

Gotham Early Music Scene (GEMS) presents



Thursday, May 20, 2021 1:15 pm

Live Streamed from The Church of the Transfiguration in NYC
to midtownconcerts.org, [YouTube](https://www.youtube.com), and [Facebook](https://www.facebook.com)

Abendmusik

*Małgorzata Ziemnicka ~ violin, Vita Wallace ~ violin,
Lawrence Lipnik ~ viola da gamba, John Mark Rozendaal ~ viola da gamba
Patricia Ann Neely ~ viola da gamba and violone, David Belkovski ~ harpsichord*

Bohemian Rhapsody Music from the Kroměříž Archives

- Sonata Sancti Spiritus ~ Kroměříž IV/40** Pavel Vejvanovsky (c. 1633 or 1639 – 24 July 1693)
- Sonata ~ Kroměříž IV/146** Pavel Vejvanovsky
- Balletti** Jan Krittell Dolar (ca. 1620–1673)
Intrada ~ Allemande ~ Sarabanda ~ Gigue
- Sonata ~ Kroměříž IV/148** Johann Caspar Kerll (1627–1693)
- Sonata à 5** Philipp Jakob Rittler (1637–1690)
- Sonata IX, Sonate tam aris quam ulis servientes, 1676.** Heinrich Ignaz Franz Biber (1644–1704)
~ Kroměříž IV/92
- Fechtschule (Fencing School)** Johann Heinrich Schmelzer (ca. 1620–1680)
Aria 1 ~ Aria II ~ Sarabande ~ Courente ~ Fechtschule ~ Bader. Aria
- Lamento sopra la Morte Ferdinandi III** Johann Heinrich Schmelzer
Dedicated to Judson Griffin*

*Judson Griffin conceived the Kroměříž program in 2015, transcribing several of the works directly from the manuscript. A very talented violinist, scholar, and our principal violinist, we lost Judson on May 27, 2020 after a short illness.

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About the Program

A wealth of 17th-century instrumental ensemble music lies in a few manuscript sources of international scope, chief examples being the Düben Collection at the University of Uppsala, Sweden; the Rost manuscript, now at the Bibliothèque Nationale in Paris; the *Partiturbuch Ludwig*, at the August-Wilhelm Bibliothek in Wolfenbüttel; and the legendary Liechtenstein-Castelcorn collection in the Hudební Archive at Kroměříž in Moravia.

The obscure court of Kroměříž served as the residence for a large bishopric whose official seat was the nearby town of Olomouc. It flourished under the patronage of Prince-Bishop Carl Liechtenstein-Castelcorn (1624–1695), during whose reign (from 1664) the bulk of the music collection was assembled. **Pavel Vejvanovský**, trumpeter, composer, librarian, and copyist, is largely to thank for assembling this vast corpus of some 1400 compositions, of which 1152 survive. Its fame rests on holdings of the unusual, original music of Biber, and a wealth of music for larger chamber ensembles, often including trumpets. Castelcorn's connections with the court of the Holy Roman Emperor in Vienna fostered the performance of Czech music in the capital as well as the preservation of the works of Viennese composers (Schmelzer above all) that would otherwise likely be lost.

As a composer Vejvanovský apparently thought in terms of his instrument, the trumpet. He excelled in fanfares and other simple, short, straightforward figures suitable for exhaustive sequence and repetition. The *Sonata Sancti Spiritus* clearly exemplifies this trait as well as a predilection for odd phrase lengths; for instance, the opening period comprising phrases of 5, 4, 6, 6, 4, 5, and 4 measures in length. In contrast to the *Sonata Sancti Spiritus*, which is mostly homophonic in texture, the following sonata in five parts (identified as Kroměříž IV/146, the library shelf mark) occupies itself with imitation, sometimes as a call and response (e.g. viols answering violins), at times with all five strings chasing each other closely, creating a busy fabric of high energy.

Each of the manuscript collections mentioned above abounds in anonymous and misattributed works. Many anonymous pieces surviving in his hand, including the *Balletto à 5*, have been assigned to Vejvanovský in *Musica Antiqua Bohemica* – the largest modern source for the music of Vejvanovský. The *balletti* on this program are dance suites, all in minor keys, albeit music for court entertainment rather than actual dancing. Their somber tone and complicated textures constitute something of a sub-genre.

Vejvanovský's sonata à 5 Kroměříž IV/214 contrasts two clearly differentiated ideas: a homophonic *adagio* and an imitative triple-meter *allegro*. In the first imitative section, the motive begins in the highest voice, proceeding downwards at one-measure intervals. In the second such section the motive is imitated after two *beats*, truncated so that the effect is of duple meter. With the final appearance of this music the imitation begins in the lowest voice and moves upwards. These sections are bookended and separated by the stately *adagios*.

Jan Křtitel Dolar (Latinized as Joannes Baptista Tolar) was a Slovenian Jesuit; after studies in Vienna, he spent most of his career in Ljubljana until the final 10 or 12 years of his life, which were again spent in Vienna. Thirteen of his works are preserved at Kroměříž in the hand of Vejvanovský, of which five are instrumental.

The illustrious career of **Johann Caspar Kerll** found him in Munich and Vienna, among other stops, including Brussels. He is one of the many composers whose works can be found at Kroměříž, but who did not work there. A far more accomplished composer than Vejvanovský, Kerll opens this 5-part sonata with a subject of such breadth as to create melodic interest at the same time as it is imitated in other voices, and so constructed as to allow for dissolution into smaller elements that are in turn imitated. The imitation on both large and small scales is varied and conversational, while the harmony is rich and expressive. This opening movement is repeated as the close of the sonata, offering a welcome opportunity to hear this compelling music once more. The masterful counterpoint suggests that of J. S. Bach, who was in fact influenced by his illustrious predecessor.

Another Jesuit, **Philipp Jakob Rittler** was associated with Kroměříž from 1675. Attribution is problematic as much of Rittler's music has passed as that of others, including Vejvanovský and Antonio Bertali. Superficially Rittler's sonata

resembles Vejvanovský's music, especially the unusual phrase lengths; but there is considerable variety and contrast between the seven sections of this short piece, in addition to a unique personality.

While acquainted with Vejvanovský from his teens, **Heinrich Ignaz Franz Biber** resided at Kroměříž for only two years or so, from 1668. In 1670, sent on an errand to the violinmaker Jacob Stainer near Innsbruck, Biber got no further than Salzburg, assuming a post with the Archbishop and enjoying great success for the rest of his life. As partial recompense he often sent works to his former employer, whom he had abandoned without leave. The manuscripts in the Kroměříž repository are Biber's only surviving autographs. During his lifetime Biber published five collections of instrumental chamber music. The first of these is *Sonatae tam aris quam aulis servientes*, “sonatas serving as well for church (altar) as for chamber,” for five to eight instruments and continuo, exhibiting a wealth of original ideas, moods, and striking instrumental effects. These sonatas are represented in manuscripts at Kroměříž in versions that differ somewhat from those published. Most performances today are based on the published versions; ours is derived from the manuscripts.

Johann Heinrich Schmelzer earned fame as a violinist and composer of instrumental music, including many sonatas for forces large and small in print and especially in manuscript, as well as a vast amount of ballet music. Under the patronage of Ferdinand III, Schmelzer was granted his first appointment and became the first native (i.e. non Italian) Kapellmeister at the Imperial Court in Vienna. His earliest known composition appears to be the *Lamento sopra la morte Ferdinandi III a tre*, probably dating from 1657, the year of Ferdinand's death. A copy of the work lies in the Rost Codex. German composer Johann Samuel Beyer defined a lament as “... eine Harmonie, in allerhand schönen und künstlichen Intervallis, bestehend so traurig und beweglich musiciret wird” (“... a harmony, consisting of all types of beautiful and artful intervals, and will be performed very sadly and movingly”). The thick-textured homophonic opening Adagio of the *Lamento* is typical of Schmelzer's style in his later compositions and certainly establishes the mood here at the outset. Along with various harmonic textures, the work also exhibits sections in contrasting tempi, and meter. One of the more striking features of the work is a programmatic section imitating funeral bells (*Todtenglockh*). We step away momentarily from the Kroměříž archive to perform this piece as an homage to our principal violinist Judson Griffin who left us a year ago after a brief illness.

Fechtschule is a ballet; presumably the first four movements portray the adversaries presenting themselves to each other, limbering up, and practicing feints and attacks. The movement entitled *Fechtschule* would be the fencing match itself — it is easy to imagine the foils or *épées* slicing the air — while *Bader* finds the combatants soothing sore muscles in the jacuzzi.

— Judson Griffin

Reference to the Schmelzer by P. Neely

About the Artists



In Memoriam: Violinist, Judson Griffin (1950–2020) was a graduate of the Eastman School of Music and earned Master's and Doctorate degrees at The Juilliard School. Coming to period instruments in 1979 through the influence of harpsichordist Albert Fuller, in the 1980s he played with Aston Magna, the Mozarteian Players, the Boston Early Music Festival Orchestra, and the Smithsonian Chamber Players and Chamber Orchestra. He was a founding member of the Smithson Quartet, in residence at and using instruments from the collections of the Smithsonian Institution, making ground-breaking recordings of quartets of Haydn, Mozart, and Beethoven. He was Music Director of the Connecticut Early Music Festival from

2000 to 2007, conducting music from Gabrieli through operas of Vivaldi and Mozart, researching and creating new editions, writing program notes, and providing translations from Latin, Italian, French, and German. He was a frequent performer in Europe and in the United States as concertmaster, soloist, and conductor, appearing with groups such as Amor Artis, the American Classical Orchestra, Concert Royal, Florida Pro Musica, and Baltimore Pro Musica Rara. Judson led period-instrument orchestras for dance performances at the *Maggio musicale* in Florence, in opera at *Musica nel chiostro* near Grosseto, Italy, and led the Lobkowitz Quartet in performances of Haydn's *Seven Last Words* in Germany. He toured with the English Concert and Trevor Pinnock; played with the *Akademie der alten Musik* in Berlin; with *Il complesso barocco* in Innsbruck, Milan, and Venice; and was soloist at the *Festival de Clisson*, France. Solo recitals have been given in Boston, Detroit, Washington, DC, in New York at Weill Recital Hall and Merkin Hall, and in Alaska. Judson was a beloved son, brother, partner, friend, and colleague, as well as one of the most highly respected musicians in the early music community. He died on May 27, 2020 of cancer, at the age of 68. We mourn Judson's untimely death and

celebrate his life by dedicating this year's Abendmusik series to him and the contributions he made to the group in programming, performance and collegial spirit.



MALGORZATA ZIEMNICKA (violin), received education in violin, piano, and chamber music at the Wieniawski Music Lyceum in her native Lodz, Poland. She toured Europe with the Lyceum's chamber choir, winning major prizes at competitions in Spain and Italy. While studying violin and sound recording at the Chopin Music Academy in Warsaw she became interested in baroque violin. After immigrating to the United States Malgorzata continued her studies at DePaul University in Chicago and at McGill University in Montreal. As a member of the Chicago Civic Orchestra she performed under Sir Georg Solti, Daniel Barenboim, and Pierre Boulez. Since moving to New York Malgorzata has been performing baroque and classical music on period instruments with REBEL, Concert Royal, Early Music New York,

Trinity Baroque Orchestra, Sinfonia New York, Gotham Chamber Opera, at Museum Concerts in Providence, and has made numerous recordings on modern and baroque violin. She appears regularly at Lincoln Center with the American Classical Orchestra, and has performed at the Kennedy Center and the Washington National Cathedral, and with the Rhode Island Philharmonic. Malgorzata is a member of the recently formed New York Classical Quartet. She is a great fan of jazz and popular music of the 1920s.



VITA WALLACE (violin) is known as a powerful, sensitive, and versatile musician. Currently, as a baroque violinist she is a member of Anima, ARTEK, the Dryden Ensemble, and Opera Feroce; she also leads the Accord-O-Leles on the accordion. For many years, Vita was a member of the early-music ensembles Philomel (Philadelphia) and Foundling (Providence). She likes to learn "new" instruments; she's performed on the vielle and lira da braccio and recently added the viola d'amore and the violino piccolo to the list. Vita and her brother, Ishmael, have performed, recorded, and taught extensively as the Orfeo Duo. Their recordings, including the complete Beethoven and Schumann sonatas on period instruments, have been described as "singularly passionate" (*Early Music*) and "daring and fresh"

(*National Post*). Vita and Ishmael have also commissioned and premiered numerous pieces as directors of *What a Neighborhood!*, celebrating the creative spirit in their Manhattan neighborhood.



LAWRENCE LIPNIK (viola da gamba) performs with many acclaimed early music ensembles from ARTEK and Anonymous 4 to Piffaro and the Waverly Consort, and is a founding member of the viol consort Parthenia and vocal ensemble Lionheart. He was continuo gambist and recorder player for a new production of Monteverdi's *Ritorno d'Ulisse in Patria* at Wolf Trap, and gamba and recorder soloist in Telemann's *Orpheus* with the New York City Opera. In addition to performing, he prepared a performing edition of Francesco Cavalli's opera *La Calisto*, which was commissioned by The Juilliard School and performed by the San Francisco Opera. He is music editor for an upcoming authoritative edition of the original songs

from the plays of William Shakespeare, and is a contributor to the Cambridge Companion to Shakespeare and Contemporary Dramatists. He has recorded for numerous labels including EMI, Angel, Nimbus, Virgin, Sony, Koch International and Cantaloupe, and has been a frequent musical collaborator with artist William Wegman.



PATRICIA ANN NEELY (viola da gamba) has appeared with many early music ensembles including, Tempesta di Mare, Opera Lafayette, the Folger Consort, Smithsonian Chamber Players, the New York Collegium, the Washington Bach Consort, Amor Artis, ARTEK, Glimmerglass Opera, New York City Opera, the Boston Camerata, Boston Early Music Festival Orchestra, The Newberry Consort, The New York Consort of Viols, and Early Music New York among others. She was also a founding member of the viol consort Parthenia. For many years she was the principal violone player for Bach Vespers at Holy Trinity. She spent three years touring with the acclaimed European-based medieval ensemble, Sequentia as the

medieval fiddle player, performing throughout Europe and North America, at festivals including, Oude Muziek - Utrecht, Bach Tage – Berlin, Alte Musik – Herne, Wratislavia Cantans - Poland, Music Before 1800, and The Vancouver Early Music Festival. Pat began playing the viol at Vassar College and continued her studies, earning an MFA in Historical Performance at Sarah Lawrence College, with additional studies in Belgium with Wieland Kuijken. She has recorded for Arabesque, Allegro, Musical Heritage, Deutsche Harmonia Mundi, Ex Cathedra, Classic Masters, Erato, Lyric Hord, and

Music Masters labels. Pat has been a member of the faculty at the Amherst Early Music Summer Festival, the Viola da Gamba Society of America Conclaves, Viola da Gamba Society of both New England and New York workshops, Pinewoods Early Music Workshop and is currently on the faculty of The Brearley School where she teaches recorder, double bass and coaches an early string repertoire ensemble. Pat was the Executive Director of the Connecticut Early Music Society and Festival from 2012 until 2015. She is currently on the Board of EMA and Chair of its IDEA Taskforce on Equity, Diversity, and Inclusion. She is also on the Board of the Viola da Gamba Society and Chair of its Equity, Diversity, and Inclusion committee. The mission of both committees is to address the lack of diversity in the field and explore ways in which to increase outreach to a wider demographic.



JOHN MARK ROZENDAAL specializes in teaching and performing stringed instrument music from the Baroque and Renaissance eras. As founding Artistic Director of Chicago Baroque Ensemble, John Mark performed and led seven seasons of subscription concerts, educational programs, radio broadcasts, and recordings for the Cedille and Centaur labels. John Mark served as principal cellist of The City Musick, and Basically Bach, and has performed both solo and continuo roles with many period instrument ensembles including the Newberry Consort, Orpheus Band, and the King's Noyse. Boston Early Music Festival Orchestra, the Catacoustic Consort, Philomel, Parthenia, The New York Consort of Viols, Empire Viols, and the Kansas City Chorale under maestro Charles Bruffy. John Mark

performs as a member of Trio Settecento with violinist Rachel Barton Pine and harpsichordist David Schrader. John Mark's viola da gamba playing has been praised as "splendid" (*Chicago Tribune*), and "breathtaking" (*Sun-Times*). Recordings are available on the Cedille and Centaur labels. A dedicated teacher, John Mark is in demand as a workshop teacher and often joins the faculties of the Viola da Gamba Society of America Conclave, Viols West's annual workshop, Amherst Early Music, Madison Early Music Festival, and the Music Institute of Chicago's annual Baroque Festival. As Artist-in-Residence at The Harvey School, a coeducational college preparatory school located in Katonah, New York, John Mark led the Harvey Early Music Ensemble's tours to England in 2006 and to Italy in 2007. John Mark teaches private lessons and viola da gamba Dojo classes at his studio in Manhattan.



Born in Skopje, Macedonia, **DAVID BELKOVSKI'S** journey as a musician has taken him from early ventures into Balkan folk music to the vibrant beginnings of a career, performing regularly on fortepiano, harpsichord, and modern piano. First prize winner of several international and national competitions, including the 2019 SFZP International FortePiano Competition, David has been recognized for his artistry on both historical and modern keyboards. David was featured as concerto soloist with Monica Huggett and Juilliard415, as well as guest fortepianist for the Academy of FortePiano Performance in the Catskills and the Valley of the Moon Music Festival. David made his Lincoln Center debut in Alice Tully in September of 2019 as fortepiano concerto soloist with the American Classical Orchestra. Notable engagements in the 2020 season include David's debut as

soloist with Philharmonia Baroque Orchestra, performances with ensembles Musica Angelica and House of Time, as well as guest artist for the Boston Clavichord Society. An accomplished continuo player, David has played alongside William Christie in an acclaimed performance of Handel's *Aminta e Fillide*. He was harpsichordist for a touring production of Purcell's *Dido and Aeneas* with Juilliard 415 and Vocal Arts, a tour which included several performances in the Palace of Versailles. In addition to ensemble playing, David has recently performed solo works on harpsichord in Montisi, Italy and Marquês de Pombal Palace in Oeiras, Portugal. David regularly seeks opportunities to explore repertoire in the 20th and 21st centuries. He has been featured in a performance of Manuel de Falla's Harpsichord Concerto for the music festival En Español: Sounds from the Hispanosphere. David has also performed with The Juilliard School's new music ensemble Axiom and Eastman's Musica Nova, led by Brad Lubman. Along with international prize-winning violinist Rachell Ellen Wong, David is a founding member of Dioscuri, a dynamic, flexible ensemble that focuses on vivid interpretations on period instruments. Dioscuri were to be hosted by Valley of the Moon Music Festival this summer prior to cancellations due to COVID-19. David holds degrees from the The Juilliard School, the Eastman School of Music, and the University of Michigan. He is a faculty member of The Juilliard School's Evening Division, currently teaching a course on the Italian Baroque traditions of Solfeggio and Partimento.

NEXT WEEK: BALAM Dance Theatre
Live Baroque Music and Dance