



VIVALDI'S  
WOMEN

*Orchestra of the  
Ospedale della Pietà*

St. James' Church

Madison Avenue  
at 71<sup>st</sup> Street

30<sup>th</sup> 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  
Dongmyung Ahn - Violin      Cynthia Roberts - Principal Violin II  
Linda Quan - Violin      Naomi Guy - Violin      Carrie Krause - 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

Abigail Fischer - Alto      with      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 sopranino 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 18<sup>th</sup>-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 the 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 18<sup>th</sup>-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 18<sup>th</sup> 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.

## TEXTS

*Recitativo:*

**Filiae maestae Jerusalem,**  
en Rex universorum,  
Rex vester vulneratus  
et spinis coronatus;  
ut maculas detergat peccatorum  
factus est Rex dolorum.  
Ecce moritur vita  
in durissima cruce;  
ecce videte et non eam  
sed nos potius lugete;  
at nequis reprobare vestros fletus,  
immo lugeant vobiscum  
omnia insensate, plorent,  
plorent cuncta creata.

*Aria:*

Sileant zephyri,  
rigeant prata,  
unda amata  
frondes, flores non satientur.  
Mortuo flumine,  
proprio lumine  
luna et sol etiam priventur.

*Recitativo:*

Sed tenebris diffuses  
obscuratus est sol,  
scinditur quoque velum,  
ipsa saxa franguntur  
et cor nostrum  
non frangit vis doloris?  
Ast dum satis non possumus dolere  
tu nostri, bone Jesu, miserere.

*Aria:*

**Clarae stellae,** scintillate  
et splendorem novum date  
huius diei tanto fulgori.  
Mundus vivat in laetitiis  
et mox habeat suas delicias  
tantae pompae suo decori.

## TRANSLATIONS

**O ye sad daughters of Jerusalem,**  
behold, the King of All,  
your King, wounded  
and crowned with thorns,  
that he might cleanse the stains of sin,  
is made the King of Sorrows.  
See how his life ends in death  
on the most cruel cross;  
behold, and see, but weep not for it,  
rather weep for us all,  
not that your tears are found wanting,  
yea, rather, let all things weep along with you,  
even the insensate,  
let all creation weep [along with you].

May the gentle winds grow silent,  
may the grasses of the fields grow rigid,  
may the dear ripples,  
the branches, flowers, cease now their motion.  
May the rivers cease to flow,  
may sun and moon  
be deprived of their light.

Yet as darkness spreads abroad,  
as the sun is covered,  
as the veil of the temple is torn asunder,  
as boulders are broken,  
shall not the force of sorrow  
not break our hearts?  
Yea, since we are not able to be sad enough,  
have mercy upon us, O Jesus.

Sparkle, bright stars,  
bestow new splendor  
upon the glories of this day.  
Let the world be filled with joy,  
let its beauty be presently increased  
by this [great] festivity.

*Recitativo:*

Coeli repleti iam novo splendore  
plaudunt in tanta die,  
et simul terra arridit tota  
in tam solemnī 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:*

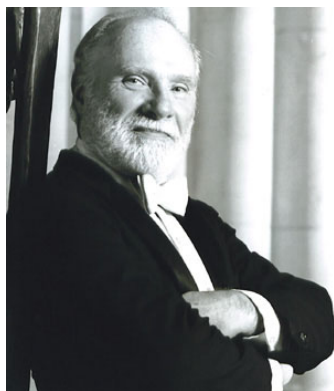
Nunc iubilare,  
semper laetare  
gaudio immenso  
anima mea.  
Et sit tibi iubilando,  
et sit tibi memorando  
mundi et cordis alma spes.  
Si non es laetitia plena  
tantae pompae aura serena  
sit dulcedo tuae maestitiae,  
et in te solum sint mille deliciae.

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.

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 Reusse. 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 20<sup>th</sup>-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 than 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 30<sup>th</sup> 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.

Frederick Renz – Founding Director  
Gene Murrow – General Manager                      Diane Ezer – Development Manager  
Kevin Mayner – Administrative Associate  
Alexandro Catubig, Jr. – House Manager

*Artist-in-Residence, Cathedral Church of Saint John the Divine*  
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### BOARD OF DIRECTORS

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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 14<sup>th</sup>- 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 18<sup>th</sup>- 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](http://www.EarlyMusicNY.org).*