

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

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, 16 December 2012, 2:00 PM

Saturday, 22 December 2012, 8:00 PM

Sunday, 23 December 2012, 2:00 PM

Tuesday, 25 December 2012, 2:00 PM

Tuesday, 25 December 2012, 8:00 PM

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

Eric Brenner - alto

Michael Denos - tenor

Todd Frizzell - tenor

Thomas McCargar - baritone

Joe Chappel - bass

Patrick Fennig - alto

Jonathon Hampton - alto

Riley Soter - tenor

Charles Weaver - bass baritone, lute

Dongmyung Ahn - rebec, violin

Wayne Hankin - flutes, musette, crumhorn

Patricia Ann Neely - vielle, bass viol

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

fauxburdon realization - Renz

Alleluia: A newe work is come on hond

Henry VIII, 1491 - 1547

Taunder naken

Henry VIII, 1491-1547

Ave Maria mater dei (motet)

William Cornysh, 1465-1523

Trolly lolly

Cornysh

Grene grow'th the holly (*carol*)

Henry VIII

My Lady Careys Dumpe/Kyngs Marke/Galyarde

Hugh Aston Ms, c.1520

Pastime with good company "The Kinges Balade"

Henry VIII

Lady Wynkfyldes Rownde

Aston Ms

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

Anonymous

Elizabeth I, 1533 - 1603

<i>La bounette/ La doune cella/ La shy myze</i>	Mulliner Book, c.1545-1570
A sound of angels	Christopher Tye, c.1500-1573
<i>Nunc dimittis</i> "Now let thy servant depart in peace"	Tye
Greensleeves	John Johnson, c.1545 -1594; arr. Charles Weaver
A virgin and mother	John Merbecke, c.1505-1585
Coventry Carol	Anonymous, 1591
Remember, O thou man	Thomas Ravenscroft, pub. 1611
<i>Deo gratias</i>	William Byrd, c.1540-1623
<i>O magnum mysterim</i>	Plainchant
<i>Beata virgo</i>	Byrd
Mrs. White's Nothing	John Dowland, 1563-1626
Lullay my babe - A Lute Lullaby [<i>contrafactum</i> vocal setting]	Anonymous

New Yeaere

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

This program is dedicated to the memory of a friend,
a member of the Early Music Foundation Director's Circle,
and devotee of European Renaissance music

~

Ambassador Shinichi Nishimiya, 1952-2012

EARLY MUSIC NEW YORK's 2012-2013 SEASON continues -

SPRING 2013 - Baroque & Classical Orchestra
First Church of Christ, Scientist - Central Park West at 68th Street

Mediterranean Meditations: Madrigals & Monody of the Italian Baroque
Saturday, March 16 at 8 PM

London's Musical Bridge: The Enlightened English
Saturday, May 4 at 8 PM

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 processions. 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 incontinently 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.**'

Nothing is known of **Merbecke's** musical training, although he seems to have flourished in collegiate life during his youth. By 1531 he was a member of St. George's Chapel, Windsor, heading the list of singing-men; from 1541 he served as chapel organist. At this time the Protestant movement was strong in Europe, and considerable underground thought and literature was being trafficked into England for enthusiasts and would-be converts. Merbecke was surely among this company, even whilst serving in the king's royal chapel at Windsor. But, in 1543 his double-life was revealed and he was arrested for heresy and condemned to death at the stake. The composer was accused of keeping and writing heretical documents (at this time he nearly completed a concordance of the English Bible, and authored studies on Calvinism), expressing disdain for the Catholic Mass. However, with the intervention of the Bishop of Winchester, Merbecke was reprieved by Henry VIII. Upon his release in 1545 he returned to his post at Windsor where, once the political climate had cooled, he remained to the end of his days in 1585. Merbecke's extant polyphonic output amounts to only four works. '**A virgin and mother**' was probably adapted by John Baldwin, who copied the manuscript (in the early 17th Century) in which it singularly survives.

William Byrd's origins and early life in London is 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 Queen Elizabeth; of the thirty-four motets, Tallis contributed sixteen and Byrd eighteen.

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.

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 breadth of scale unknown on the Continent.

**Special thanks to Todd Frizzell and Charles Weaver
for assistance in score preparation and research.**

**EARLY MUSIC NEW YORK
(formerly New York's Ensemble for Early Music)
Compact Discs
are available at the sales table immediately following this performance.**

ABOUT EARLY MUSIC NEW YORK

Now celebrating its 38th Anniversary 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 Artist 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.

EMF presents EARLY MUSIC NEW YORK (EM/NY), administers an in-house recording label *Ex cathedra* Records, and manages a service project for NYC historical performance artists - New York Early Music Central.

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