

EARLY MUSIC
NEW YORK

FREDERICK RENZ
DIRECTOR

GEORG PHILIPP TELEMANN

Bach's Nemesis – the Godfather

Saint
James'
Church

Madison
Avenue
at 71st Street

32nd SEASON
Saturday, March 24th, 2007 at 8 PM

EARLY MUSIC NEW YORK
FREDERICK RENZ, DIRECTOR

ORCHESTRA OF ORIGINAL INSTRUMENTS

Robert Mealy, Concertmaster
Daniel Elyar, Principal violin II
Dongmyung Ahn, violin
Marika Holmqvist, violin
Claire Jolivet, violin
Peter Kupfer, violin
Theresa Salomon, violin
Mark Zaki, violin

Peter Bucknell, Principal viola
Alissa Smith, viola

Christine Gummere, Principal violoncello
David Bakamjian, violoncello
David Chapman, violone

Daphna Mor, recorders
Charles Brink, traverse flute
Geoffrey Burgess, oboe I, alto recorder
Virginia Brewer, oboe II
Andrew Schwartz, bassoon

Dongsok Shin, harpsichord

Early Music Foundation presents

EARLY MUSIC NEW YORK - FREDERICK RENZ, DIRECTOR

GEORG PHILIPP TELEMANN

Bach's Nemesis – the Godfather

Musique de Table, 3me Production

(suite, 2 oboes & strings, B-flat major, TWV 55:B1)

Ouverture (Lentement/Presto)

Bergierie (un peu vivement)

Allegresse (vite)

Postillons

Flaterie

Badinage (tres vite)

Menuet

Conclusion

Double Concerto

(recorder, transverse flute & strings, e minor, TWV 52:e1)

Largo

Allegro

Largo

Presto

interval

“Burlesque de Quixotte”

(Don Quichote suite, strings, G major, TWV 55: G10)

Ouverture

Le reveil de Quixotte (The awakening of Don Quixote)

Son attaque des moulins à vent (His attack on the windmills)

Les soupirs amoureux après la Princesse Dulcinée

(The sighs of love for the Princess Dulcinea)

Sanche Pance berné (Sancho Panza tossed in a blanket)

Le galope de Rosinante (The gallop of Quixotte's horse Rosinante)

Celui d'ane de Sanche (The hesitating gallop of Sancho Panza's donkey)

Le couché de Quixotte (The repose of Don Quixotte)

“Wassermusik”

(“Hamburg Ebb and Flow,” diverse winds & strings, C major, TWV 55:C3)

Ouverture

Sarabande: Die schlafende Thetis (The sleeping Thetis)

Bourree: Die erwachende Thetis (The awakened Thetis)

Loure: Der verliebte Neptunus (The love-struck Neptune)

Gavotte: Die spielenden Najaden (The Naiads at play)

Harlequinade: Der scherzende Tritonus (The jocose Tritons)

Der stürmende Aeolus (The storming Aeolus)

Menuet: Der angenehme Zephir (The gentle west wind, Zephir)

Gigue: Ebbe und Fluth (Ebb and flow)

Canarie: Die lustigen Bots Leute (The merry boatsmen)

NOTES:

Until recently, Georg Philipp Telemann has been mistaken for a mass producer of functional, uninspired music, due to his vast musical output. Actually, Telemann was one of the most universal musical personalities of the eighteenth century, although his reputation as a composer was for a long time overshadowed by his friend and contemporary J. S. Bach. A great number of compositions by this extraordinarily prolific and versatile composer are still awaiting modern discovery and performance, but the rediscovery and reassessment of Telemann's work has been ongoing for some time.

Telemann was a highly educated man of the world; he visited many of the countries of Europe and mastered many languages, both spoken and musical. From his own German musical heritage he derived the contrapuntal style; from the Italians he assumed the song-like quality of his melodies; from the French he took and developed the *stile gallant*, a term coined in the 18th century to define a new, simpler mode of composition that sought to elevate expressive melody at the expense of contrapuntal complexity, the so-called "learned style." These and other influences are thoroughly integrated in his music. Telemann derived particular pleasure from the French dance suite, or 'ouverture', finding in its flexible, multi-movement scheme an ideal outlet for the character pieces and vignettes of which he proved himself among the greatest masters outside France.

MUSIQUE DE TABLE

Telemann's *Musique de Table* is one of

his masterworks and justifies the high appreciation in which the composer was held by his contemporaries. It combines different styles (French, Italian, German, Polish, has brilliant instrumentation of great variety (differing in every single piece), and shows Telemann's creative gifts of melody, harmony, rhythm, and form at their best. The title of the work refers to the old custom of entertaining guests at ceremonial meals and banquets by music. Titles of this kind were popular in Germany ("Tafelmusik"). The *Musique de Table* is perhaps his most celebrated collection, and the earliest to come before the modern public, in a complete modern edition published in 1927.

Telemann published the work in 1733 in three parts, each being issued separately. He took part in the technical production, leaving the engraving process to a professional but added some corrections and additions on the plates himself by penciling the notes in negative on the pewter plates (a recent English invention). A subscribers' list, added to the work, gives 185 names, among them Handel (who borrowed later extensively from the work), Quantz (the flutist and teacher of Frederick the Great), and Blavet in Paris (who was to become Telemann's flutist during his stay in France in 1737). Each subscriber paid at least eight dollars (post-subscription copies were sold at an even higher price). Thus Telemann's gross for the publication was at least sixteen hundred dollars, this at a time when Bach's annual income in Leipzig was less than half that figure.

The complete M.d.T. consists of three equally designed parts (called "pro-

ductions”), each one containing a suite with a “conclusion” (the portion of the third production you will hear tonight), and a concerto, a quartet, a trio and a solo sonata, all differing in the use of instruments. There is no other formal connection between the productions themselves and between their different pieces, which, therefore, can be performed independently.

One might think of the collection as a counterpoint to the Brandenburg Concertos of Bach, showing off the composer’s skill in handling various genres and instruments. Bach’s collections of concerted and chamber music were, of course, never published. Telemann, in contrast, spent most of his career in the thriving commercial center and port of Hamburg, a free city with no resident nobility, in which the highly educated merchant elite set the tone, and one to which travelers came from all over Europe.

Telemann’s origins in the *bourgeoisie* (rather than in the sort of musician guild that the Bach family dynasty represented) conferred a view of music somewhat different that of the pious Bach, for whom music was meant to glorify God and educate his neighbor. At any rate, by the time Telemann published *Musique de Table*, he had close to two decades of successful publishing under his belt. His publishing was a very substantial source of income, and that income was necessary for the raising of his children and the pleasures of his spendthrift second wife, Maria Christina Textor.

From this third production, Handel used the fugal theme of the overture in

his Occasional Oratorio (1746) and the “Postillons” in *Belshazzar* (1745). Telemann’s *M.d.T.* was, as the title states, designed to entertain and it does on the highest musical level, revealing its ingenious charm.

DOUBLE CONCERTO FOR RECORDER AND FLUTE

The Concerto in E minor for recorder, flute and strings is justifiably one of Telemann’s most celebrated compositions, a highly successful juxtaposition of recorder (*flauto dolce*) and flute (*flauto traverso*), and the old and new styles.

DON QUIXOTTE

Telemann based two works on the adventures of Cervantes’ beloved hero, Don Quixote, one a *serenata* entitled “Don Quichotte auf der Hochzeit des Comacho,” and the other a fanciful suite for strings. The movements of the suite depict the adventures of the idealistic knight Don Quixote and his companion Sancho Panza: the awakening of Don Quixote, in which he drifts in and out of sleep while reveille is sounded; the bizarre attack on the windmills; sighs of love for the Princess Dulcinea; Sancho Panza being tossed in a blanket for not paying for a room at the inn; the full gallop of Quixote’s horse Rosinante; the hesitating gallop of Sancho Panza’s donkey; and finally, the *Repose of Don Quixote*, in which he dreams of his next adventure. In this animated and witty suite, Telemann captures the many characteristics of Cervantes’ quirky characters in his delightful music.

WATER MUSIC

Telemann composed his “Wassermusik” in 1723, two years after he had moved to Hamburg to become *Kantor*

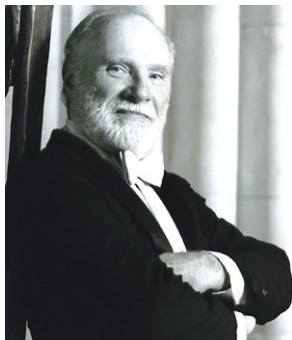
of the Johanneum and music director of the city's five largest churches. His responsibilities included writing compositions for civic occasions as well for church services. The occasion for the suite was a splendid banquet during the Hamburg Admiralty's centennial celebration. The Admiralty was the governing body of the port, on whose smooth function the economic well-being of this northern harbor city depended.

Telemann obliged his commissioners by producing a suite with strong secular and mythological associations to the sea. Following the French overture, his *sarabande* depicts a sleeping Thetis, goddess of the sea and mother to Achilles. Next, she awakens in a lively *bourrée* – clearly a woman of spirit. Telemann inserts a *loure* (a slow dance in 6/4) to introduce love-struck Neptune, the god of the sea. The cast of characters expands with Naiads (the nymphs giving life to springs, rivers, and streams) at play in a *gavotte*. They are succeeded by Tritons (sea-gods akin to male mermaids, having the upper body of men and the lower body of fish) in a bouncy *Harlequinade*.

The suite continues with a turbulent storm illustrating Aeolus, the god of the winds, without whose blessing ships could not go about their business. Telemann's music uses layers of sound in the instruments to move rapidly from *piano* to *forte* in imitation of blustering winds. Zephyr, the west wind, mitigates the storm with gentler breezes in the ensuing *menuet*. At this point Telemann turns to more earthly musical imagery, using rolling triplets to emulate the rise and fall of the Hamburg tide in a closing *gigue*. This movement

has, incidentally, given the entire suite its alternative title, "Hamburg Ebb and Flow."

ABOUT THE ARTISTS



Frederick Renz (director), founder of the Early Music Foundation (EMF), is a unique figure in the early music movement. Equally adept in all forms of music and music drama from the 11th through the 18th centuries,

he has reaped international acclaim for his work as conductor, producer, director and performer while leading EARLY MUSIC NEW YORK (EMNY) to preeminence in the field.

Among his numerous accolades are commissions from the Spoleto Festival, The Metropolitan Museum of Art, the Cathedral of Saint John the Divine, NYC as well as multiple Producer's Grants from the National Endowment for the Arts. Most recently, the State University of New York awarded Mr. Renz an honorary Doctor of Music degree, and the Mayor of The City of New York presented a proclamation recognizing his thirty years of dedicated service to the arts.

Charles Brink (transverse flute), while studying at the Mannes College of Music in 1995, was awarded a Fulbright grant to study with Wilbert Hazelzet and Rien de Reede at the Royal Conservatory of Music in The Hague, Netherlands. There, Mr. Brink earned certificates for study on both modern and baroque flute in 1997. For a year after his studies Charles Brink served as solo flutist in the period instrument orchestra "Chursächsische Philharmonie" in Germany. He has performed with several other period-instrument ensembles, including his own Bouts Ensemble, the Hannoverische Hofkapelle, and the Amsterdam Baroque Orchestra. In 2001 he won an Honorable Mention in the Erwin Bodky Competition for early music. Mr. Brink directs the Grand Tour Orchestra and is a member of the Four Nations Ensemble.

Daphna Mor (recorders), originally from Tel Aviv, Israel, has been seen in performances throughout Europe, United States, Canada, Colombia and Israel. She was awarded First prize winner of Settimane Musicali de Lugano solo

competition. Ms. Mor has been recently seen as a soloist and an ensemble player in prestigious venues as the Metropolitan Museum of Art, New York Summer Stage, solo recital at Henkelfeld, Wiesbaden, and performance at Gasteig, Munich. Other than performing early music, Ms. Mor is a performer and recording artist of World Music as member of different ensembles.

ABOUT EARLY MUSIC NEW YORK (EM/NY)

Now in its 32nd season, EARLY MUSIC NEW YORK – FREDERICK RENZ, DIRECTOR (EM/NY) has earned a worldwide reputation for its performances of music and music drama from the medieval through the classical periods. Profiled on the award winning national news programs, CBS Sunday Morning and ABC Nightline, EM/NY performs an annual subscription series in New York City at the Cathedral of St. John the Divine on the Upper West Side and on the East Side at St. James' Church on Madison Ave. EM/NY has performed at the Lincoln and Kennedy Centers, the Library of Congress, regularly performs at The Metropolitan Museum of Art, and has toured throughout the United States and abroad, winning critical acclaim at many of the world's most prestigious music festivals including Athens, Brisbane, Caramoor, Charleston, Edinburgh, Hong Kong, Jerusalem, Krakow, Paris, Ravinia, Regensburg, Spoleto, and Tokyo. EM/NY records for Ex cathedra Records, Lyrichord, Musicmasters, Musical Heritage Society, Nonesuch, and Foné, and has produced several recordings in collaboration with The Metropolitan Museum of Art.

Join us for the final performance of our 2006-2007 season.

Franz Josef Haydn

Papa Haydn - Mozart's Mentor

Saturday, April 21st at 8 PM
St. James' Church
Madison Avenue at 71st Street

ABOUT THE EARLY MUSIC FOUNDATION

Frederick Renz, with other members of the legendary New York Pro Musica Antiqua, founded the EARLY MUSIC FOUNDATION (EMF) in 1974. The mission of the Foundation is to enrich public understanding of western culture through the highest quality, historically informed performances and recordings of music and music drama from the 11th through the 18th centuries.

The Foundation presents the performances of EARLY MUSIC NEW YORK (EM/NY), hosts an in-house recording label Ex cathedra Records, and functions as an advocacy service and not-for-profit umbrella for early music activity in New York City. The Foundation organized the first New York Early Music Celebration, featuring over 60 concerts throughout the City, in October of 2004.

Frederick Renz -- Founding Director
Jason McClellan -- Interim Manager
Dorothy Olsson -- Office Associate
Alejandro Catubig -- House Manager

Artist-in-Residence
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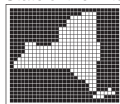
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State of the Arts



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NATIONAL
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FOR THE ARTS

A great nation
deserves great art.

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