

Early Music Foundation presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

40<sup>th</sup> Anniversary Season 2014 – 2015

a  
Dutch  
Christmas

*Artist in Residence ~*

Cathedral Church of Saint John the Divine  
Amsterdam Avenue at 112<sup>th</sup> Street

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St. Nicholas Day – Saturday, December 6, 2014, 7:30 PM

Sunday, December 7, 2014, 2:00 PM

Sunday, December 21, 2014, 2:00 PM

Christmas Day – Thursday, December 25, 2014, 2:00 & 7:30 PM

# a dutch christmas

## I

Buvons, ma comere      Benedictus Appenzeller, *Netherlandish Ms, Lo 35087, 1505–6*  
Bergerette: Sans roch/Ronde/Basse danse: Mon desir/ Allemaingne/ Recoupe/  
Allemaingnes I & II/Danse de Hercules oft maticine/De Matrigale/Les quatre  
Branles/Fagot      Tielman Susato, pub., *Het derde musyck boexken, Antwerp, 1551*

## II

Nieuwe almanack      Lupus Hellinc, Susato, pub.  
Wy comen heir gelopen      Anonymous, Susato, pub.  
Danse du Roy/La rocque gaillarde (Phalèse), 3 Rondes/Salterelle      Susato, pub.

## III

Apud dominum (*Vigilia nativitatis Domini*)  
Quando natus es (*Circumcisionis et vigilia epiphaniae et purificationis*)  
Novum genus potentiae (*In vigilia epiphaniae Domini: ymnus*)  
Anonymous, *Zwanenbroedershuis Codex 73, ca. 1544*  
Passe et medio/Reprise: La pingne/Gaillarde: Ghequest bin ick/  
Ronde: Pour quoy/Ronde: Mon amy/Ronde      Susato, pub.

## IV

Fit porta Christi pervia      Anonymous, *Laudes vespertinae, 1604–1629*  
Comt met vreucht naer't stalleken, 1679      Joannes Berckelaers  
Puer nobis nascitur (variations)      Jacob van Eyck, 1589/90–1659  
Der Fluytenlusthof...1649  
Ons is gheboren een kindekijn (Puer nobis nascitur)      Anonymous  
Ons is gheboren een kindekijn (variations)      Jan Pieterszoon Sweelinck, 1562–1621  
(transcribed for three recorders from keyboard score by FR)

# ~ the age of REMBRANT ~

## V

O Herders al soetjens	Anonymous, <i>Cantiones natalitiae</i> , 1651
Nato nobis Salvatore	Guilielmus Messaus, <i>Laudes vespertinae</i> , 1648
Een kindeken is ons geboren	Cornelis de Leeuw, ca. 1613–1661
	<i>Livre Septieme</i> , 1644, Matthysz, pub.
Een kindeken is ons gebooren (variations)	Jacob van Eyck

## VI

Nu zijt wellekome	Anonymous, ca. 1650
In 't stalleken van Bethlehem	Petrus Hurtado, 1655
O zaligh, heyligh Bethlehem	Goudsmit
Paulus Matthysz, pub., Amsterdam, ca.1645	
O heiligh, zaligh Bethlehem (variations)	Jacob van Eyck

## VII

Cantabant sancti ( <i>In festo SS. Innocentibus</i> )	
Quem vidistis pastores ( <i>In nativitate Domini</i> )	Herman Hollanders, ca. 1600–ca. 1650
	<i>Parnassus ecclesiasticus...</i> , Phalèse pub., 1631
“Les Boffons” (variations)	Jacob van Eyck
(arranged for three recorders by Rachel Begley)	
Fistulis, lyris et organis	Philippus van Steelant, <i>Cantiones natalitiae</i> , 1654

**Special thanks to Joe Chappel for historical language pronunciations  
&  
Todd Frizzell for score transcriptions**

# EARLY MUSIC NEW YORK

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**Nathaniel Adams - tenor**

**Jeffrey Gavett - baritone**

**Joe Damon Chappel - bass**

**Brennan Hall - alto**

**Patrick Fennig - alto**

**Wilson Nichols - tenor**

**Todd Frizzell - tenor**

**Timothy Parsons - alto**

**Peter Walker - bass baritone & bagpipes**

**Rachel Begley - recorders (12/6, 7, 25)** **Jason Priset - lutes, guitar**

**Martin Bernstein - recorders (12/21)** **Tricia van Oers - recorders**

**Daphna Mor - recorders**

**Nina Stern - recorders**

## NOTES

The four hundredth birthday of Rembrandt was celebrated on a large scale in 2006, giving occasion to have a look at the musical life taking place around this famous painter. The music of these contemporary musicians paints an interesting and varied canvas at the time when it was part of a flourishing cultural life in the Netherlands. The composer Jan Pieterszoon Sweelinck has proved to be of more than local and temporary importance along with the blind recorder player Jacob van Eyck (Eijck). Frederick Renz has compiled a selection for performance by EARLY MUSIC NEW YORK, sketching an aural background to the broader picture of Rembrandt's era.

**Musyck Boexken, 1551, and Tielman Susato, publisher (1551–ca. 1570).** In 1551, Antwerp printer Tielman Susato began publication of his Musyck boexken, a series devoted to Dutch-text polyphonic music. This was the most serious attempt by a 16th-century publisher to popularize the genre – a fascinating but rarely performed repertory, which provides a glimpse into the musical culture of 16th-century Antwerp and the social mores of its middle-class inhabitants.

The polyphonic Dutch-language song of the 16th century, or *liedeken* as it was called, qualifies as a rare and endangered species. Only about two hundred of these peculiar works survive in manuscripts and printed editions. Flemish composers produced a huge repertory of chansons and madrigals, but they rarely set Dutch lyrics, though this was their mother tongue. Marketed mainly to a local audience in the Low Countries, the *liedeken* reflects vividly the values and beliefs of Netherlandish middle-class society.

The largest anthology of *liedekens* published in the period was Susato's eleven-volume series Musyck boexken, published between 1551 and 1561. The first volumes, *Het ierste* and *Het tweetste musyck boexken* (1551), contains fifty-five *liedekens* for four voices. *Het derde musyck boexken* (*Danserye*) consists of dance music, the first collection of its kind to be printed in the Low Countries and the only book of instrumental music Susato issued. The printer composed these tuneful arrangements of *basse dances*, *allemandes*, *branles*, and *galliards*, of which many are based on popular melodies of the day.

**Pierre Phalèse dances.** The prolific, if not scrupulous 16<sup>th</sup>-century publisher, Pierre Phalèse of Leuven and Antwerp issued two collections of dance music arranged for four-part ensemble in 1571 and 1583. More than half of the dances in both these collections were lifted directly from earlier books produced by more honorable publishers, chiefly Susato's *Danserye* of 1551.

**Ad Vesperas antiphona.** Although the rich period of polyphony from 1450 to 1550 is generally referred to in the history of music as the period of the “Netherlanders,” a much wider region than represented by present-day borders—the collection of polyphonic music from this period which is preserved in Dutch archives and libraries—is proportionately small. Two collections that are surprisingly well-preserved are to be regarded as specially valuable; six choir books from the St. Peter’s Church, Leyden and eight choir books of the Illustrious Brotherhood of the Virgin Mary in ‘s-Hertogenbosch.

There are also preserved the almost completely extant accounts from the years 1330 to 1620, the many details in them relating to choirmasters, singers, songbooks, organists, instruments, etc., clearly illustrating the intense musical activity for and by the Brotherhood. Given the number of settings, vespers would seem to have been celebrated with great splendor in the Brotherhood.

**Cantiones natalitiae** are polyphonic Christmas carols from the Southern Netherlands composed during the 17<sup>th</sup> century. They were published by Phalèse and his heirs in Antwerp. Four anthologies can be counted, from ca. 1645 to 1658. The composers of *cantiones natalitia* were mainly local church musicians, employed by the parish churches of Antwerp, Ghent, and Brussels, mostly as *phonascus* (*sanghmeester*, chapel master) or organist. Most *cantiones natalitiae* of the first half of the 17<sup>th</sup> century are simple, strophic, homophonic, four-part settings supported by figured bass, with the tune in the upper part. The earlier ones were based on well-known songs.

The texts of the *cantiones natalitiae* are sacred folk songs. Most of the *cantiones natalitiae* use Dutch (Flemish) texts; the remainder are in Latin. The character of these texts is naïve and lyrical; they describe events of the Christmas story as eye-witnessed.

The practical use of the *cantiones natalitiae* in the church music of the Southern Netherlands is not known. It may be safely assumed that they were performed at the end of the Benedictions in honor of Our Lady (*laudes vespertinae Beata mariae Virginis*) during Christmas time. These *cantiones* are not unique as a genre. English polyphonic carols for the decades before constitute the earliest polyphonic Christmas music.

**Jacob van Eyck** was a blind Dutch *carillonneur*, recorder player, and composer. Though he is known today for his collection of variations on popular tunes for recorder solo, his contributions to the art of carillon-building were substantial. He was the first to discover the link between the overtone structure and the shape of the bell.

In addition to his carillon duties, the cathedral paid Van Eyck an additional salary to wander the grounds of Utrecht cathedral and entertain the passersby with tunes on his recorder. He consequently became a skilled improviser on a theme and three collections of his variations for descant recorder were published: *Euterpe* and the two parts of *Der Fluyten Lust-hof* (or “The Flute's Pleasure-Garden”). *Der Fluyten Lust-hof* contains 144 sets of variations on a cross-section of melodies popular in Renaissance Holland. Although Van Eyck wrote them for amateur musicians, some of them are very difficult indeed. His is one of the largest Renaissance collections of solo recorder music.

**Herman Hollanders**, from 1618 to 1623, was organist of the Catharina Kerk in Eindhoven and from 1627 to 1628 *zangmeester* (songmaster) of the Grote Kerk in Breda. The first decades of the 17th century were turbulent times for the territory that is now called North Brabant, as it was situated on the front lines of the Eighty Years’ War.

As a Roman Catholic in Breda, Herman Hollanders was forced to leave the city when it passed into the control of the United Provinces. The most important works from this time are fifty-two compositions divided in two volumes of Church music, the *Parnassus ecclesiasticus* (1631) and the *Jubilius filiorum Dei* (1634). The work of Hollanders provides an overview of the transitional period of the polyphonic writing from the late Renaissance to the modern stile *concertato*, also showing a strong influence of his Italian contemporaries. His motets show a larger variety of expression more closely akin to Monteverdi’s *Vespers of 1610*.

**EARLY MUSIC NEW YORK’s 40<sup>th</sup> Anniversary concert season continues –**

Saturday, March 7, 2015 at 7:30 PM

**AGE OF REASON ~ 18<sup>th</sup>-Century Enlightenment**

Saturday, May 2 at 7:30 PM

**HARMONIE UNIVERSELLE ~ 17<sup>th</sup>-Century National Styles Unfurled**

Orchestra Concerts at the  
**First Church of Christ, Scientist, Central Park West at 68<sup>th</sup> Street**

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On line: [EarlyMusicNY.org](http://EarlyMusicNY.org)

**EARLY MUSIC NEW YORK**  
on the *Ex cathedra* Records label

featured compact disc: “**A Dutch Christmas**” and other holiday titles  
can be purchased at the CD sales table immediately following this performance

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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 concert series is made possible, in part, with public funds from the  
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New York State Council on the Arts with the  
support of Governor Andrew Cuomo  
and the New York State Legislature.



Private funding has been generously provided by  
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