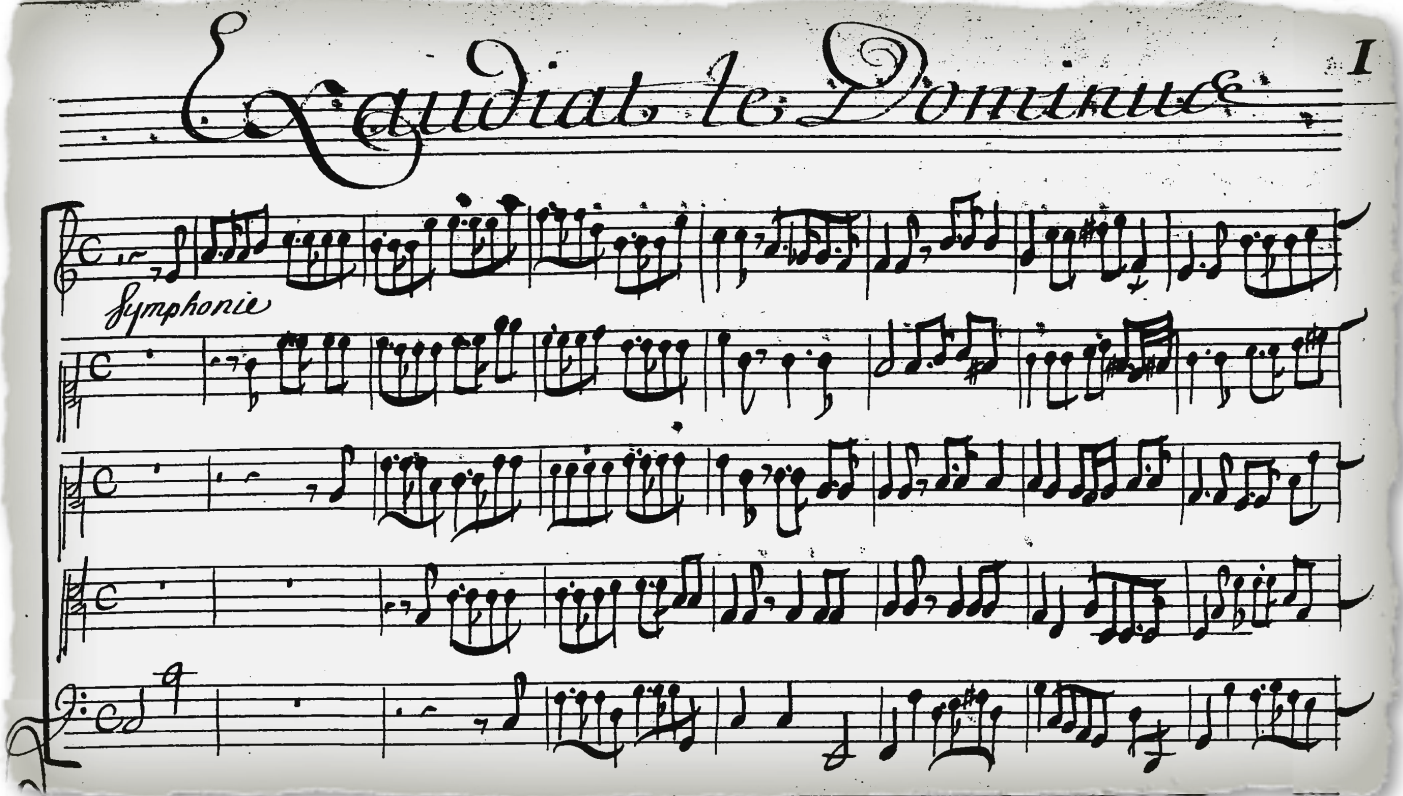


SATURDAY JUNE 6, 2009 AT 7:00 PM

✧ ACADE CONSORT ✧
BAROQUE MASTERS

G.F. HANDEL & JEAN-BAPTISTE LULLY



Saint Patrick's Church

515 19th Street, Watervliet, New York

PROGRAM

Chandos Anthem IV (1717?)

Georg Friedrich Händel

(1685–1759)

“O sing unto the lord a new song”

HWV249b

- I. *Sinfonia*: Adagio, Allegro
- II. *Solo and Chorus*: “O sing unto the lord”
Kristin Sands, soprano
- III. *Chorus*: “Declare His honor”
- IV. *Solo*: “The waves of the sea rage horribly”
John Schreiner, tenor
- V. *Duet*: “O worship the Lord”
Sabrina Manna, soprano; John Schreiner, tenor
- VI. *Chorus*: “Let the whole earth stand in awe of Him”
- VII. *Chorus*: “Let the Heavens rejoice”



Trio Sonata in G-minor

Élisabeth-Claude Jacquet de La Guerre

(1665 –1729)

- I. Grave
- II. Presto
- III. Presto
- IV. Adagio
- V. Presto
- VI. *Aria*: Adagio, Allegro

Lisa Rautenberg & Anne-Marie Barker Schwartz, violins;
André Laurent O’Neil, violoncello; William Carragan, harpsichord

INTERMISSION

Organ Concerto Op. 4, No. 4 (HWV 292)

Händel

- I. Allegro
- II. Andante
- III. Adagio
- IV. Allegro

Dan Foster, organ

About the Organ:

The *positif* organ used in tonight's performance was built by Schreiner Pipe Organs in 2000 as a sister instrument to one commissioned by the University of Evansville in Indiana. The design is based on an instrument by John Brombaugh, one of the leaders in the tracker organ revival in the second half of the 20th century. Three ranks of pipes and the mechanical key and stop action are contained in the upper portion of the organ. An electric blower and a weighted regulator are housed in the lower portion.

Brombaugh's design brilliantly reconciles the conflicting goals of portability versus flexibility for continuo and small ensemble solo work. The bass pipes of the wooden 8' Gedackt stop form the case wall closest to the organist. They are much smaller in cross section (and, therefore, tone production) than they would normally be in a stationary organ, but their weaker tone is often enhanced by a cello or bassoon.

The 4' Flûte has stopped pipes in the bass and open, tapered pipes in the treble to gently reinforce the melody over the accompaniment. The 2' Principal, the only metal stop in the organ, adds brilliance and clarity for large chorus and solo situations. Schreiner's refined construction and elegant voicing enable the organ to support a wide variety of ensembles.



Grand Motet "Exaudiat te Dominus"

Jean-Baptiste de Lully
(1632 –1687)

- I. "Exuadiat te Dominus"
- II. "Tribuat tibi"
- III. "Exaudiet illum de cælo"
- IV. "Dominum salvum fac regem"
- V. "Gloria parti et filio"

TEXTS AND TRANSLATIONS

Georg Friedrich Händel—Chandos Anthem IV

“O Sing unto the Lord a new song”

I. Sinfonia

II. Solo & Chorus:

*O Sing unto the Lord a new song,
O Sing unto the Lord all the whole earth*

III. Chorus (Fugue)

*Declare his honor unto the heathen and his wonders unto all the people.
For the Lord is great and cannot worthily be praised
He is more to be feared than all Gods*

IV. Solo [Tenor]

*The waves of the sea rage horribly
But yet the Lord who dwells on high is mightier.*

V. Duet [Soprano, Tenor]:

O Worship the Lord in the beauty of holiness.

VI. Chorus

Let the whole earth stand in awe of him.

VII. Chorus

*Let the Heavens rejoice and let the earth be glad.
Let the sea make a noise and all that therein is.*

Jean-Baptiste de Lully—Grand Motet “Exaudiat te Dominus”

Psalm 19 (20)

In finem Psalmus David

Unto the end. A psalm for David.

I. Exaudiat te Dominus in die tribulationis; protegat te nomen Dei Iacob.

May the Lord hear thee in the day of tribulation: may the name of the God of Jacob protect thee.

Mittat tibi auxilium de sancto, et de Sion tueatur te

May he send thee help from the sanctuary: and defend thee out of Sion.

Memor sit omnis sacrificii tui, et holocaustum tuum pingue fiat.

May he be mindful of all thy sacrifices: and may thy whole burnt offering be made fat.

II. Tribuat tibi secundum cor tuum, et omne consilium tuum confirmet.

May he give thee according to thy own heart; and confirm all thy counsels.

Lætabimur in salutari tuo, et in nomine Dei nostri magnificabimur.

We will rejoice in thy salvation; and in the name of our God we shall be exalted.

Impleat Dominus omnes petitiones tuas; nunc cognovi quoniam salvum fecit Dominus christum suum.

May the Lord fulfil all thy petitions: now have I known that the Lord hath saved his anointed.

III. Exaudiet illum de cælo sancto suo; in potentatibus salus dexteræ eius

He will hear him from his holy heaven: mighty is the salvation of his right hand.

Hii in curribus et hii in equis; nos autem in nomine Domini Dei nostri invocabimus.

Some trust in chariots, and some in horses: but we will call upon the name of the Lord our God.

Ipsi obligati sunt et ceciderunt; nos vero surreximus et erecti sumus

They are bound, and have fallen; but we are risen, and are set upright.

IV. Domine salvum fac regem, et exaudi nos in die qua invocaverimus te

O Lord, save the king: and hear us in the day that we shall call upon thee.

V. Gloria Patri, et Filio, et Spiritui Sancto,

Glory be to the Father, and to the Son and to the Holy Ghost:

Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

As it was in the beginning, is now, and ever shall be, to ages of ages. Amen.

Special Thanks

The Immaculate Heart of Mary Parish

Dr. Craig Wright and Remi Castonguay, Yale University

Dr. John Hajdu Heyer, University of Wisconsin–Whitewater

Gallica, Bibliothèque nationale de France

Gina Curcio

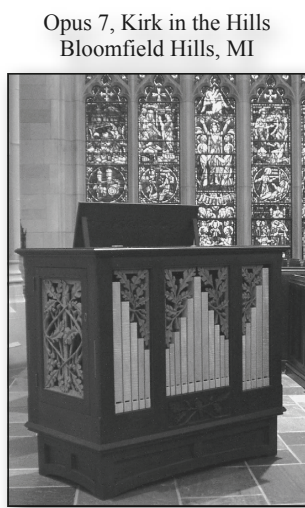
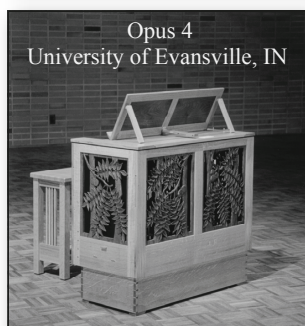
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Program Notes

I first heard and fell in love with Lully's magnificent setting of Psalm 19: *Grand Motet* "Exaudiat te Dominus" when Kristin, Stephen and I were driving home after an Antioch Chamber Ensemble concert in which we had performed; their young daughter Micaela—about three years old at the time—wasn't thrilled with the drive. Kristin said that the *Gloria patri* from Lully's Psalm 19 was her favorite and would certainly help her endure the long car trip. We played *Lully: Grand Motets Volume 3* (recorded by *Le Concert Spirituel* in 1994 under the direction of Hervé Niquet) on the car stereo. Micaela was happy; I was enthralled. I soon decided that Aæde Consort would present the piece at *Baroque Masters 2009*.

Planning began in September 2008 but by January 2009, I had yet to find a score. It became apparent that a modern set of performance materials (instruments parts, scores for choir and conductor) might not exist. I contacted Dr. Craig Wright at Yale who put me in touch with Remi Castonguay, Music Librarian at the Irving S. Gilmore Music Library, Yale University.

On February 9, 2009, Remi emailed us a scanned facsimile from *Gallica, Bibliothèque nationale de France*, the first half-page of which is reproduced on the front cover of this program. After we received the PDF of the facsimile, I entered the piece into the computer, and Professor Carragan realized the continuo line. The resulting score is perhaps the first of its kind: a full set of modern, practical parts for orchestra and choir and conductor, transposed to down a major second to sound like A = 392 Hz, from which to perform this nearly-forgotten masterpiece. Micaela Sands, now just over five years old, is in the audience tonight, no doubt thrilled that her mom, dad and family friends are performing together in this magnificent work.



Most modern western musical instruments play at A440—likely the result of Monteverdi's monumental influence. When another composer's pitch differs, it is essential to perform at his pitch to place singers in the appropriate range. Throughout the centuries and various cultural centers of Europe, pitch has varied widely: in the past four years of repertoire we have accommodated pitch from approximately a major second lower than A440 to nearly a perfect fourth higher (e.g. the Franco-Flemish school of Pierre de la Rue and Josquin dez Prez in the late 15th and early 16th centuries). Lully tuned his 'A' approximately a major 2nd lower than A440; for convenience we use A392—an 'A' which sounds like 'G' to those accustomed to A440.

But we don't tune just to accommodate the human voice. Composers write the pitches they want to hear in the pitch to which they were accustomed. The keys in which they wrote they chose for many reasons both practical and artistic including 'pitch chroma' (the true sound of a note or key which is different from all other keys, not simply higher or lower.) Performing at the composer's pitch is an essential part of a the complex and delightful process of making a piece of music sound as good as possible.

But A392 is so low that one cannot simply tune his A440 strings down: they become too loose to work well—so thicker strings are required. Händel should be sung at about A415, (a half step lower than A440) which is easier to accommodate but not in the same concert as A392 on the same strings. Some of our players own two Baroque instruments but most do not. And how does one retune an oboe or a bassoon?

To further complicate matters, nearly all professional musicians develop an excellent sense of absolute pitch. Having sung and played most of their lives at A440 it can be disorienting to play an instrument tuned to A392. For the singers, it was imperative that I transpose the vocal score down a whole step so they may read what they're accustomed to hearing. Our solution for the orchestra was to transpose Lully's score from C-major to B-flat-major and leave the less-critical Händel in A440.

—Dan Foster, Artistic Director

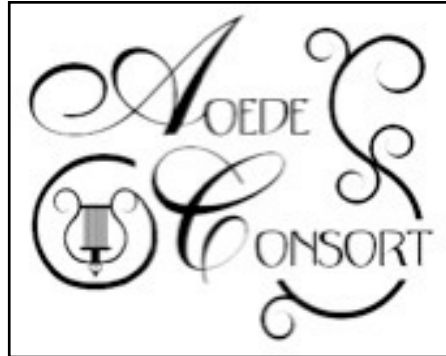
Aeode Consort

Sopranos

Sabrina Manna
Emily Noël
Kristin Sands

Tenors

James Cronen
Stephen Sands
John Schreiner



Mezzo-soprano

Ann Marie Grathwol

Basses

Jim Crum
Keith Kibler
David Loy
Stephen Piwowarski

Lisa Rautenberg & Ann-Marie Barker-Schwartz, violins

Yi-Ping Yang & Mark Frederick, violas

André Laurent O'Neil, violoncello

Jim Coker, bass

William Carragan, harpsichord

Thomas F. Savoy, organ

Susan Kokernak, oboe

Michelle McLoughlin, bassoon

Catherine Sheridan & Eric Latini, trumpets

Karen Klevanosky, percussion

Dan Foster, founder/director

Named after the Greek muse of song, Aeode Consort [ay-uh-dee] is dedicated to the preservation and furtherance of the choral arts. Through the performance of masterpieces from antiquity to the present day, community outreach and education, Aeode Consort seeks to present the highest standards of vocal performance and aims to bring a deeper understanding and appreciation for choral music to the community. Be sure to check our website or email us for information on future performances.

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