

MUSIC BEFORE 1800

Louise Basbas, director

ACRONYM

Ad Astra: To the Stars

Edwin Huizinga, violin

Johanna Novom, Adriane Post, and Beth Wenstrom, violin and viola

Kyle Miller, viola

Kivie Cahn-Lipman, tenor viol and lirone

Loren Ludwig, bass viol and colascione

Paul Dwyer, cello

Elliot Figg, harpsichord and organ

John Lenti, theorbo and baroque guitar

Doug Balliett, violone

Ciacona in B-flat Major	Johann Pezel (1639 - 1694)
Sonata da camera a5 in G Minor	Johann Rosenmüller (c.1619 - 1684)
Sonata a8 in C Major	Antonio Bertali (1605 - 1669)
Sonata a3 in E Minor	Andreas Oswald (1634 - 1665)
Sonata a4 in F Major	Johann Philipp Krieger (1649 - 1725)
Sonata a6 in C Major	Adam Drese (c.1620 -1701)
Serenade a8 in A Major	Johann Heinrich Schmelzer (c.1620 - 1680)
Sonata a5 in C Major	Giovanni Valentini (c.1582 - 1649)
Sonata Jucunda a5 in D Minor	Anonymous (?Biber/?Schmelzer)

This concert is sponsored, in part, by Roger and Whitney Bagnall.

This program is supported, in part, by public funds from the New York City
Department of Cultural Affairs in partnership with the City Council.

Please turn off cell phones. Photography and recording are not permitted.



Sunday, February 13, 2022, at 4 p.m., live at Corpus Christi Church

Sunday, February 20, 2022, at 4 p.m., online concert with live Q&A

MUSIC BEFORE 1800

47th Season

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Concerts, Sundays at 4 p.m.

December 5

Juilliard415, Robert Mealy, director
Wonders of Baroque Italy

December 19

Ars Lyrica Houston, Matthew Dirst, director
Crossing Borders

January 23

Hesperus, Tina Chancey, director
Hesperus Plays The Hunchback of Notre Dame

February 13

ACRONYM
Ad Astra: To the Stars

February 27

Piffaro, Joan Kimball and
Robert Wiemkin, directors
The Musical Legacy of Charles V

May 8

Blue Heron, Scott Metcalfe, director
Divine Songs: Ockeghem @ 600

Videos of all concerts will be available on demand a week after the live performances.

PROGRAM NOTES

1648 marked the end of the Thirty Years War in Central Europe. After decades of death, fear, and cultural stagnation, musicians gratefully resumed composing and performing, traveling and gathering. The institutions that supported them began planning and building once again. Ad Astra features a collection of exuberant compositions by Valentini, Bertali, Schmelzer, and others, the program reflecting the renewed energy and spirit of experimentation and cultural exchange that flowered in the decades following the crisis.

At the conclusion of the Thirty Years War, Johann Rosenmüller (c. 1619 - 1684) was organist at Leipzig's Nikolaikirche. He was expecting soon to be appointed Thomaskantor (the position later held by J. S. Bach) when he became embroiled in a sex scandal and had to flee Germany. He lived for the following several decades in Venice. His *Sonatas a5* (from a collection of sonatas each containing a Sinfonia, Allemanda, Correnta, Ballo, and Sarabanda), was among several collections of music he published in dedication to members of the German aristocracy, likely in a bid for both clemency and employment.

Shortly after Rosenmüller had escaped from Leipzig, Johann Pezel (1639 - 1694) arrived there to begin what would be a successful career as a municipal trumpeter. After failing to win the Thomaskantor post, Pezel took a position as director of instrumental music in Bautzen. His *Ciacona* served as the conclusion to a lengthy collection of alphabetically titled sonatas named after characters and places from antiquity.

In Vienna, as the Thirty Years War ended, Giovanni Valentini (c. 1582 - 1649) was serving as Hofkapellmeister at the Habsburg Court. Valentini's wild instrumental works were mostly unpublished and have therefore been largely forgotten today. However, they demonstrate numerous innovations, such as the asymmetrical meters and surprising harmonic shifts to be found in his *Sonata a5* in C Major. Valentini's countryman, student, and eventual successor in Vienna was the violinist Antonio Bertali (1605 - 1669), who led and vastly expanded musical activities in the Imperial City during the several decades following the Thirty Years War. Bertali is represented here by a sonata which survives only in the *Partiturbuch Ludwig*—named for its copyist, Jakob Ludwig—a manuscript of over a hundred sonatas from this era, most of them unique with no other source.

The *Partiturbuch Ludwig* contains almost the complete extant works of Andreas Oswald (1634 - 1665), an organist and composer from Weimar and Eisenach. It also includes the only three known sonatas by Adam Drese (c. 1620 - 1701), who might have taught Oswald in Weimar. Later Drese took posts in Jena and then Arnstadt, dying shortly before J. S. Bach's arrival. In fact, Bach borrowed several of Drese's melodies for his own use.

Johann Philipp Krieger (1649 - 1725) studied with Rosenmüller during the latter's exile in Venice, and he later traveled to Vienna where Emperor Leopold I ennobled him on the basis of his fine organ playing. Krieger won posts in Bayreuth and Halle and was eventually appointed Kapellmeister of Weissenfels. Johann Heinrich Schmelzer (c. 1620 - 1680) was also ennobled by

Leopold I, and he remained in Vienna throughout his career. He was the first Austrian to be appointed Hofkapellmeister after a long line of Italians. His *Serenade* for a masked ball consists of an Aria, Giga, and Ciacona.

We conclude this program with the anonymous *Sonata Jucunda* (Joyous Sonata). This was long thought to have been the work of Heinrich Ignaz Franz Biber (1644 - 1704), a student of Schmelzer's who settled in Salzburg. Recent scholarship supports the possible reattribution of this work to Schmelzer, himself. The sonata features prominent battle motifs and a modal unison melody, perhaps intended to sound Turkish; therefore, it might have been intended as a joyous commemoration of one of the Holy Roman Empire's military victories over the Ottoman Empire.

—Kivie Cahn-Lipman

BIOGRAPHIES

The baroque band **ACRONYM**, formed in 2012, is an “outstanding young early-music string ensemble” (New Yorker) dedicated to giving modern premieres of the wildest instrumental music of the seventeenth century. Playing with “consummate style, grace, and unity of spirit” (New York Times), the group has released ten critically acclaimed CDs since 2014. Recent projects include the first modern performances and recordings of works by Biber, Rosenmüller, Capricornus, and more. The band's most recent album, *Cantica Obsoleta* (2020), features the modern premiere recordings of nearly lost works from Sweden's Düben Collection. The Boston Globe raves, “this musical time-capsule offers enough resplendence to transport anyone.”

Recent and upcoming engagements for ACRONYM include the Boston Early Music Festival, Festival Oude Muziek Utrecht (Netherlands), Music Before 1800 (New York City), Isabella Stewart Gardner Museum (Boston), Oberlin's Artist Recital Series, Hamilton College Performing Arts Series (Clinton, NY), Baldwin Wallace Bach Festival (OH), Lincoln Friends of Chamber Music (NE), Early Music Now (WI), Arizona Early Music Society, Indianapolis Early Music Festival, Toledo Museum of Art, Renaissance & Baroque (Pittsburgh), Chamber Music Wilmington (NC), Electric Earth Concerts (Peterborough, NH), and Five Boroughs Music Festival in New York City. ACRONYM has held academic residencies at Youngstown State University and Vassar College. The group's musicians also perform with Tafelmusik, Les Arts Florissants, Apollo's Fire, Handel + Haydn Society, Chicago Lyric Opera, International Contemporary Ensemble, and the English Concert.

Doug Balliett is a composer, instrumentalist and poet based in New York City. The *New York Times* has described his poetry as “brilliant and witty” (*Clytie and the Sun*), his bass playing as “elegant” (Shawn Jaeger's *In Old Virginny*), and his compositions as “vivid, emotive, with

contemporary twists" (*Actaeon*). Identified as an important and active voice for his generation, Doug has been professor of baroque bass and violone at The Juilliard School since 2017.

Praised for his versatility in the New York Times, **Kivie Cahn-Lipman** is the founder and cellist of Makaris, a founding gambist of LeStrange Viols and Science Ficta, and the founder and lironist of ACRONYM. He has recorded more than fifty solo and ensemble albums on over a dozen record labels, and his recording of J. S. Bach's *Cello Suites* was hailed for its "eloquent performances," "fresh thinking," and "energy and zeal" (*The Strad*). Kivie is an assistant professor of cello at Youngstown State University's Dana School of Music.

Cellist **Paul Dwyer** is fortunate to have a rich musical life playing both historical and modern cello. He is a founding member of the Diderot String Quartet and ACRONYM, and loves to play chamber music and collaborate with young composers. He is assistant principal cello of Lyric Opera of Chicago and has taught at Notre Dame University.

Elliot Figg is a keyboardist, conductor, and composer from Dallas. He is a graduate of the Historical Performance Program at The Juilliard School where he studied harpsichord with Kenneth Weiss; he also studied with Arthur Haas at the Yale School of Music. Elliot is an active member of several New York-based early music and contemporary ensembles, including ACRONYM, Ruckus, and House of Time.

Over the last decade, **Edwin Huizinga** has crossed many borders and boundaries around the world as an artist, finding new and unique ways to connect with audiences. Performing in different genres and on different stages and platforms, he always strives to commit and connect with the community. Huizinga is a founding member of ACRONYM, a world-renowned baroque ensemble, and Fire & Grace, which gives him the opportunity to share modern baroque premieres, new arrangements, and compositions with the musical community.

John Lenti is a specialist in music of the 17th century and has made basso continuo improvisation on lute, theorbo, and baroque guitar the cornerstone of his career. He performs with the Metropolitan Opera Orchestra, many other orchestras, and with vocal and instrumental chamber groups of various sizes. He also gives solo and duo recitals. His work has taken him to countless festivals and lots of fun venues. John studied lute with Nigel North, Jacob Heringman, and Elizabeth Kenny. He lives in Seattle.

Loren Ludwig is a performer/scholar based in Baltimore. Praised for his "outstanding" playing by the *Washington Post*, Loren is a co-founder of LeStrange Viols and Science Ficta. He performs with ACRONYM and numerous ensembles specializing in 16th and 17th century music in the US and abroad. Loren received a PhD in musicology from the University of Virginia and his work has been supported by the Fulbright Program, the Andrew W. Mellon Foundation, and the American Musicological Society.

Violist **Kyle Miller** made his concerto debut in 2005 with the Reading (Pennsylvania) Symphony Orchestra as "the dog" in P. D. Q. Bach's *Canine Cantata, Wachet Arf!* After that watershed performance, Kyle went on to study at the New England Conservatory, the Eastman

School of Music, and The Juilliard School. A member of Handel + Haydn Society, the Knights, New York Baroque Incorporated, and Tafelmusik Baroque Orchestra.

Violinist **Johanna Novom** appears with ensembles internationally as a soloist, principal, chamber, and orchestral musician. She is a member of Diderot String Quartet and ACRONYM, and has been concertmaster of Apollo's Fire and principal at Washington National Cathedral Baroque Orchestra. Johanna also performs with the Boston Early Music Festival Orchestra, Trinity Wall Street Baroque Orchestra, Tafelmusik, Handel + Haydn Society, and New York Baroque Incorporated, among others. Johanna holds a master's degree in Historical Performance from Oberlin Conservatory, and was a 2008 first-prize winner of the American Bach Soloists' International Young Artists Competition.

Adriane Post's baroque violin playing has been described as "exquisite" by the *New York Times*. Sought after as leader, collaborator, and soloist in ensembles across the US, she is a founding member of ACRONYM and Diderot String Quartet, and has served as concertmaster of the Washington National Cathedral Orchestra, associate principal of Apollo's Fire, soloist and collaborator with Four Nations Ensemble, and guest concertmaster with groups such as Seraphic Fire and NY Baroque Inc. A tenured member of Handel + Haydn Society, Adriane also performs regularly with Trinity Wall Street Baroque Orchestra. She has appeared with The English Concert directed by Harry Bicket, and as a guest performer with Les Délices, Chatham Baroque, and Tenet. She will serve as leader of Indianapolis Baroque Orchestra starting in the fall of 2023.

Beth Wenstrom's playing has been praised for its "vitality and eloquent phrasing, as well as agility" (*The Strad*). As a soloist and concertmaster, she has performed with Trinity Wall Street Baroque Orchestra, Sebastian Chamber Players, New York Baroque Incorporated, and Quodlibet Ensemble. She has appeared in Apollo's Fire as well as the Boston Early Music Festival Orchestra and The Orchestra of the Age of Enlightenment. Beth is a regular guest conductor with the Oberlin Baroque Orchestra, leading from the violin, as well as the string coach for SUNY Stony Brook's baroque ensemble.

Anna Lysack, Summerell Arts, annalysack@summerellarts.com

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