

EARLY MUSIC
NEW YORK

FREDERICK RENZ
DIRECTOR

CONCERTS
SPIRITUELS

THE FIRST PUBLIC
ENTERTAINMENT

Saint James' Church

Madison Avenue at
71st Street

34TH SEASON

Saturday, 9 May 2009

EARLY MUSIC FOUNDATION PRESENTS

EARLY MUSIC NEW YORK

Baroque Orchestra

FREDERICK RENZ – DIRECTOR

VIOLIN

HEIDI POWELL - CONCERTMASTER

DONGMYUNG AHN - PRINCIPAL

PETER KUPFER

RICHARD HSU

MARC LEVINE

VIOLA

RACHEL EVANS - PRINCIPAL I

CHRISTOPHER NUNN - PRINCIPAL II

MARIKA HOLMQVIST - & VIOLIN

THERESA SALOMON - & VIOLIN

VIOLONCELLO

DAVID BAKAMJIAN - PRINCIPAL

ANDRÉ O'NEIL

DOUBLE-BASS VIOLONE

DAVID CHAPMAN

KEYBOARD

DONGSOK SHIN

OBOE

GONZALO RUIZ - PRINCIPAL I &
RECORDER

VIRGINIA BREWER - PRINCIPAL II

BASSOON

JAMES KOPP

TRANSVERSE FLUTE

CHARLES BRINK - PRINCIPAL I

RODRIGO TARRAZA - PRINCIPAL II

WITH

RYLAND ANGEL - HAUTE CONTRE

DAVID VANDERWAL - TENOR

- P R O G R A M -

I. HIPPOLYTE ET ARICIE (OPERA, 1742)

JEAN-PHILIPPE RAMEAU
(1683-1764)

OUVERTURE

SUITE DE L'ACTE I

MARCHE I

PREMIERE AIR

DEUXIEME AIR

PREMIERE GAVOTTE

DEUXIEME GAVOTTE

BRUIT DE TONNERRE ('THUNDEROUS NOISE')

II. PARCE MIHI DOMINE

SEBASTIEN DE BROSSARD
(1655-1730)

PREMIERE LEÇON DES MORTS (SdB 43-46)

A 2 VOIX, 2 VIOLONS ET BASSE CONTINUE

Ryland Angel & David Vanderwal

Parce mihi, Domine,
nihil enim sunt dies mei.
Quid est homo, quia magnificas eum?
Aut quid apponis erga eum cor tuum?

Visitas eum diluculo
et subito probas illum.

Usquequo non parcis mihi,
nec dimittis me, ut glutiam salivam meam?

Peccavi, quid faciam tibi,
o custos hominum?
Quare posuisti me contrarium tibi,
et factus sum mihimetispsi gravis?

Cur non tollis peccatum meum,
et quare non aufers iniquitatem meam?

Ecce, nunc in pulvere dormiam,
et si mane me quaesieris,
non subsistam.

*Spare me, Lord,
for my days are as nothing.
What is man, that you should make so much of us?
Or why should you set your heart upon us?*

*You visit us at dawn,
and put us to the test at any moment.*

*Will you not spare me and let me be,
while I swallow my saliva?*

*If I have sinned, how have I hurt you,
O guardian of mankind?
Why have you set me up as your target,
so that I am now a burden to myself?*

*Why do you not forgive my sin
and why do you not take away my guilt?*

*Behold, I shall now lie down in the dust:
if you come looking for me
I shall have ceased to exist.*

III. CONCERTO POUR VIOLONCELLO
OPUS 26, 1729

JOSEPH BODIN DE BOISMORTIER
(1689-1755)

ALLEGRO
LARGO
ALLEGRO

David Bakamjian

IV. HIPPOLYTE – SUITE DE L'ACTE III
MARCHE DES MATELOTS (MARCH OF THE SAILORS)
PREMIER AIR DES MATELOTS
DEUXIEME AIR DES MATELOTS
PREMIER RIGAUDON
DEUXIEME RIGAUDON

- I N T E R V A L -

V. CONCERTO A CINQUE CON OBOE OBLIGATO
(BEFORE 1730)

BONAVENTURE GILLES
(? - ?)

ADAGIO
ALLEGRO TEMPO DI CAPELLA

Gonzalo Ruiz

VI. CONCERTO A CINQ AVEC FLUTE OBLIGE
& ORCHESTRE

CHARLES DIEUPART
(AFTER 1667-CA. 1740)

VIVACE
GRAVE E STACCATO
ALLEGRO

Charles Brink

VII. HIPPOLYTE - SUITE DE L'ACTE V
RONDEAU
PREMIER MENUET
DEUXIEME MENUET
PREMIERE GAVOTTE
DEUXIEME GAVOTTE
CHACONNE

A MUSICAL VISIT TO PARIS: *Notes on the program in 'historical dialogue'*

Par hazard an Italian adventurer, a certain Giacomo Casa, recently arrived from Rome encounters the knowledgeable musical *amateur*, the M. de La Porte at Landelle's restaurant on the Rive Gauche. La Porte overhears the Italian's remonstrations...

Casa: I'm simply at a loss to know what to do for entertainment here in Paris. I came specifically to visit the Opéra. That theatre, known as one of the wonders of the modern world with its miraculous scene changes, sonorous orchestra and divine singers and dancers is admired by all, but I can't find a playbill!

La Porte: My friend, the explanation is simple. Today, May 9th, we are still in the fourth week of Easter, and so the Opéra is closed. Why don't you attend the Concert Spirituel instead?

Casa: I've seen *affiches* for that pious chant club all over town.

La Porte: It is not as sanctimonious as you might think. Come with me and you will find that all of fashionable Paris attends. Not only that, the music is just as cosmopolitan. You'll hear all the stars of the Opéra singing glorious French motets, and you might be dazzled by a flute virtuoso, or a violoncello concerto played by one of the incomparable artists of the Académie Royale de Musique.

Casa: What? They perform French music? I thought that it was banned by order of the king from the Concert Spirituel programs.

La Porte: It's true that back in 1725 when Anne Danican, dubbed Philidor, *ordinaire de la Musique du roi* was awarded the privilege to mount public concerts in the Salle in the Tuileries Palace, he was obliged to avoid interfering with the Opéra: that's why there was to be no French music and also why the Concert Spirituel could only schedule their events when the Opéra was in recess for religious observance — during Easter, Pentecost, Trinity, Christmas and the feasts of Our Lady. But that charter lasted just three years, and when Philidor renewed it, provision was made to present French music such as secular cantatas, and anyway, the prohibition did not refer so much to music by French composers, but to music set to the French language. French-style settings of Latin texts were perfectly admissible: indeed they remain key to the Concert Spirituel's programming. If Paris ever sees a break in the Concert Spirituel tradition — and mark my words, it would take a Revolution to bring this, already the longest-running concert series that Europe has ever seen, to an end! — I guarantee you that Jean-Joseph de Mondonville would have at least 39 works performed over 500 times spanning 27 years, and Michel Richard de Lalande might have some 31 motets sung over 420 times for even longer, maybe 45 years. And of course there would be plenty of other composers who would be presented far more rarely.

Casa: Oh, I see, that's very smart. It works just like our Lenten oratorios in Rome. The Concert Spirituel organizes their dates around the religious feasts when the secular theatres are closed, and that means they can use the artists from the Opéra in sacred concerts. Still, I'm not sure I want to hear Mlle Fel and M. Jélyotte singing some interminable *Stabat Mater*!

La Porte: Don't worry: although the motets are the mainstay of the programs, this evening's program won't bore you. There is just one sacred vocal work: a funeral piece by Sébastien de Brossard. We all know him as a music theorist, but his compositions together with his monumental catalogue, was acquired by the Bibliothèque Royale in 1724, and it is said there are some real gems in the collection. This *Parce mihi Domini* is for just two voices and three instrumental parts and probably dates from one of his posts and *maître de chapelle* in Strassbourg where he also ran a concert series, the Académie de Musique, for nine years, or perhaps it's from when he transferred to the Cathedral in

Meaux, just a few miles outside the Capital. Anyway, didn't I hear a rumor that they will perform some opera excerpts tonight? A little while ago they gave "Le Ciel, l'enfer, la terre et l'onde" from Montéclair's *Jephté*. What a moving piece that is! A chorus from a Biblical opera: what could be more perfect for the Concert Spirituel?

Casa: No, I didn't see that on the program.

La Porte: See that pedant over there holding court with the painter François Boucher, and those Freemason poets Louis de Cahusac and Louis Fuzelier — the latter famous for writing the text of *Les Indes Galantes*?

Casa: Yes, who is that?

La Porte: That *sçavant* is a regular here. He has the misfortune of knowing more than Lully. It's none other than the great Rameau who had his motet *In convertendo* performed at the Concert Spirituel in 1751, but also some ouvertures from his sublime operas have been interpreted there by the incomparable Claude-Bégnine Balbastre on organ — models of virtuosity, and a clever way to sanctify the deist Rameau's erudite harmony. (Some call him the Newton of Music Theory. But his nephew says the great composer writings are just unintelligible visions and apocalyptic truths on the theory of music that neither he nor anyone else can understand!)

Casa: Oh, so the Concert Spirituel dresses up opera fripperies as pious hymns, does it?

La Porte: You exasperate me! Not quite! Jean-Féry Rebel, co-director of the Opéra took over the artistic direction of the Concert Spirituel in 1734, and so it's true that the interests of the Concert Spirituel and Opéra are intertwined to some extent. But while they might share a good deal of personnel, they generally don't interfere with each other's repertoire. Even after French music was introduced in special Concerts Français and operatic excerpts were admitted by the Concert Spirituel, propriety is maintained during the penitential seasons. That chorus by Montéclair, the Rameau ouvertures, and the occasional operatic air, or Italian aria have been exceptions at the Concerts right through the 1730s and 40s. These are concerts, not operas undressed of their costumes and stage machinery. Even the stalwart of the Opéra, old Lully, hardly gets a look in. (I'm happy with that I have to say: his music is as outmoded as it is pompous.) All I remember was a few years ago in 1733 when they presented the prologue to his *Roland*: a exhausting piece of obsequious nonsense!

Casa: There must be more opera music than that. I'm sure the posters announced that the new director — a foreigner by the name of Freidrich Renz — has devised a series of dance suites from Rameau's first opera.

La Porte: Mon Dieu! Never at a Concert Spirituel!

Casa: But I give my word, the *affiche* was very clear: 'For the first time at the Concert Spirituel: Dances from *Hippolyte et Aricie*.'

La Porte: I have attended performances of instrumental music of all types at the Concert Spirituel. There have been violin concertos from Leclair and Guignon, and more recently a whole assortment of Italian virtuosos have passed through with their monkey shows. I will never forget how the Besozzi brothers dazzling us with their immaculate oboe and bassoon playing, that was something, but all of that other music with its endless roulades, and confusing chromaticism that might delight an Italian-born like you, but to a Frenchman of incomparable taste like myself, is nothing but noise!

Casa (interrupting brusquely): Let's not take sides on some buffoon debate! Still, I give my word, and furthermore, what could be wrong with an orchestra performing dance music in Concert?

La Porte: Well, quite simply because it is dance music. It would be blasphemy to have dancers at the Concert Spirituel — particularly during Easter! What do those dances signify on their own, even if they are from the pen of the incomparable M. Rameau, when divorced from the ballet and the dramatic action?

Casa: Your views are too conservative. Anyway, do your French composers not create sonatas out of dances? Aren't even your motets bursting with energetic dance rhythms?

La Porte: Well, perhaps... yes, I see your point, I saw that when Rameau published his *Indes galantes* he omitted the recitatives entirely, and made a series of suites from the airs and dances presumably for *salon* concerts, but...

Casa: But? I acknowledge that the dances won't make much sense to me, a foreigner, out of the context of the opera. But I could appreciate them, I'm sure, if I had a sense of what they represented.

La Porte: Well, let me see. Rameau's first opera, *Hippolyte et Aricie*, you say? They will start with the overture, I'm sure of that, and then I imagine they will skip the dances from the Prologue which hasn't been performed for years, and go directly to act 1. Those dances are the epitome of elegance. The act is set at the temple of Diane, and the priestesses dance as they worship the huntress-goddess. A *bruit de tonnerre* announces Diane's arrival. She accepts Aricie, despite her illicit love for Hippolyte. The next act has the most fun dances. We're in Hades and after Pluto's majestic entry music, the demons revel in their mischief making.

Casa: Why are we in Hades?

La Porte: Don't you remember your mythology? Theseus has gone with his mate Pirithous to abduct Persephone. Of course they can't admit that to her husband Pluto, so they make up some story, but then Theseus has to find a way out. Pluto won't let him until he hears from the Fates that if Theseus leaves Hades he will find his own Hell back home. And, yes, Theseus does find Hell back home all right. Behind his back his own son has been making advances on his wife Phedre (or so he thinks)! The sailors greet Theseus with some dances, and there is also a hunt scene in act IV with pleasant dances, but that music isn't nearly as good as the final-act dances where Hippolyte and Aricie are reunited in a woodland retreat and all live happily ever after.

Casa: Including Theseus and Phedre?

La Porte: Well, no, you can't have everything. At least you'll hear one of Rameau's wonderful seemingly endless Chaconnes. What else is on the program? Any concertos by virtuosi passing through Paris?

Casa: I don't know whether the virtuosi are visiting or resident, but I remember there's a flute concerto composed by Dieupart.

La Porte: What was his name? François? Charles? I think he left Paris around the turn of the century and has been trying to get opera projects off the ground in London's Drury Lane Theatre, but I'm told he proved no match for Handel. One sees Dieupart's music in editions from Amsterdam and London; the flute concerto is never among them: it is no doubt from a manuscript source. Will they be playing something by Boismortier perhaps?

Casa: Yes, I think you're right.

La Porte: A very competent composer, and an even more competent businessman. A great quantity of his music has been published, which is why it has been so widely performed. What I've heard from him exhibits a very agreeable marriage of Italianate form — Concerto or Sonata — and French dance sensibility. Aha! That's proof of what you were talking about before how our French composers infuse their instrumental music with dance rhythms.

Casa: Another, more familiar name to me was Gilles.

La Porte: Oh, of course, invariably one gets to hear a motet by Jean Gilles. If you were here at All Souls, you would no doubt hear the Requiem by Gilles, or his famous *Diligam te*.

Casa: No, this was a Gilles by the first name Bonaventur — No relation (as I understand). He's a native of Lorraine, and arrived in Tuscany in 1737 as part of the entourage of the Duke of Lorraine. That was just before the Duke married Maria Teresa and became Holy Roman Emperor. I know from a reliable authority that this Gilles wrote at least two concertos: one for five instruments, featuring oboe and another in nine parts. It's a very balanced account of French and Italian tastes: I'm sure you will find that for the most part the oboe plays as an equal with the other instruments in the fugal writing, but occasionally gets the chance to elaborate the simple melodic lines with ornaments in the slow movements.

La Porte: *O Ciel!* Is that the hour? *Allons!* If we're to catch the downbeat we must be gone from here. *Garçon! On paye tout de suite.*

© Geoffrey Burgess, 2009

Freelance musicologist and performer, Geoffrey Burgess studied in Sydney and later in The Hague and Cornell University. He has performed as soloist with the Australian Brandenburg Orchestra in the Sydney Opera House, and recitalist in America and Europe. In addition to twenty year's association with the Paris-based company Les Arts Florissants, Geoffrey has recorded solo oboe music of the Bach Family, and contemporary programs with Duo d'amore. In collaboration with Joel Robinson (New York) he makes copies of 18th-century oboes. His book, The Oboe, written with Bruce Haynes has become a standard reference work. Dr. Burgess has taught at Stony Brook, Columbia and Duke Universities, and is currently on the faculty of the Eastman School of Music and is internationally regarded for his extensive knowledge of French Baroque opera.

EM/NY is indebted to Nicolas Sceaux for preparing gratis a score and parts of extracts from the 1742 version of "Hippolyte et Aricie," chosen and presented tonight as dance suites by Mr. Renz. Nicolas Sceaux was born in Le Havre, France, in 1978, in a "mélomane" ("music lover") family, where he was exposed to (mostly baroque) music since his young days: the first opera he saw was Haendel's Rodelinda at the age of eight. Having learned to play the oboe, he presently lives with his wife and small child in Bordeaux, where he works as a computer engineer in the aeronautics domain. He devotes his free time to French baroque music score typesetting.

Thanks also to Aaron Smith and Gonzalo Ruiz for preparation of select orchestra parts.

EARLY MUSIC NEW YORK FREDERICK RENZ - DIRECTOR

Early Music New York, founded in 1974, performs music and music drama from the Middle Ages and the Renaissance, as well as orchestral repertoire of the Baroque and classical periods. EM/NY is in virtual artistic residence at the Cathedral Church of St. John the Divine, New York, where it presents an annual subscription concert series. Profiled on award-winning national news programs ABC News *Nightline* and CBS News *Sunday Morning*, EM/NY has regularly toured throughout the United States and abroad performing to critical acclaim in return engagements at international festivals including Athens, Brisbane, Caramoor, Charleston, Edinburgh, Hong Kong, Ilmajoki, Jerusalem, Kraków, Paris, Ravinia, Regensburg, Rome, San Antonio, Spoleto, and Tokyo. Since its inception Early Music New York has presented numerous concerts and produced recordings of repertoire appropriate to the collections of The Metropolitan Museum of Art.



FREDERICK RENZ, EM/NY's Director and the founder of the Early Music Foundation (EMF), has for four decades researched and performed 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 of St. John the Divine, grants from the National Endowment for the Arts and the Ingram Merrill Foundation, and an honorary doctorate from the State University of New York.

Save the dates!

The first half of our 35th Season is
scheduled as follows:

A Spanish Colonial Baroque program...
Saturday, November 7, 2009, at 8 PM
Sunday, November 8, at 2 PM

A Renaissance Christmas
Saturday, December 5, at 8 PM
Sunday, December 20, at 2 PM
Friday, December 25, at 2 PM and 8 PM
Sunday, December 27, at 2 PM

At THE CATHEDRAL CHURCH OF SAINT JOHN
THE DIVINE
1047 AMSTERDAM AVENUE AT 112TH STREET

*Foundation support has been generously
provided by*

Achelis Foundation
The Appleby Foundation
The Gladys Kriebel Delmas Foundation
The Jarvis and Constance Doctorow
Family Foundation
Max & Victoria Dreyfus Foundation
The Gilder Foundation
Horace W. Goldsmith Foundation
Merrill G. & Erita E. Hastings
Foundation
Fan Fox and Leslie R. Samuels Foundation
Ernst C. Stiefel Foundation

and

FRIENDS OF THE EARLY MUSIC FOUNDATION

EARLY MUSIC FOUNDATION
Frederick Renz – Founding Director
Albert Lee – General Manager
Dorothy Olsson – Development Associate
Elena Lobatto – Associate

BOARD OF TRUSTEES

Audrey Boughton – President
Janice Haggerty – Vice President
Hoyt Spelman III – Secretary
Peter deL. Swords – Treasurer
Sally Brown
Pamela Morton
Peter J. Purdy
Frederick Renz – *Ex officio*

Artist-in-Residence

Cathedral Church of Saint John the Divine
1047 Amsterdam Avenue
New York, NY 10025-1798

Administrative office:

Early Music Foundation
10 West 68th Street
New York, NY 10023
Telephone: 212.749.6600
Email: info@EarlyMusicNY.org
Website: www.EarlyMusicNY.org

BOX OFFICE: 212.280.0330

Photography by Belinda Quan

*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.*

NEW RELEASE

Music of Renaissance Love

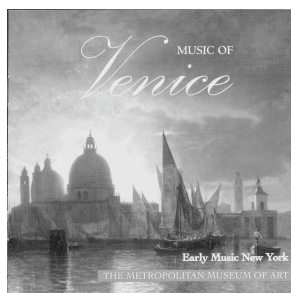
*Researched, directed and produced by
Maestro Frederick Renz for
The Metropolitan Museum of Art,
for its current exhibition,
Art and Love in Renaissance Italy*



A sumptuous compendium of secular love songs, from highly chromatic madrigals expressing love's anguish, to lighthearted, sometimes salacious, dance-songs extolling Cupid's folly.

This album includes madrigali, villanelle and canzoni for three to six voices, instrumental solos for theorbo, and accompaniments with lute and Renaissance guitar by over a dozen composers including Monteverdi, Gabrieli, Gesualdo, Arcadelt and Palestrina.

THIS RECORDING WAS MADE POSSIBLE BY A GENEROUS GRANT TO THE EARLY MUSIC FOUNDATION FROM THE JARVIS AND CONSTANCE DOCTOROW FAMILY FOUNDATION

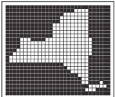


The instrumental
counterpart—

Music of Venice

Available for purchase following the performance, and from our secure website at
www.EarlyMusicNY.org

State of the Arts



NYSCA

EARLY MUSIC NEW YORK performances are made possible, in part, with public funds from the New York State Council on the Arts, and the New York City Department of Cultural Affairs.

