

Early Music Foundation presents

EARLY MUSIC NEW YORK
Original Instruments Orchestra
FREDERICK RENZ – DIRECTOR

Musical Geography

Part II: Classical Sinfonias & Nocturnes

with generous support from
The Barbro Osher Pro Suecia Foundation



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

Saturday, May 5, 2012 at 8:00 PM

VENICE -

Sinfonia Veneziana, ca.1785

Antonio Salieri, 1750-1825

(pasticcio from overtures to "La Scuola de' gelosi" and "La Partenza inaspettata")

Allegro assai

Andantino grazioso

Presto

MADRID -

La Musica Notturna delle Strade di Madrid

Luigi Boccherini, 1773-1805

Op.30:6

Le campane de l' Ave Maria – The Ave Maria bell;

the main church calls the faithful for the Ave Maria prayers.

Il tamburo dei Soldati – The soldiers' drum.

Minuetto dei Ciechi – The minuet of the blind beggars;

the cellists are directed to place their instruments upon their knees, strumming them like guitars.

Il Rosario – The Rosary; a slow section not played in strict time.

Passa calle – The passacaglia of the street singers, known as Los

Manolos; lower-class loudmouths; not a true passacaglia, yet imitates their singing. In Spanish, passacalle denotes "pass along the street," singing as one seeks amusement.

Ritirata (& variations) – the retreat of the Madrid military night watch; the Watch's patrol, announcing curfew, closing the streets for the night.

NEW YORK -

New Federal Overture

James Hewitt, 1770-1827

With wind parts reconstructed by Bertil van Boer

Largo

Allegretto – Yankee Doodle

Andante – French Air

Maestoso – President's March (by Philip Phile)

Allegretto – Air from Rosina (by William Shield)

Allegro – Allemand

Andante – French Air

Allegro – Oui noir mais pas si diable, Cara ira

Andante – Pauvre Madelon

Gayement – Airiette

Maestoso – Washington's New March

Reprise – Yankee Doodle

~ interval ~

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Violin I

Heidi Powell – Concertmaster
Richard Hsu
Aaron Brown
Dongmyung Ahn

Violin II

Marc Levine – Principal II
Beth Wenstrom
Margaret Ziemnicka

Viola

Rachel Evans – Principal
Christopher Nunn

Bass

David Bakamjian – Principal cello
Benjamin Wolff – cello
David Chapman – contrabass

Transverse flute & piccolo

Immanuel Davis – I
Antonio Campillo – II

Oboe

Geoffrey Burgess – I
Virginia Brewer – II

Horn

Douglas Lundeen – I
Deryck Clarke – II

Bassoon

Stephanie Corwin – I
James Kopp – II

Percussion

Benjamin Harms – Principal
Sam Lazzara
*Yulia Cherpanova
*Beth Wiesendanger
**Paul Wong Finkel

*Percussion students of the Mannes College
**and Preparatory Division,
The New School for Music

NOTES

James Hewitt (1770 - 1827) was an American conductor, composer and music publisher. Born in Dartmoor, England, he was known to have lived in London in 1791 and early 1792, but went to New York in September of that year. He stayed in New York until 1811, conducting a theater orchestra and composing and arranging music for local ballad operas and musical events. He also gave lessons and sold musical instruments and publications in his "musical repository."

He began participating in the musical activities of Boston as early as 1805, and moved there in 1811, pursuing the same activities as he had done in New York. For the rest of his life he traveled between the two cities. After an unsuccessful operation in New York in early 1827, he was brought back to Boston, where died a few months later. His place of burial is not known. Most of his publications were the works of British composers, including William Shield, James Hook and even Haydn and Mozart. He also published about 160 of his own works, including instrumental, keyboard, and vocal compositions. Like other American music teachers of the same era, he also produced several pedagogical books.

One of his most well-known works today is *The Battle of Trenton*, a keyboard sonata written in 1797 and dedicated to George Washington. This sonata contains numerous short sections with descriptive titles, such as "The Army in Motion," "Attack—Cannons—Bomb," "Flight of the Hessians," "Trumpets of Victory," and so forth, including one section using the tune "Yankee Doodle."

Hewitt was especially influential in musical life of New York in the early nineteenth century. Four of his children became prominent musicians: his son John Hill Hewitt (1801-1890) was an important composer, his daughter Sophia Henrietta Emma Hewitt (1799-1845) was a well known concert pianist, his son James Lang Hewitt (1803-53) was a successful music publisher, and another son George Washington Hewitt (1811-93) taught and composed music.

Joseph Martin Kraus was born in 1756 in Miltenburg am Main in Germany. His earliest education was in nearby Buchen, followed by a period at the Jesuit Gymnasium and Music Seminar in Mannheim. Here he studied German Literature as well as music. He then studied law at the universities in Mainz, Erfurt and Göttingen.

In 1778, having determined to embark on a musical career, Kraus sought employment at the court of Gustav III of Sweden. After some initial problems, he was appointed deputy *Kapellmästere* in 1781, following the successful performance of a trial work, *Proserpina*, with a text drafted by the King himself.

Kraus travelled round Europe with the royal entourage from 1782 to 1787. On this tour, he met persons such as Gluck and Haydn. The year after his return to Stockholm, he was appointed First *Kapellmästere* and director of curriculum at the Royal Academy of Music. He achieved a reputation as conductor, composer and teacher. He was a highly innovative composer, whose works included a copious number of symphonies. Joseph Martin Kraus died of tuberculosis in 1792, nine months after the assassination of Gustav III.

Turkish Music - The percussion instruments first incorporated into the late eighteenth century and early nineteenth-century orchestra consisted of the bass drum, cymbals, and triangle. The tambourine and Turkish crescent (Jingling Johnny) were also occasionally added.

At first, the term "Turkish music" meant the style of music played by the Janissary band, a name originally associated with a select group of instrumental performers specifically trained to assist an elite corps of fighters created by Turkish rulers in the fourteenth century. This military music attracted the attention of Europe's armies, and ultimately found its way into the orchestral scores of Western composers. Eventually, the term became synonymous with the use of the bass drum, cymbals, triangle, and sometimes the tambourine in the late eighteenth century and early nineteenth-century orchestra. Upon their entrance into the late eighteenth-century and early nineteenth-century orchestra repertoire, the bass drum, cymbals and the triangle formed a homogeneous group that produced a characteristic tone color through the simultaneous performance. This new percussion section was used quite independently from the kettledrums (timpani). Seating charts for orchestras of this period reveal that the Turkish percussion and kettle drums were not considered a cohesive unit within the orchestra at that time, as they are routinely seen in the modern orchestra.

Orchestral composers such as Haydn and Mozart were among the first to incorporate Turkish percussion instruments as a homogeneous group. Beethoven began incorporating percussion in his compositions as a valued textural component. Berlioz went further by writing parts for percussion and timpani integral to the harmonic and textural structure of his works.

The assimilation of Turkish percussion instruments first implemented by composers in the late eighteenth century and early nineteenth century is the foundation from which the modern orchestral percussion section evolved. In the years following their acceptance, percussion instruments have in many instances become a focal point of orchestration.

Special thanks to Dr. Bertil H. van Boer, Professor of Music History & Theory, Western Washington University, for graciously making unpublished scores of the Kraus "Soliman II" ballet movements and Hewitt's New Federal Overture available to Early Music New York.

FREDERICK RENZ - DIRECTOR, founder of the Early Music Foundation, researches and performs music and music drama from the eleventh through the eighteenth centuries. He is internationally recognized for his work as a conductor, producer, director, and performer of medieval through classical concert and staged repertoire. 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 37th 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 records on the *Ex cathedra* Records label with several titles produced in association with The Metropolitan Museum of Art. In addition to *Ex cathedra*, EM/NY has recorded for Lyrichord, Musical Heritage, Musicmasters, Foné and Nonesuch labels.

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