VIVALDI’S WOMEN

Orchestra of the Ospedale della Pietà

St. James’ Church
Madison Avenue at 71st Street

30th ANNIVERSARY SEASON
Saturday, May 14 at 8 PM
EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK  —  FREDERICK RENZ, DIRECTOR

Orchestra of Original Instruments

Julie Andrijeski – Concertmaster                  Cynthia Roberts – Principal Violin II
Dongmyung Ahn – Violin               Naomi Guy – Violin             Carrie Krause – Violin
Linda Quan – Violin                                                                 Theresa Salomon – Violin
Andrea Andros – Principal Viola                                                                 Alissa Smith - Viola
Christine Gummere - Principal Violoncello                     Carlene Stober – Violoncello

Patricia Ann Neely – Violone
Gwendolyn Toth – Organ

Christa Patton - Harp

with

Abigail Fischer - Alto

Daphna Mor - Recorder

You are cordially invited to meet Mr. Renz and the Artists
at a reception immediately following the concert.

Please enter Sunderland Hall through the door in the North transept.
VIVALDI’S WOMEN
Orchestra of the Ospedale della Pietà

ANTONIO VIVALDI
(1678 – 1741)

I
Concerto in g minor [RV 152] for orchestra

II
Introduzione - "Filiae maestae Jerusalem" [RV638]
Motet - "Clarae stellae, scintillate" [RV625]

Abigail Fischer, alto

III
Sinfonia al Santo Sepolcro in b minor [RV169] for orchestra
Concerto for 4 violins, 2 violas, cello & continuo in b minor [RV580]

Julie Andrijeski, Cynthia Roberts, Dongmyung Ahn, Linda Quan,
Andrea Andros, Alissa Smith, Christine Gummere

IV
Concerto for soprano recorder & orchestra in C major [RV444]

Daphna Mor

V
Concerto in A major [RV158] for orchestra
ABOUT THE PROGRAM

Among the most celebrated musicians in 18th-century Europe were the women of Venice's Ospedale della Pietà, founded in 1346 for orphaned or illegitimate girls and foundlings. Shortly after his ordination as a priest in 1703, Vivaldi was appointed violin teacher at the Ospedale, beginning a nearly 40-year tenure during which he became master of the orchestra and resident composer. The musicians in his care (the figlie de coro, referring to both singers and instrumentalists) were drawn from the larger orphanage population. They performed regularly in the chapel services, often appending orchestral concerts following the service. Vivaldi wrote prolifically for them, including the sacred motets and secular concerti on tonight's program. Their work drew aristocratic visitors from around the Continent, as well as Pope Pius IV. A German visitor wrote “When the singing is done, there customarily follows, at the Pietà, a splendid concert, which always deserves to be heard as much as a whole opera.” The favor of the general public earned by these performances resulted in legacies and other financial benefits which supported the institution and its enlightened music program.

Vivaldi’s sacred vocal music comprises over fifty works deemed authentic. Many of them, perhaps most, were written for the Coro of the Ospedale della Pietà. In 18th-century Italy a motet was understood to be a vocal composition of sacred but non-liturgical character, the words of which were written in Latin verse. Most motets, including all those of Vivaldi, were conceived for solo voice and strings; they not infrequently became showpieces for particular singers, to whose particular gifts they were tailored. Motet texts normally reflected closely the character of the feast on which they were to be sung. Their poetic structure and imagery were modeled – sometimes incongruously for modern tastes – on those of the contemporary secular cantata. The favorite scheme, which Vivaldi adopts invariably, is that of two da capo arias enclosing a short recitative and rounded off by an Alleluia. It is unfortunate that only twelve of Vivaldi’s motets are extant, of which two are incomplete. These are supplemented by the introduzioni, motet-like compositions designed to preface settings of specific liturgical texts.

In 1712 Vivaldi published his “L’Estro Armonico,” a set of 12 concertos, considered one of the most influential collections of the 18th century and one of the composer’s outstanding achievements. J. S. Bach arranged no less than six for harpsichord or organ. The concerto for four violins has long been familiar in Bach’s arrangement for four harpsichords, a combination unique in the literature of the clavier concerto. In Bach’s masterly setting for keyboards, the four violin solo (concerto) parts are isolated and accompanied by a tutti orchestra (ripieno) in the manner of a concerto grosso. However, Vivaldi’s original edition of this work indicates that it was planned as chamber music, with one instrument to each part, not dissimilar to some of Bach’s Brandenburg concerti. The fiery ardor, which characterizes Vivaldi and is especially noticeable in this composition, makes itself felt even more strongly when the work is played in its original scoring for strings alone.
Recitativo:
Filiae maestae Jerusalem,  
O ye sad daughters of Jerusalem,
en Rex universorum,   
behold, the King of All,
Rex vester vulneratus   
your King, wounded
et spinis coronatus;   
and crowned with thorns,
ut maculas detergit peccatorum 
that he might cleanse the stains of sin, 
factus est Rex dolorum.  
is made the King of Sorrows.
Ecce moritur vita 
See how his life ends in death
in durissima cruce;   
on the most cruel cross;
ecce videte et non eam 
behold, and see, but weep not for it,
sed nos potius lugete;   
rather weep for us all,
at nequis reprobare vestros fletus, 
not that your tears are found wanting,
immo lugeant vobiscum 
yea, rather, let all things weep along with you,
omnia insensate, plorent, 
even the insensate,
plorent cuncta creat a.  
let all creation weep [along with you].

Aria:
Sileant zephyri,   
May the gentle winds grow silent,
rigent prata,    
may the grasses of the fields grow rigid,
unda amata    
may the dear ripples,
frondes, flores non satientur.  
the branches, flowers, cease now their motion.
Mortuo flumine, 
May the rivers cease to flow,
proprio lumine   
may sun and moon
luna et sol etiam priventur.   
be deprived of their light.

Recitativo:
Sed tenebris diffuses 
Yet as darkness spreads abroad,
obscurator us est sol,   
as the sun is covered,
scinditur quoque velum,   
as the veil of the temple is torn asunder,
ipsa saxa franguntur 
as boulders are broken,
et cor nostrum    
shall not the force of sorrow
non frangit vis doloris?   
ot not break our hearts?
Ast dum satis non possumus dolere 
Yea, since we are not able to be sad enough,
tu nostri, bone Jesu, miserere.  
have mercy upon us, O Jesus.

Aria:
Clarae stellae, scintillate 
Sparkle, bright stars,
et splendor em novum date  
bestow new splendor
huius diei tanto fulgori.  
upon the glories of this day.
Mundus vivat in laetitias 
Let the world be filled with joy,
et mox habeat suas delicias 
let its beauty be presently increased
tantae pompae suo dec ori. 
by this [great] festivity.
Recitativo:
Coeli repleti iam novo splendore
plaudunt in tanta die,
et simul terra arridit tota
in tam solemni pompa.
Dum festum celebratur
almae Visitationis
gaudeat etiam cor meum
Mariam laudando
et colaudando Deum.

Now the heavens are filled with new splendor,
they burst into applause on this great day,
and earth joins them, smiling
in (solemn and) festive pomp.
We celebrate the feast
of the wondrous Visitation,
and my heart rejoices,
praising Mary,
and praising God as well.

Aria:
Nunc iubilare,
semper laetare
gaudio immenso
anima mea.
Et sit tibi iubilando,
et sit tibi memorando
mundi et cordis alma spes.
Si non es laetitia plena
tantae pompae aura serena
sit dulcedo tuae maestitiae,
et in te solum sint mille deliciae.

Sing, now,
and ever rejoice
with great joy,
O my soul.
May you ever sing,
May you ever cling, in your speech
and in your heart, to this holy hope.
If you are not filled with joy,
with the serene air of this feast day,
may it bring sweetness to your sadness,
and may you be filled with its thousand
        delights.

Alleluia.
ABOUT THE ARTISTS

Frederick Renz, founder 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 (EMNY) to preeminence in the field. Among his numerous accolades are commissions from the Spoleto Festival, The Metropolitan Museum of Art, the Cathedral of Saint John the Divine, NYC as well as multiple Producer’s Grants from the National Endowment for the Arts. Most recently, the State University of New York awarded Mr. Renz an honorary Doctor of Music degree, and the Mayor of The City of New York presented a proclamation recognizing his thirty years of dedicated service to the arts.

Julie Andrijeski (Concertmaster) is a member of Chatham Baroque and also appears with the New York Collegium, Boston Early Music Festival Orchestra, Apollo's Fire, Cecilia's Circle and the Seattle Baroque Orchestra, among others. Recently she served as concertmaster in Handel’s “Serse” at the Wolf Trap Festival and directed and danced in a French baroque show with The Publick Musick in Rochester, New York. She is on the faculty at the Oberlin Baroque Performance Institute and is a doctoral candidate at Case Western Reserve University and the Cleveland Institute of Music.

Andrea Andros (Principal viola) is a performer with a wide range of expertise and varied interests. She acts as concertmaster at Radio City Music Hall, the NY Gilbert and Sullivan Players, and performs regularly with NY Grand Opera. As a Baroque specialist, Ms. Andros performs along the east coast with the Boston Early Music Festival, Handel and Haydn Society, Artek, and Connecticut Early Music Festival, among others. Her discography of over 30 recordings appears on ten labels, and commercial credits include numerous movie soundtracks, television, and radio spots.

Abigail Fischer (Alto) is a versatile singer praised for her “plush, luxurious voice” and “unfailing sensitivity.” Performing repertoire from Caccini to Zorn, she has worked with musicians such as Paul O’Dette, Ellen Hargis, Andrew Parrott, Brad Lubman, Gil Rose, and Daniel Reuss. On the stage, she has performed as Oberon, Cherubino, Mrs. Lovett, and as a soloist in Purcell’s Fairy Queen. She also has been a soloist in Mozart’s Requiem, Beethoven’s Missa Solemnis, and Handel’s Messiah at Trinity Wall Street. A graduate of Vassar College and the Eastman School of Music, she studied with teachers Drew Minter, Mary Ann Hart, Carol Webber, and Susanne Mentzer.
Christine Gummere (Principal bass) has explored a wide variety of musical styles - French, German, Italian Baroque and Classical on period cello, in addition to 20th-century orchestra, chamber repertoire and American Swing. Ensembles she has enjoyed performing with include early music groups Concert Royal, American Classical Orchestra, and the New York Collegium. Contemporary groups include the Concordia chamber symphony, the Riverside Symphony (where she was principal cellist for 19 years), and the swing music of String Fever. She has recorded for the Orion, New World, Sony, and Lizard labels.

Daphna Mor (Recorder), originally from Tel Aviv, Israel, has been seen in performances throughout Europe, the United States, Canada, Colombia and Israel. She was awarded first prize at the Settimane Musicali de Lugano solo competition. Mor has recently appeared at the Metropolitan Museum of Art, New York’s “Summer Stage,” and in solo recitals at Henkelfeld, Wiesbaden, and Gasteig, Munich. Other then performing early music, Mor is a performer and recording artist of World Music as member of a number of ensembles.

Cynthia Roberts (Principal violin II) made her solo debut at the age twelve, playing the Mendelssohn concerto with the Grant Park Symphony of Chicago. Since then, she has appeared as soloist with the Boston Pops, Boston Civic Orchestra, Cincinnati Chamber Orchestra, and numerous other orchestras. She is concertmaster of New York’s Concert Royal, the Dallas Bach Society, and Apollo’s Fire, the Cleveland Baroque Orchestra. Much in demand as a chamber music performer, she has appeared in Weill Recital and Merkin Halls in New York, and premiered several new quartets at the Ives Center for American Music.
ABOUT EARLY MUSIC NEW YORK (EMNY)

Now celebrating its 30th anniversary year, EARLY MUSIC NEW YORK – FREDERICK RENZ, DIRECTOR (formerly New York’s Ensemble for Early Music) captivates audiences worldwide with its scintillating performances of music and music drama from the medieval through the classical periods. Profiled on the award winning national news programs, CBS Sunday Morning and ABC Nightline, EMNY performs an annual subscription series in New York City at the Cathedral of St. John the Divine on the Upper West Side and on the East Side at St. James’ Church on Madison Avenue.

EMNY 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.

EMNY’s Orchestra of Original Instruments was founded in 1977 as the Grande Bande, and is New York's first original instruments orchestra to present a subscription series at a major hall. New York magazine has called it a "splendid orchestra" while exhorting audiences to hear it "not just for the tangy sounds of original instruments at play, but for the agility, eloquence and sheer zest of the music making."

In addition to its New York season, the orchestra has performed gala concerts at the Library of Congress in honor of J.S. Bach and Franz Josef Haydn, the Hong Kong Festival in honor Claudio Monteverdi and has toured throughout the United States. It opened the 1990 and 1993 Wolf Trap seasons and returned by popular demand in 1995 with a festive recreation of Handel's Musick for the Royal Fireworks. EMNY records for Ex cathedra Records, Lyrichord, Musicmasters, Musical Heritage Society, Nonesuch, and Foné, and has produced five recordings in collaboration with The Metropolitan Museum of Art.
ABOUT THE EARLY MUSIC FOUNDATION

Frederick Renz, with other members of the legendary New York Pro Musica Antiqua, founded the EARLY MUSIC FOUNDATION (EMF) in 1974. The mission of the 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 Foundation presents the performances of EARLY MUSIC NEW YORK (EMNY), hosts an in-house recording label Ex cathedra Records, and functions as an advocacy service and not-for-profit umbrella for early music activity in New York City. The Foundation organized the first New York Early Music Celebration, featuring over 60 concerts throughout the City, in October of 2004.

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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.
Additional funding has been generously provided by the Gladys Krieble Delmas Foundation, Fribourg Family Foundation, Gilder Foundation Inc., Horace W. Goldsmith Foundation, Merrill G. & Emita E. Hastings Foundation, Reed Foundation, Fan Fox & Leslie R. Samuels Foundation, Ernst Stiefel Foundation, Starr Foundation, and by our generous individual donors:

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**Burgundian Chansons**
The EMNY Women’s Ensemble presents early French and English Renaissance masters of polyphony - including Dufay, Binchois and Josquin - in an engaging program of love songs and sacred motets for treble voices.

Saturday, November 19 at 8 PM  Sunday, November 20 at 3 PM
Cathedral of Saint John the Divine, Amsterdam Avenue at 112th Street

**Bohemian Christmas**
Frederick Renz has been commissioned to develop a new concert program and CD recording in association with The Metropolitan Museum of Art’s exhibition “Prague: the Crown of Bohemia,” featuring the EMNY Men’s Ensemble in seasonal works from the 14th-century Bohemian Court.

Saturday, December 10 at 8 PM  Sunday, December 18 at 3 PM
Saturday, December 17 at 8 PM  Sunday, December 25 at 3 and 8 PM
Cathedral of Saint John the Divine, Amsterdam Avenue at 112th Street

**Bach’s Progeny**
To celebrate J.S. Bach’s birthday month, the EMNY Orchestra of Original Instruments turns to the symphonic works of the master’s four famous sons: W. F., C. P. E., J. C. & J. C. F. – *Empfindsamer Stil* and The Age of Enlightenment.

Saturday, March 18, 2006 at 8 PM
Saint James’ Church, Madison Avenue at 71st Street

**Rameau’s Orchestra**
Frederick Renz conducts Jean Philip Rameau (1683-1763). Master of orchestration – a full palette of lush string textures and vibrant wind colors - Rameau’s late 18th-century programmatic operas and ballets are unsurpassed.

Saturday, May 20, 2006 at 8 PM [please note this new date!]
Saint James’ Church, Madison Avenue at 71st Street

To order your tickets, stop by the ticket table at the reception, call (212) 280-0330, or visit www.EarlyMusicNY.org.