

Early Music Foundation presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

Baroque

Banquet

Chefs-d'oeuvre de jour

Saint James' Church, Madison Avenue at 71st Street, NYC

Saturday, March 19, 2011 at 8:00 PM

Early Music Foundation presents

EARLY MUSIC NEW YORK
Orchestra of Original Instruments
FREDERICK RENZ - DIRECTOR

Violins

Heidi Powell - Concertmaster
Dongmyung Ahn - Principal II
Owen Dalby
Richard Hsu
Daniel Lee
Marc Levine
Margaret Ziemnicka

Violas

Rachel Evans - Principal
Christopher Nunn

Basses

David Bakamjian - Principal cello
Benjamin Wolff - cello
David Chapman - double bass
Dongsok Shin - harpsichord

Winds

Charles Brink - transverse flute I
Immanuel Davis - transverse flute II
James Kopp - bassoon

Baroque Banquet: Chefs~d'oeuvre du jour

Mensa sonora III (Sonorous table) Heinrich Ignaz Biber (1644-1704)
Seu musica instrumentalis, sonatis aliquot liberius sonantibus ad mensam, 1680
Gagliarda -Allegro, Sarabande, Aria, Ciacona

Tafelmusik Georg Philipp Telemann (1681-1767)
[*Musique de table*], Ouverture avec la suite à 7 instrumens, (TWV 55:e1), 1733
Ouverture - Lentement/Vite/Lentement
Rejouissance
Rondeau
Loure
Passepied
Air - Un peu vivement
Gigue

Simphonies pour les soupers du roi Michel-Richard Delalande (1657-1726)
5ème Suite: La Grande Pièce Royal -
Fantasie ou Caprice que le Roy demandoit souvent, ca. 1725
Un peu lent, Doucement, Gracieusement, Gayament, Vivement

interval

- Ouverture & Andante
"Alexander's Feast," (HWV75), 1736
George Frideric Handel (1685-1759)
- Entrata per la Musica di Tavola
(GWV 468), ca. 1735
Largo/ Allegro/Largo
La Congiurazione
La Plaisanterie
Echo
Christoph Graupner (1683-1760)
- Sinfonia (BWV 209), ca. 1730
Johann Sebastian Bach (1688-1750)
- Sinfonia avanti la "Sena Festeggiante"
(RV693), ca.1725
Allegro
Andante molto
Allegro molto
Antonio Vivaldi (1678-1741)
- Tafelmusik
Conclusion à 7 - Allegro
Georg Philipp Telemann

Announcing EARLY MUSIC NEW YORK's newest CD release:

COLONIAL CAPERS

Discography - EARLY MUSIC NEW YORK for *Ex cathedra* Records:

- | | |
|--|---|
| Music of Medieval Love | A Medieval Christmas |
| Music of Renaissance Love | A Renaissance Christmas |
| Music of Venice | A Baroque Christmas |
| Troped Apostolic Mass for
St. Martial, 1029, Adémar
de Chabannes, (989-1034) | A Colonial Christmas
A Bohemian Christmas
A Dutch Christmas |

CD recordings of today's program, along with other titles,
are available at the sales table after the performance.

ABOUT THE PROGRAM

Tafelmusik (German: literally, table-music; French: *musique de table*; Italian: *musica di tavola*) is a term used since the mid-sixteenth century for music played at feasts and banquets. Often the term was also used as a title for collections of music, some of which were intended to be so used. The function was displaced in the late eighteenth century by the *divertimento*, and its importance soon diminished.

Some of the most significant composers of Tafelmusik included Johann Schein, whose "Banchetto musicale" of 1617 acquired considerable fame, and Michael Praetorius, who wrote about the phenomenon of Tafelmusik in his *Syntagma musicum* of 1619. Heinrich Ignaz Biber's "Mensa sonora" of 1680, like Schein's "Banchetto musicale" is a collection of dance suites.

The "Tafelmusik" or "Musique de Table" by George Philipp Telemann is perhaps his most celebrated collection of music. Composed in 1733, Telemann's "Tafelmusik" collection in three large sections - each commencing with a lengthy suite (*Overture*), followed by a quartet, a trio, a solo, a concerto, and a Conclusion that mirrors the instrumentation of the opening suite - has been compared in scope to the Brandenburg Concertos of Johann Sebastian Bach, clearly demonstrating the composer's supreme skill in handling a diversity of musical genres and a variety of instruments. Tafelmusik, as might be expected, was often of a somewhat lighter character than music for other occasions.

Michel-Richard Delalande [de Lalande], a prolific composer and organist, was one of the most important writers of so-called grand motets, of which he penned almost eighty. He also composed orchestral suites known as "Simphonies pour les Soupers du Roy." Delalande wrote ballets as well.

Several of his "Symphonies for the King's Suppers" were imposing works from the court of Louis XIV, more festive banquet music than Tafelmusik. Yet the name of Michel-Richard Delalande is less well known than that of other French Baroque figures, partly because of the manuscript situation -- the instrumentation of these suites is a matter of informed guesswork. A few of Delalande's short trumpet pieces, presented as a curtain-raiser, "Concert de trompettes," have become staples of Maurice André and other stars of the trumpet. However, many of Delalande "Simphonies" await editorial reconstruction with the realization of inner (viola) parts and specific indications of instrumentation.

The Fifth Suite is virtually an extended *chaconne* which was Louis's favorite - a fantasy or caprice the king often requested. Renz's instrumentation for this performance includes strings and flutes.

George Frideric Handel was a binge eater and problem drinker whose gargantuan appetites resulted in lead poisoning that eventually killed him, according to a study. By the time of his death, aged seventy-four, the composer of the Messiah had been fighting severe health problems for twenty years, including blindness, gout, bouts of paralysis and confused speech. These ailments were likely linked to lead poisoning brought on by his notoriously heavy consumption of rich foods and alcohol.

Surprisingly little is known about Handel's private life but evidence from portraits and contemporary descriptions supports the theory that he began to suffer from lead poisoning in 1737, when he temporarily lost the use of his right hand, an incident previously attributed to a stroke. In search of a cure, he travelled to Aachen, where he was immersed up to his chin in hot spring water - the treatment for lead poisoning symptoms at the time.

The risk to the wealthy was not yet recognized but lead contaminated their wine, beer, cider, rum, gin, water and food, and Handel was more exposed than most. Although he wrote some of the most magnificent Baroque music and was rewarded handsomely with a court pension, his gluttony disgusted those who knew him. Accounts from the time speak of his "inordinate extravagant Hunger," and the year after Handel died John Mainwaring, his first biographer, accused him of "excessive indulgence in this lowest of gratifications." Along with his eating disorder, Handel was probably a binge drinker, as well.

His relationship with food was certainly obsessive. On one occasion he invited the artist Joseph Goupy to dine with him but warned him that only plain fare was available. After dinner Handel absented himself from the table and sometime later Goupy found him in a back room tucking into "such delicacies as he had lamented his inability to afford his friend." A furious Goupy responded with a vicious cartoon of Handel as a "charming brute" playing an organ festooned with game birds and hams.

"Alexander's Feast" (HWV 75) is an ode with music by Handel, adapted from John Dryden's ode "*Alexander's Feast, or the Power of Music*" (1697) which had been written to celebrate Saint Cecilia's Day. Handel composed the music in 1736, and the work received its premiere at the Covent Garden Theatre, London on February 19th, 1736. The work describes a banquet held by Alexander the Great, during which the musician Timotheus sings and plays his lyre, arousing various moods in Alexander until he is finally incited to burn the city down in revenge for his dead Greek soldiers. The piece was a great success and it encouraged Handel to make the transition from writing Italian operas to English choral works.

Christoph Graupner wrote five compositions with the title “Entrata per la Musica di tavola” in a relatively short period from 1729 to 1734. The impetus for Graupner’s sudden but short interest in composing *entratas* is not known.

According to Johann Gottfried Walther’s *Musicalische Lexicon* (1732): *intrada intrata, entrata* (Italian) is a prelude or symphony ...similar in nature to the French *ouverture* ...having, by the way, a heartfelt and serene passion.” The g-minor *entrata* is certainly of heartfelt and serene passion, filled with weighty, chromatic passages. Such music would not appear to be stylistically appropriate for a dinner or banquet to our twenty-first century ears, but according to a contemporary account, dinner music after an opening prayer should not be gay and cheerful, but rather completely serious and somber.

Sinfonia, in larger vocal-instrumental forms of the seventeenth and eighteenth centuries (for example operas and oratorios), was generally an instrumental prelude, sometimes also an interlude/intermezzo or postlude, providing contrast with adjacent vocal or otherwise different sections. A specific form of such kind of preluding piece, in the early eighteenth century, was the three-movement, fast/slow/fast *sinfonia* which became the standard type of overture to an Italian opera.

Also from the early eighteenth century on, the three-movement Italian type of *sinfonia* began to lead a life of its own: it could be composed as an independent concerto-like piece (without soloists however). For instance Vivaldi composed three-movement independent *sinfonias*, not so different from some of his string concertos, as well as composing similar *sinfonia* preludes for his operas.

Vivaldi’s “The Festive Sena” (RV 694) is a serenade written for three voices, orchestra and basso continuo, probably staged for the first time in 1726 in Venice. It was dedicated to the King of France, Louis XV. At that time, the musical relationship between Venice and France was strong, so much so that Vivaldi himself dedicated other compositions to the French king.

J.S. Bach sometimes used the term *sinfonia* in an already antiquated meaning describing an instrumental single-movement piece. If Bach opened a vocal work with one or more separate instrumental movements, he would usually title such piece a *sinfonia* or alternatively a sonata. For the *sinfonias* the style would be Italianate (also for those of single-movements) rather than French. One-movement *sinfonias* open the secular cantatas *Non sa che sia dolore*, BWV 209, and *Mer hahn en neue Oberkeet*, BWV 212. BWV 209 is scored for solo flute and strings in b-minor, the same key and orchestration as his large scope French *ouverture*, BWV 1067, composed around the same time.

EARLY MUSIC NEW YORK's 2010-2011 SEASON CLOSER

Orchestra concert - St. James' Church, Madison Avenue at 71st Street

CLASSICAL KALEIDOSCOPE

Renz turns to the world of latter eighteenth-century giants, Haydn and Mozart, 'Sturm und Drang' symphonies composed for the prince of Esterhazy and delectable *divertimenti* heard in the Salzburg and Vienna courts.

Saturday, May 7 at 8 PM, 2011

Mother's Day Eve

FREDERICK RENZ - DIRECTOR, 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 Saint John the Divine and grants from the National Endowment for the Arts and the Ingram Merrill Foundation, and a doctorate *ad honorem* from the State University of New York.

EARLY MUSIC NEW YORK (EM/NY), founded in 1974 and marking its 36th 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, NYC, where it presents chamber concerts in the fall as part of its annual subscription series. In the spring, it performs in the equally ambient East side St. James' Church.

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 from Hong Kong to Jerusalem as well as major concert halls - Lincoln and Kennedy Centers, Library of Congress, Metropolitan Museum of Art and The Cloisters. EM/NY can be heard on the *Ex cathedra*, Musical Heritage, Musicmasters, Foné and Nonesuch labels.

EARLY MUSIC FOUNDATION, INC. (EMF) provides services to NYC's historical performance community and functions as EM/NY's not-for-profit, corporate administrator/presenter.

YOUR VALUED SUPPORT

We are grateful for your patronage today. Your tax-deductible contribution helps bridge the gap between ticket income and the actual cost of producing this event.

This series of programs is made possible, in part, with public funds from the



New York State Council on the Arts
and the
NYC Department of Cultural Affairs



Private funding has been generously provided by the
Appleby Foundation, Asian Cultural Council
Gladys Kriebel Delmas Foundation
Jarvis & Constance Doctorow Family Foundation, Gilder Foundation
Horace W. Goldsmith Foundation, Florence Gould Foundation
Merrill G. and Emita E. Hastings Foundation, Jewish Communal Fund
E. Nakamichi Foundation, Reed Foundation
Fan Fox and Leslie R. Samuels Foundation
Charles and Mildred Schnurmacher Foundation
Ernst C. Stiefel Foundation, Wolley-Clifford Foundation
and Friends of the Early Music Foundation

DIRECTOR'S CIRCLE - 2011

Sally B. Brown, Cornelia & Stewart Clifford, Robert Elder, Barbara K. Heming
Ambassador Shigeyuki Hiroki - Consul General of Japan in New York
Weslie R. Janeway, Roy & Glorja Matthews
The Very Reverend James P. Morton
Ambassador Shinichi Nishimiya - Deputy Minister for Foreign Affairs, Japan
Rob Pierce, Litsa D. Tsitsera

EARLY MUSIC FOUNDATION

Frederick Renz - Founding Director
Aaron Smith - Operations Manager
Dorothy Olsson -
Development Consultant
Michael Gordon - Fiscal Consultant
Alejandro Catubig, Jr. -
Venue Manager

BOARD OF TRUSTEES

Audrey Boughton - President
Janice Haggerty - Vice President
Hoyt Spelman, III - Secretary
Peter deL. Swords - Treasurer
Pamela Morton, Peter J. Purdy
Edward B. Whitney
Frederick Renz - *Ex officio*