

**FALL 2013 Cathedral of St. John the Divine, Amsterdam Ave. at 112<sup>th</sup> St.**

1) October 12, 2013 at 7:30 PM - *Classical Orchestra*

**POLONAISE! The Golden Age**

A gala concert marking the Early Music Foundation Fourth Triennial  
**NEW YORK EARLY MUSIC CELEBRATION 2013: PRO MUSICA POLONICA**  
in partnership with the Polish Cultural Institute New York  
& with support by the West Harlem Local Development Corporation of Tides Foundation

FREDERICK RENZ will conduct the EARLY MUSIC NEW YORK (EM/NY) classical chamber orchestra in festive polonaises, symphonies & divertimenti by Lithuanian Prince Maciej Radziwill, Polish composers Adam Haczewski and Wojciech Dankowski.

The period of Polish Enlightenment began in the 1730s-1740s, peaking during the reign of Poland's last king, Stanisław August Poniatowski (1764-95). A patron of the arts and learning, he was affectionately known as Król Staś (King Stash). The eighteenth century was a time of major development for Warsaw in particular, replacing Krakow as the center of Poland. Warsaw became a favorite meeting place for the who's who in the world of art, literature, intellectuals and statesmen under Stanisław II.

At the end of the century, Poland's classical music evolved into national forms like the polonaise, the first distinctively Polish art music. Dance music, especially the mazurka and polonaise, was consequently popularized in the romantic era with the compositions and dazzling performances by Frederick Chopin.

The name "polonaise" is virtually the French word for Polish, identifying its origin among the Polish aristocracy who had borrowed a folk dance called *chodzony* to function as an entry processional (as the stately Renaissance pavan). This so-called polonaise, popularized throughout Europe, was then embraced by the Polish to become an integral part of their culture and national identity.



2) Saturday, December 14 at 7:30 PM - *please note venue*: First Church of Christ, Scientist  
Sunday, December 15 at 2:00 PM - Cathedral St. John  
Sunday, December 22 at 2:00 PM - Cathedral St. John  
Wednesday, December 25 at 2:00 & 7:30 PM - Cathedral St. John

*Medieval/Renaissance Chamber Ensemble -*

**GOOD KING WENCESLAS: A Bohemian Christmas**

Recorded by EM/NY in association with the Metropolitan Museum of Art, the repertoire on the CD "A Bohemian Christmas" serves as a point of departure for this year's holiday program. Cathedral Artist in Residence, Early Music New York will celebrate another joyous holiday season, bringing in its thirty-ninth New Year to traditionally sold-out performances in the month of December.

St. Wenceslas (Václav), prince and martyr (ca. 907-929), is the patron saint of the Czech lands, Bohemia and Moravia. Whereas the theme of the familiar English Christmas carol "Good King Wenceslas" has no historical basis, the famous Czech song Svatý Václav ("St. Wenceslas"), probably originating from the beginning of the 14th century, is an invocation of this beloved saint.

Bohemia, situated in central Europe, occupying the western and middle thirds of the present-day Czech Republic, has nurtured so many heterogeneous cultural elements that its history reveals periods in which no one type of music can be singled out as particularly characteristic. Foreign influences, easily assimilated by the Bohemians, helped to mold the culture of their country; the final result is a combination of foreign cultural influences by the various indigenous national groups.

**SPRING 2014      First Church of Christ, Scientist, Central Park West at 68<sup>th</sup> St.**

3) Saturday, March 15, 2014 at 7:30 PM - 18<sup>th</sup>-century baroque orchestra

**EAST OF THE ELBE: Telemann's *Volksmusik***

Frederick Renz conducts Georg Philipp Telemann suites and concerti influenced by the folk music of Eastern Europe along with Johann Sebastian Bach's "Polonaise" for flute & orchestra.

In 1704 Telemann received an invitation to become Kapellmeister for the court of Count Erdmann II of Promnitz at Sorau (now Żary, in Poland). This new position allowed him to study contemporary French music, which was particularly popular at the court. Also, when the court spent six months in Pleß (now Pszczyna), Telemann had an opportunity to hear and study Polish and Moravian folk music, which fascinated and inspired him. In performing his duties at the court, Telemann was as prolific as in Leipzig, composing at least two hundred *ouvertures* (suites), by his own recollection, and other works.

In 1733, J.S. Bach dedicated his Missa, BWV 232a (Kyrie & Gloria of what would later become his monumental Mass in b minor) to August III, King of Poland, Grand Duke of Lithuania in honor of his succession to the Saxon electorate, with the hope of appointment as Court Composer, a title Bach received three years later. Perhaps the "Polonaise" from Bach's orchestra suite (also in b minor), composed before 1738/39, was meant as a nod of gratitude.

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4) Saturday, May 3, 2014 at 7:30 PM - 17<sup>th</sup>-century baroque chamber ensemble

**VOX SONAT: Echoes o'er the Alps**

In 1588, a collection of Italian madrigals was published with English words entitled "Musica Transalpina" to satisfy a new taste and voracious appetite of England's elite. This title could just as easily, or perhaps, more fittingly, be applied to the prodigious practice of Italian composer/musicians being called to foreign courts in Austria, Germany, Poland and England.

The birth of the baroque period in Italy spawned numerous 'offspring' who migrated northward in voluminous numbers to spread the style originated by the likes of Giovanni Gabrieli and Claudio Monteverdi. Italian composers (Dario Castello--composer to the Imperial Hapsburg Court, Marco Scacchi--lutenist/composer to Sigismund III of Poland) introduced this new vogue, while German composers (Michael Praetorius, Heinrich Schütz) and Austrian composers (Ignaz Biber, Heinrich Schmelzer) took up the new Italian style with gusto to make it their own.

Frederick Renz invites the dynamic early trombone (sackbut) consort "Dark Horse," handpicks virtuoso singer soloists, engages its principal strings and continuo (lute, guitar, harp accompaniment) to recreate evocative 17<sup>th</sup>-century echoes from across the Alps.



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



**Fall Season 2013 description on the flip side**

Dear loyal EM/NY Subscriber,

We are especially pleased to offer this advance notice of Early Music New York's 39<sup>th</sup> season. Our parent organization, Early Music Foundation, has organized the fourth triennial New York Early Music Celebration - this year with a "Pro Musica Polonica" theme. To mark the occasion, Frederick Renz has researched and will conduct festive works by 18<sup>th</sup>-century Polish and Lithuanian composers in the impressive Cathedral Great Choir.

Inspired by the NYEMC theme, EM/NY continues its concert series, bringing to the fore undiscovered and seldom heard treasures of Eastern Europe.

Renew your subscription early to insure the best place!

Aaron Smith, Operations Manager

# Polonaise!

*Saturday, October 12th, 7:30 PM  
Cathedral of St. John the Divine  
Amsterdam Avenue at 112th St.*

Golden Age &  
the Classical  
Orchestra

EARLY MUSIC NEW YORK  
FREDERICK RENZ - DIRECTOR





EARLY MUSIC  
NEW YORK  
FREDERICK RENZ  
D I R E C T O R

Good King  
Wenceslas  
a BOHEMIAN CHRISTMAS

5 Performances in December

*"This early music band's  
Christmas concerts are always  
among the season's great treats."*

The New York Times

# EARLY MUSIC NEW YORK

FREDERICK RENZ ~ DIRECTOR

Spring 2014

Baroque Pair

*Saturdays*

7:30 PM

March 15

Telemann's  
*Volks-  
musik*

EAST  
of the  
ELBE

Polischer Sackpfeiffer  
18th-cent. Anonymous

May 3

Echoes  
O'er the  
Alps

VOX  
SONAT

First Church  
of Christ, Scientist  
Central Park West  
at 68th Street

