shearmen and Tailors, the **Coventry Carol** was sung by the women of Bethlehem just before Herod's soldiers came on to slaughter their children; it is in the form of a pavane. **'Remember O thou man,'** along with **'Trudge away quickly'** and **'Tosse the pot,'** is an example of brief, homophonic songs and humorous catches published by John Playford for popular entertainment after the turn of the century. The poem 'Remember O thou man' is inspired by a Responsory in the Ash Wednesday service, "*Memento homo quia pulvis es et in pulverem reverteris*" ("Remember, O man, that dust thou art and to dust thou shalt return"). The tune is metrically cast as a galliard.

William Cornysh, Gentleman of the Tudor court, gave entertainments for exalted ears. He wrote secular songs and performed plays for both Henry VII and Henry VIII of England, as well as the royal court of France and the Holy Roman Emperor Charles V. But he also taught choirboys and sang the music of the Church in the Royal Chapel. His masses and many motets traveled widely throughout England, and several of them survive in a huge manuscript choirbook compiled between 1490 and 1502 for use in the chapel of Eton College. This volume collected ninety-three pieces of music, especially ones devoted to the Blessed Virgin Mary, from all around the country. Among William Cornysh's eight contributions to the Eton Choirbook is a setting of the text "*Ave Maria, mater Dei, regina coeli domina.*"

Thanks to Todd Frizzell for score transcriptions
and Joe Chappel for Tudor pronunciation coaching



Henry VII
1509 - 1547



Elizabeth I
1547 - 1603



Henry VIII
1485 - 1509

William Byrd's origins and early life in London are little known. He was a pupil and protégé of the organist and composer Thomas Tallis, and his first authenticated appointment was as organist at Lincoln Cathedral (1563). In 1572 he returned to London to take up his post as a gentleman of the Chapel Royal, where he shared the duties of organist with Tallis.

The close personal and professional relationship between the two men had important musical consequences. In 1575 Elizabeth I granted them a joint monopoly for the importing, printing, publishing, and sale of music and the printing of music paper. The first work under their imprint appeared in that year—a collection of *Cantiones sacrae* dedicated to the queen; of the 34 motets, Tallis contributed 16 and Byrd 18.

In 1577 Byrd and his family moved to Harlington, Middlesex. As a devout lifelong Roman Catholic, he probably preferred the greater privacy of living outside London. Yet in spite of his close social contact with many other Catholics, some of whom were certainly implicated in treasonable activities, his own loyalty to the government was never questioned.

He wrote extensively for every medium then available except, it seems, the lute. His virginal and organ music brought the English keyboard style to new heights and pointed the way to the achievements of other English composers, such as John Bull, Giles Farnaby, Orlando Gibbons, and Thomas Tomkins. In music for viol consort he also played an extremely important role, pioneering the development of the freely composed fantasia, which was to become the most important form of Jacobean and later composers. Although he admired Italian madrigals and as a publisher helped introduce them to England, Byrd's own secular vocal music is distinctly conservative; much of it is conceived for the old-fashioned medium of solo voice accompanied by viol consort, which was later abandoned by the English madrigalists, with Thomas Morley (Byrd's pupil) at their head.

Byrd's religious beliefs did not prevent him from composing a great deal of church music to English words, most of which has survived only in manuscript. Although this is of generally high quality, it cannot be denied that Byrd maintained his highest consistent level in his Latin sacred music. Of this, the 1589 and 1591 sets of *Cantiones sacrae* (mostly designed for the private edification of the Catholic circles Byrd moved in and therefore unrestricted by liturgical considerations) have intensity unrivalled in England and a breadth of scale unknown on the Continent.

SPECIAL THANKS

Leanne Mahoney – Church Board Member and House Committee Chair

ABOUT EARLY MUSIC NEW YORK

Now celebrating its 47th season, EARLY MUSIC NEW YORK – FREDERICK RENZ, DIRECTOR captivates audiences worldwide with its scintillating performances of music and music-drama from the medieval and Renaissance periods. Profiled on the award-winning national news programs, CBS *Sunday Morning* and ABC *Nightline*, EM/NY performs an annual subscription series before sellout audiences in New York City. EM/NY has performed at the Lincoln and Kennedy Centers, regularly performs at The Metropolitan Museum of Art, and has toured throughout the United States and abroad, winning critical acclaim at many of the world’s most prestigious music festivals including Spoleto, Brisbane, Jerusalem, Hong Kong, Edinburgh, Krakow, Ravinia, Caramoor, Charleston, Paris, Athens, Regensburg, and Tokyo. EM/NY records for *Ex cathedra* Records, Lyrichord, Musicmasters, Musical Heritage Society, Nonesuch, and Foné, and has produced several recordings in collaboration with The Metropolitan Museum of Art.

ABOUT THE DIRECTOR

Frederick Renz, Founder/Director of the Early Music Foundation (EMF), is a unique figure in the early music movement. Equally adept in all forms of music and music-drama from the 11th through the 18th centuries, he has reaped international acclaim for his work as conductor, producer, director and performer while leading Early Music New York (EM/NY) to preeminence in the field. Among his numerous accolades are commissions from the Spoleto Festival and The Metropolitan Museum of Art as well as Producer’s Grants from the National Endowment for the Arts. Mr. Renz is the recipient of a doctorate *honoris causa* by the State University of New York.

ABOUT THE EARLY MUSIC FOUNDATION (presenter)

EARLY MUSIC FOUNDATION (EMF) was founded in 1974 by Frederick Renz and other members of the legendary New York Pro Musica Antiqua. Upon its inception, the EMF was invited to be in residence at the Cathedral of St. John the Divine in New York City. The mission of the Early Music Foundation is to enrich public understanding of western culture through the highest quality, historically informed performances and recordings of music and music drama from the 11th to the 18th centuries.

The EMF presents EARLY MUSIC NEW YORK (EM/NY), administers an in-house recording label *Ex cathedra Records*, and provides services to New York City historical performance artists.

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.



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 the office of the Governor and the New York State Legislature.



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Private funding has been generously provided by

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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, 1932 - 2020

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