

Gotham Early Music Scene (GEMS) presents



Thursday December 9, 2021 1:15 pm
The Church of the Transfiguration in NYC
Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com/)

Washington Cornett and Sackbutt Ensemble

Alexander Bonus & Patrick O'Connell ~ cornetto
Barry Bocaner & Steven Lundahl ~ alto & tenor sackbut
Michael Holmes ~ tenor sackbut David Searle ~ bass sackbut
Bożena Jedrejczak-Brown ~ organ & harpsichord Rebecca Kellerman ~ guest soprano

Festive Music from the German Kingdoms

Galliard Battaglia	Samuel Scheidt (1587–1654)
Ave Maris Stella Melodia V toni	Thomas Stoltzer (1480–1526)
Das Gläut zu Speyer	Ludwig Senfl (1486–1543)
Psallite unigenito	Piae Cantiones (1582), Arr. Michael Holmes
Dance Suite from “Terpsichore”: Passameze pour les cornetz ~ Ballet des Matelotz ~ Gaillarde ~ La Bouree ~ Ballet des coqs	Michael Praetorius (1571–1621)
Lieber Herre Gott	Johann Rosenmuller (1619–1684)
Canzona à 4	Hans Leo Hassler (1564–1612)
Selections from Musikalische türkische-Eulenspiegel: Intrada ~ Griechisches Ballet ~ Wallachisches Ballet ~ Sonata à 5	Daniel Speer (1636–1701)
Joseph, lieber Joseph mein	Johann Walther (1496–1570)
Es ist ein Ros entsprungen	Michael Praetorius
Canzon Bergamasca	Samuel Scheidt

Midtown Concerts are produced by Gotham Early Music Scene, Inc., and are made possible with support from The Church of the Transfiguration, The New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature; public funds from the New York City Department of Cultural Affairs in partnership with the City Council; the Howard Gilman Foundation; and by generous donations from audience members.

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www.gemsny.org

About the Artists

Considered one of the premiere ensembles of its kind in North America, the **Washington Cornett and Sackbutt Ensemble (WCSE)**, directed by Michael Holmes, consists of historic brass instrument specialists based in Washington D.C. Assemblages of cornetts (curved hybrid brass/woodwind instruments) and sackbuts (early trombones) comprised the standard brass ensemble of the late Renaissance and early Baroque eras of Western music. WCSE's membership has modified and grown considerably since its inception in 1997, performing extensively and in high demand in the Eastern United States by some of the more prominent historic vocal and instrumental groups in the American early music community.

Its repertoire is vast, exploring nearly every possible style period and region where early brass sources were represented, including music from the Italian, German, Polish, Bohemian, Moravian, Scandinavian, Spanish, and English courts, as well as the Americas. In the summer of 2001, WCSE produced its first recording of music by Giovanni Gabrieli and Heinrich Schütz. In August 2003, they were invited to be the featured ensemble at the Historic Brass Society Festival at Yale University (New Haven, CT). WCSE was also featured in the 2004 CD recording *Mass in Honor of the Immaculate Conception* in music by Monteverdi, Gabrieli, Frescobaldi, Marenzio, and Ugolini, in collaboration with the choir of the National Shrine of the Immaculate Conception in Washington D.C. Another one of their recordings of a canzona by Claudio Merulo circulated widely to numerous North American universities in 2005 as part of the anthology for Craig Wright and Brian Simms's music history textbook *Music in Western Civilization*. WCSE performed at the 2015 Boston Early Music Festival in collaboration with the Duke Vespers Ensemble, and released the CD *Viva Italia: Sacred Music in 17th Century Rome* on the CSR Classics label. In December 2016, the group was the featured ensemble for the Washington Bach Consort's Christmas with the Consort in December 2016. For the 2018-19 season, WCSE was the ensemble-in-residence at St. David's Roland Park in Baltimore, MD, where they focused on performing and recording some untouched archival music from the court of Ferdinand II in Vienna (1620–37). The ensemble continues to provide their unique, mellifluous, and historically informed sound for numerous choirs that want to enrich their programming through the glorious forgotten practice of *colla parte* ("doubling the choral parts") or providing Stadtpfeiffer ("town piper") fanfares and flourishes for ceremonial occasions.

www.earlybrassdc.org ♦ Also on YouTube and Facebook ♦ Contact: holmesms@msn.com or 571-277-6994

Rebecca Kellerman is a newly arrived New York City soprano who specializes in ensemble music, with particular experience as an early music soprano. Prior to moving to Manhattan in June of 2019, Rebecca spent 20+ years singing and teaching in the Washington, DC metro area.

While in Washington, DC, Rebecca made frequent appearances as soloist and chorister with groups including The Washington Bach Consort, Opera Lafayette, Cathedra, Chantry, The National Gallery of Art Vocal Ensemble, The Bach Sinfonia, The Washington Chorus and Cathedral Voices of The Washington National Cathedral. She sang as a chorister at several prominent churches including The Washington National Cathedral, The Church of the Epiphany, Church of the Ascension and St. Agnes and St. Paul's Episcopal Church, K Street.

Recent solo performances have included Pergolesi's *Stabat Mater*, Couperin's *Lecons de Tenebres*, Bach's *B Minor Mass*, *Magnificat*, and Cantata #213 "Lasst uns sorgen", Buxtehude's *Membra Jesu Nostris*, Handel's *Messiah*, Arvo Pärt's *Passio* and collaborations of music for soprano and organ with both Jeremy Filsell and Joy-Leilani Garbutt.

Rebecca holds bachelors and masters degrees in voice performance at the Shenandoah University, where she studied with Jackson Sheats and Medea Rhuhadze. After finishing her degrees, she has since worked predominantly with Elizabeth Daniels and had opportunities to coach with Emma Kirkby and Richard Boothby as a participant in masterclasses. She has also studied abroad in Stuttgart, Germany, Spoleto, Italy and in the UK.

About the Program

The Danish King Christian III (reigned 1534–59) maintained both a regular ensemble of twelve paid trumpeters (the *Trommetbere*) and a group of 15–20 singers (*Kantorei*). Ludwig Mair, a former trumpeter from the German court of Maximilian I (Holy Roman Emperor [1486–1519]), had led the trumpet ensemble in Copenhagen from 1519 to 1541. Christian III asked Mair to establish a collection of music for the use of his corps of trumpeters in 1541. It is presumed that this was the same year of Mair's death, since the king ordered his successor Jørgen Heyde to finish the project in 1542. Much of the music had been collected before this date, and consisted of musical sources from many different European courts, along with some very interesting vocal and instrumental works by some anonymous and local Danish composers. The collection survives today in the form of two sets of partbooks which are located in the Royal Library in Copenhagen (KB 1872 and 1873), and it represents one of Denmark's most valued musical treasures. One of the more curious pieces from these books is the *Laudate Dominum à 6*, which would seem by title to be a vocal piece, but from a brass player's perspective, it turns out to be one of the oldest brass fanfares in the wind band literature, written specifically for the Trommetherre to play as some form of fanfare or flourish.

Several vocal works figure into the Danish partbooks, originating from at least two generations before. The older music already had been very popular in most of the German courts, evidenced by the amount of concordances (copies of

similar works that showed up in numerous other manuscripts or prints). Composer Thomas Stoltzer was among several Germans who appear in the concordances. Stoltzer was apparently a student of Heinrich Finck, and their association may have centered around courts in Prussia and Poland. The works entitled *Melodia* by Stoltzer fall into the category of the Italian *ricercare*, which are untexted instrumental works that take on a serious tone.

The music of Swiss-German composer Ludwig Senfl figured prominently in dozens of printed partbooks for winds during the first part of the 16th century, and touched upon both folk and old Franco-Flemish traditions. At that time, polyphony from the lowlands (now known as Belgium, Netherlands, and northern France), interplayed multiple parts in the most clever fashion, and was considered one of the most highly cultivated artforms in all of Europe. In *Das Gläut zu Speyer*, one can truly hear the sound of the bells of Speyer Cathedral, where each voice part getting the chance to mimic the sounds of the bells.

After 1600, the Baroque era in music was in its advent. Brought about mostly by Italian masters, particularly in Venice, the movement radically changed the course of music through its increased use of secular instrumental elements. There were three currents in play: the conservative *prima prattica* (Renaissance polyphonic part-writing that followed strict older rules), *seconda prattica* (a more free and rhapsodic form of writing that supported solo lines with chordal bass instruments like the organ or theorbo), and a combination of the two. Several German musicians flocked to Venice to soak up the great musical forms and expressions of Giovanni Gabrieli and Claudio Monteverdi. The most famous German pupil in Venice was Heinrich Schütz, who is important in music history for being the one who spread the Venetian principles further north into Germany, and as far north as Denmark.

Other German composers such as Michael Praetorius (who worked out of the Wolfenbüttel court) or Samuel Scheidt (based primarily out of the Halle court) further developed early Baroque forms based on the Italian models, though in unique ways. Praetorius was celebrated both for his publications in performance practice (*Syntagma Musicum*, 1619–20) and his masterful music that utilized all of the styles of the time, including vocal works with instruments, organ works, simple folk songs, and dance books (*Terpsichore*, 1612). Scheidt's *Ludi Musici* (1621–27) is a brilliant collection of instrumental canzonas and dance pieces that further exploit the technical barriers of the instruments in use at the time. Our program includes two of the more dazzling examples, namely the *Canzon Bergamasca* and the *Galliard Battaglia*.

It is very clear from the character of so many of the German instrumental books written for any unspecified instrument that can play in the written ranges of the parts, that cornetts and sackbuts were frequently intended. In Italy, members of the string family were more in fashion, though so many German composers of the early Baroque, all the way up until 1680, considered the sackbut to be on equal par with the stringed instruments. That is the reason there are so many sacred works that are scored for full sackbut groups to support the voices. Johann Rosenmüller's *Lieber Herre Gott* is an example of the utilization of groups of trombones for all kinds of musical affects that support solo voices. The grouping of soprano voice with trombones was rare and unusual, and this splendid little gem seems fitting for this time of year.

—Notes by Michael Holmes

Texts and Translations

Bringt her dem Herren

Bringt her dem Herren,
ihr Gewaltigen,
bringt her dem Herren,
Ehre und Stärke.

Bring unto the Lord, O ye mighty; ascribe
unto the Lord worship and strength.
Hallelujah.

Bringt her dem Herren,
Ehre seines Namens.
Betet an den Herren,
im heiligen Schmuck.

Give the Lord the honour due unto his
Name; worship the Lord with holy worship.
Hallelujah.

Alle Lande beten dich an
und lobsingen dir,
lobsingen deinem Namen.

For all the world shall worship thee, sing of
thee, and praise thy Name. Hallelujah.
(Psalm 29:1-2; 66:3)

O lieber Herre Gott

O lieber Herre Gott, wecke uns auf,
daß wir bereit sein,
wenn dein Sohn kömmt,
ihn mit Freuden zu empfangen

O dear Lord God, wake us up,
so that we are ready,
when your Son comes,
to receive him with joy
and to serve you with a pure heart,

NEXT WEEK: Four Nations Ensemble
The Haydn Brothers