

EARLY MUSIC NEW YORK
~ *Baroque Orchestra* ~
FREDERICK RENZ – DIRECTOR

Germania
~ *Amerika*



18th-Century European & German-American Composers

Saint James' Church
Madison Avenue at 71st Street, New York City
Saturday, 20 March 2010, 8:00 PM

35th-Anniversary Season

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Early Music Foundation presents

**EARLY MUSIC NEW YORK
FREDERICK RENZ - DIRECTOR**

Heidi Powell - concertmaster

Marc Levine - principal violin II

Marika Holmqvist - violin

Richard Hsu - violin

Theresa Salomon - violin

Beth Wenstrom - violin

Margaret Ziemnicka - violin

Christopher Nunn - principal viola

Rachel Evans - viola

David Bakamjian - principal violoncello

Benjamin Wolff - violoncello

David Chapman - violone & double bass

Dongsok Shin - harpsichord

Geoffrey Burgess - principal oboe I

Sarah Davol - principal oboe II

James Kopp - bassoon

with guest

Ian Howell - countertenor

Germania ~ Amerika

Ouverture IV Johann Kaspar Ferdinand Fischer, 1656-1746
"Le Journal du Printemps," Rastatt, 1695

Ouverture
Entrée
Rondeau
Gavotte
Menuet
Passacaille

Sinfonia, Wq182, Hamburg, 1731 Carl Philipp Emanuel Bach, 1714-1788
Allegro di molto
Poco adagio
Presto

Sinfonia, BWV 42, Leipzig, 1731 Johann Sebastian Bach, 1695-1750

intermission

Quartetto, Philadelphia or NYC, 1790s John Christopher Moller, 1755-1803
Allegro
Andante con sordini
Allegro

"Die Amerikanerinn" Johann Christoph Friedrich Bach, 1732-1795
ein lyrisches Gemählde, Riga, 1776
Andante, Andante grazioso, Tempo di primo
Recitativo poco allegro
Allegro
Larghetto grazioso

"Miscellaneous Overture," Philadelphia, 1786 Alexander Reinagle, 1756-1809
Allegro: As I came over the Cairney Mount, The Highland Laddie, The Lee
Rig, The Ploughman, Allegretto: I Love my Love in Secret, Allegro: Steer
her up and het her gawn

Andante: Royal Flora Dry Up Your Tears [Consolatory Ode to Her Majesty]

Allegro: John Anderson my Jo, The Tailor done over, Dainty Davie,
The Rolling Tailor, Hob, or Knob

NOTES

In one sense, this concert reflects the multifarious nature of the German composer. All of the composers featured on tonight's program wrote music for most every genre and cultural milieu, whether secular or sacred in content, theatrical or concert-based in presentation, or domestic or public within its performance's sphere. From another aspect, the works heard tonight can be divided according to their composer's reputation and employment history - those on the first half from musicians employed largely as church musicians and Kappellmeister, and those from the second as secular musicians. Finally, all musicians whose works are heard tonight did not restrict their musical style to one particular nation or kingdom, but reflected the greater international character of this region with its ever-changing political climate and affiliation.

Regarding the first half, the opening work contains all of these elements. **Johann Kaspar Ferdinand Fischer**, a native of Bohemia was employed by the Margrave Ludwig Wilhelm of Baden, whose court, though based in Rastatt, removed to Schlackenwerth in the Egerland during the Nine Years War in the 1690s. Fischer himself, though noted primarily for his church music, was one of the first German musicians to embrace the compositional style of France's most famous Italian emigrant of the time, Jean-Baptiste Lully, including his five-part string scoring method, and the types of dance pieces featured in Fischer's orchestral suites.

The same extends to **Carl Philipp Emanuel Bach**. Though remembered primarily for his instrumental works, which featured audacious experiments with harmony as well as the avant-garde, expressive *Empfindsamer stil*, Bach's main source of employment at the time of the *sinfonia*'s composition was as Kappellmeister for five churches in the city of Hamburg. His father, **Johann Sebastian Bach** held a similar post at the Thomas-Schule in Leipzig. C.P.E. Bach's *sinfonia* originally appeared in a set dedicated to Baron van Zwieten. Set for strings, it comprises a type of orchestral quartet popular among German composers of the Classical period. Felix Mendelssohn himself wrote over a dozen such works before the age of eighteen. The J.S. Bach *sinfonia* performed here served originally as a prelude to a cantata relating to Jesus' appearance to his disciples following his resurrection. Featuring extended solo parts for the oboes and bassoons, it has been hypothesized that this work was part of a lost concerto, recycled for this cantata.

The second half of the program relates to musicians associated mostly with secular composition by their contemporaries. Further, all works are linked together through association with the Vereinigten Staaten. **Johann Christoph**

Friedrich Bach, one of J. S. Bach's children by his second wife Anna Magdalena, was employed in the court of Bückeburg under Count Wilhelm of Schaumburg-Lippe, as Kammermusikus. As with Fischer's employer, the Bückeburg court withdrew to the count's remote estate in Niensteden on the Elbe during the Seven Years War (1756-63). *Die Amerikanerin*, a cantata written about a voluptuous but unattainable American woman, is one of Bach's more extended compositions in the genre. As with his brother Johann Christian, J. C. F. visited England and learned much of the Anglo-Italian style popular in London during the 1770s.

Similarly, **John Christopher Moller**, though born in Germany, immigrated to London during the 1770s and later to the United States in the following decade. Unlike all of the previous musicians, Moller was not connected to a court, but instead wrote music for middle class consumers of chamber and didactic keyboard music. Alone among his works, the orchestral quartets, composed ca. 1775 in London share many similar features with the string sinfonias by C.P.E. Bach. Employed as a keyboardist and viola player in the pleasure gardens of London, New York, and Philadelphia, Moller's works such as this orchestral quartet remained standard fare for these types of *al fresco* events. Perhaps most importantly, the cross nature of his German heritage placed within an Anglo environment reveals a cultural pluralism seemingly at odds with itself. Although the earlier musicians brought international elements to their style, Moller himself had to adapt his German style to an Anglo audience because of his employment outside his home country.

Although Moller maintained a strong German identity within his music, **Alexander Reinagle** represents an opposite approach, as he was a Scottish musician of German heritage. Reinagle first worked in Glasgow, but travelled to Portugal, London, and finally the United States. Thus, he could write keyboard pieces in the style of both J.C. and C.P.E. Bach, but could also produce distinctively Anglo-pieces based on traditional folk songs. The medley overture featured tonight demonstrates precisely these same trends - a medley of mostly Scottish and English popular and folk songs - but organized along the conventions of a three-movement Italian opera overture, with numerous solo passages for the principal string players and the double reeds. Written for members of the opera orchestra of the Chestnut Street Theater in Philadelphia, this work was designed to showcase the principal players of the orchestra, a rare example of a late eighteenth-century *concerto grosso*.

ENGLISH TRANSLATION - DIE AMERIKANERINN: A lyrical painting by von Gerstenberg, translated from German by Mr. & Mrs. Alexander Nesbitt, Newport, RI, 1975

Andante: "Saide, komm! mein Wunsch, mein Lied"

Sadie come! my wish my song! Sadie come! The day fades! Where is she?
She! My wish, my song! Where is my wish and song?
How is it that she delays? Sadie come, the day escapes! Where is she?
She! My wish! She! My song!

Andantino grazioso: "Schön ist mein Mädchen"

Beautiful is my girl! Beautiful as the grape, that shines through the leaves of the arbor, full of sweet cider! Sweet is her mouth, like the flower that crowns my girl!

Tempo di primo: "Saide, komm! mein Wunsch, mein Lied"

Sadie, come! My wish my song!...

Recitative: "Du Quell, der sich durch Goldsand schlängelt"

Poco allegro Thou spring that winds' through golden sand, tell me, where is my girl? I wait, not feeling the sand burning through my heels.

Più allegro/Adagio/Presto

And my sighs will wake the tigers of this grove who already thirsty - help me! - are craving my blood from afar.

Largo

O sun! If death threatens her now too out of caves or woods! A serpent might coil about her, a monster catch her, a scorpion sting her!

Presto

May a thunderbolt rather hit you! Dare you not, monsters!

Allegro: "Mein Herz fleucht ihr entgegen"

My heart flies toward her. I shall nestle at her breast to hear her faintest breath and to listen how it pounds and find where Death stirs.

Larghetto grazioso: "Wie Ambraduft will ich dich"

Like ambergris I will imbibe you, Death, out of her veins, I will sink on her breast and die with her I will die: sweet Death!

SEASON CLOSING PERFORMANCE ~ Orchestra Concert, St. James' Church

Madison Avenue at 71st Street

"RULE BRITANNIA ~ HAIL COLUMBIA"

Saturday, 1 May, 2010, 8:00 PM

FREDERICK RENZ, founder of the Early Music Foundation, researches and performs music and music drama from the eleventh through the eighteenth centuries. Internationally acclaimed for his work as a conductor, producer, director, and performer, Renz has received commissions from the Spoleto Festival, The Metropolitan Museum of Art, and the Cathedral Church of St. John the Divine and grants from the National Endowment for the Arts and the Ingram Merrill Foundation.

IAN HOWELL Praised by the New York Times for his “Clear voice and attractive timbre” and San Francisco Classical Voice for his “flawless singing,” Grammy award winner, Mr. Howell won First Prize at The American Bach Soloists International Solo Competition in 2006 with an acclaimed performance of Bach’s Cantata BWV 170, *Vergnügte Ruh*, and Third Prize at the Oratorio Society of New York’s Vocal Competition. His debut solo CD, *1685 and the Art of Ian Howell* with The American Bach Soloists was released in March 2009.

NIKOS PAPPAS, from Lexington, Ky., is both a performer and a scholar. A Ph.D. candidate at the University of Kentucky, he has been involved in documentary film scores, the creation of a traditional music archive, and work for presidential libraries and projects, including Monroe and Lincoln. His research has garnered awards from the American Musicological Society, the American Council of Learned Societies, and the American Bibliographic Society. Pappas performs with the award winning Red State Ramblers, specializing in Kentucky ‘oldtime’ traditional music.

EARLY MUSIC NEW YORK (EM/NY), founded in 1974 and celebrating its 35th anniversary season, performs music and music drama from the Middle Ages and the Renaissance, as well as orchestra repertoire of the baroque and classical periods. EM/NY is Artist in Residence at the Cathedral Church of St. John the Divine, New York, where it presents an annual subscription concert series. Profiled on award-winning national news programs *ABC Nightline* and *CBS News Sunday Morning*, EM/NY tours throughout the U. S. and abroad, performing to critical acclaim in return engagements at international festivals.

Special thanks to Nikos Pappas for 18th-century American repertoire research and score/parts preparation.

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This series of programs is made possible, in part, with public funds from the
National Endowment for the Arts
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This event is in compliance with the Rehabilitation Act and the ADA.

Private funding has been generously provided by
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