

EARLY MUSIC
NEW YORK
FREDERICK RENZ
DIRECTOR



Saint Ignatius
Loyola Church

Park Avenue
at 84th Street

30TH ANNIVERSARY SEASON GALA
George Frederick Handel
(1685–1759)

*The Celebrated Water Musick
&
Musick for the Royal Fireworks*
Saturday, 2 October 2004 at 8:00 PM

EARLY MUSIC FOUNDATION PRESENTS

EARLY MUSIC NEW YORK

Frederick Renz, Director

The Celebrated Water Musick

George Frederick Handel (1685–1759)

“Suite in D Major”

[Ouverture]

Alla Hornpipe

Menuet

Lentement

Bouree

“Suite in F Major”

Ouverture: Largo—Allegro

Adagio e staccato

[Allegro]—Andante—[Allegro da capo]

[Alla Passepied]

Air

Bourrée

Hornpipe

[Andante]

Menuet

INTERMISSION

“Suite in G Major”

[Sarabande]

Rigaudon I & II

Menuet I & II

[Gigue I & II]

Musick for the Royal Fireworks

Ouverture: Adagio – Allegro

Bourrée

La paix: Largo alla Siciliana

La Réjouissance

Menuet I & II

*Please do not use cameras or
recording equipment during the concert.*

EARLY MUSIC NEW YORK

Orchestra of Original Instruments

FREDERICK RENZ, DIRECTOR

VIOLIN

Robert Mealy, *Co-Concert Master*
Julie Andrijeski, *Principal*
Dongmyung Ahn
Katharina Grossman
Richard Hsu
Peter Kupfer
Leah Nelson
Heidi Powell
Linda Quan
Amie Roosevelt
Theresa Salomon
Mark Zaki

VIOLA

Dan Elyar, *Principal*
Andrea Andros
Jessica Troy

VIOLONCELLO

Christine Gummere, *Principal*
Loretta O'Sullivan
Carlene Stober

VIOLONE

Jay Elfenbein

TRUMPET

John Thiessen, *Section Leader*
Patrick Dougherty, *Principal II*
Louis Hanzlik, *Principal III*
Carl Albach
Joshua Goldstein
Keith Johnson
Jesse Levine
Paul Perfetti
Randy Tinnin

TYMPANI

Ben Harms, *Principal*
Gregg Koyle
Deane Prouty

OBOE

Marc Schachman, *Co-Concert Master*
Stephen Hammer, *Principal*
Joyce Alper
Stephen Bard
Virginia Brewer
Julie Brye
Sarah Davol
Katie Duguet
Bryan Jones
Audrey Markowitz
Cathy Meyer
Lani Spahr

FLUTE

Charles Brink

BASSOON

Andrew Schwartz, *Principal*
Sue Black
James Kopp
Charles McCracken
Paula Rand

CONTRABASSOON

Tom Sefcovic

HORN

R.J. Kelley, *Section Leader*
John Boden, *Principal II*
Rick Seraphinoff, *Principal III*
John Aubrey
Paul Avril
Alex Cook
Linda Dempf
James Mosher
Celeste Seraphinoff

ABOUT THE PROGRAM

IT is likely that Handel composed the Water Musick for performances on a river barge as entertainment for a “floating” royal party along the Thames for George II. It has been said that his Majesty so approved of the music that he had it repeated three times that evening — twice before and once after supper. The Water Musick consists of three distinct suites: a suite in F (featuring the novelty of two horns); a suite in D, with horns and trumpets (and probably an improvised timpani part); and a lighter suite in G, possibly designed for indoor performance, featuring flute and bassoon.

One of Handel’s most popular works, the Musick for the Royal Fireworks was commissioned to celebrate the signing of the Treaty of Aix-la-Chapelle in 1749, marking the end of the War of the Austrian Succession. The occasion is enticing for its vivid contemporary descriptions, official documentation and pictorial representation.

Yet there are intriguing contradictions in the precise details of this monumental event as well as challenging logistical considerations, which have captured our creative imagination in reconstructing this historic occasion.

For example, how was the music utilized — as a preview concert before the fireworks or as accompaniment during the fireworks display? What were the actual numbers and disposition of musicians? The King had willfully instructed Handel to use military instruments exclusively; Handel insisted on incorporating strings as well. The score calls for more than 50 winds but it also indicates string parts. One contemporary description of the event cites the use of more than 100 musicians!

The 1749 event in Green Park was aborted after a fire broke out and Handel repeated the Fireworks Music at a benefit concert for the Foundling Hospital a few weeks later.

Using the Green Park event as a starting point, we have taken the liberty of hypothetically reconstructing what the Duke’s party might have been like. Our production utilizes 60 musicians, honoring Handel’s wishes by incorporating a full complement of strings while still retaining the “military” preponderance of festival winds.

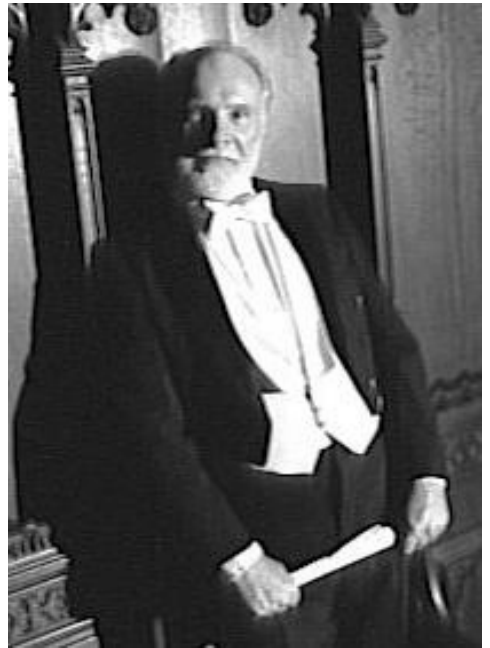


ABOUT FREDERICK RENZ

FREDERICK Renz is a unique figure in the early music movement. Equally adept in all forms of music and music drama from the 11th to 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.

Renz studied harpsichord with Gustav Leonhardt in Holland as a Fulbright Scholar. He was keyboard soloist with the legendary New York Pro Musica for six seasons and founded the Early Music Foundation when the Pro Musica disbanded. A noted harpsichordist, he has given numerous solo recitals, appeared with orchestras and chamber groups in New York, and has recorded for Decca, Vanguard, Musical Heritage Society, Musicmasters, Nonesuch and Foné. As an educator, Mr. Renz served as Visiting Professor of Music at the University of North Carolina at Chapel Hill and was engaged as consultant to the Fundacion del Estado para la Orquesta Nacional Juvenil to develop a plan for the establishment of an early music school in Caracas, Venezuela, the first of its kind in South America.

Among his numerous accolades are commissions from the Spoleto Festival and The Metropolitan Museum of Art, The Cathedral Church of Saint John the Divine, as well as two Producer's Grants from the National Endowment for the Arts. Recently, the State University of New York awarded Mr. Renz a Doctor of Music degree, *honoris causa*.



ABOUT EARLY MUSIC NEW YORK (EMNY)

NOW in its 30th anniversary year, EARLY MUSIC NEW YORK – FREDERICK RENZ, DIRECTOR (formerly New York's Ensemble for Early Music and New York's *Grande Bande*) captivates audiences worldwide with its scintillating 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*, EMNY performs an annual subscription series before sellout audiences 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. EMNY has performed at the Lincoln and Kennedy Centers, 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 Spoleto, Brisbane, Jerusalem, Hong Kong, Edinburgh, Krakow, Ravinia, Caramoor, Charleston, Paris, Athens, Regensburg, and Tokyo.

EMNY's orchestra of original instruments was founded in 1977 as the *Grande Bande*, and is New York's first orchestra of original instruments to present a subscription series at a major hall. New York magazine has called it a "splendid orchestra" while exhorting audiences to hear it "not just for the tangy sounds of original instruments at play, but for the agility, eloquence and sheer zest of the music making."

In addition to its New York season, the orchestra has performed gala concerts at the Library of Congress in honor of J. S. Bach and Franz Josef Haydn, the Hong Kong Festival in honor Claudio Monteverdi and has toured throughout the United States. It opened the 1990 and 1993 Wolf Trap seasons and returned by popular demand in 1995 with a festive re-creation of Handel's *Musick for the Royal Fireworks*. For these specially commissioned outdoor spectacles, Frederick Renz engaged the lineal descendants of the King of England's pyrotechnic designer, Gaetano Ruggieri, to recreate a fireworks display incorporating Gaetano's original inventory!

EMNY records for Ex cathedra Records, Lyrichord, Musicmasters, Musical Heritage Society, Nonesuch, and Foné, and has produced five recordings in collaboration with The Metropolitan Museum of Art.

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. Upon its inception, the EMF was invited to be Artist-in-Residence at The Cathedral of St. John the Divine in New York City. The mission of the Early Music 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 to the 18th centuries.

The Foundation's primary function is to present the performances of EARLY MUSIC NEW YORK (EMNY). In addition, it hosts an in-house recording label *Ex cathedra* Records, and functions as an advocacy service for early music activity in New York City. The EMF serves as the not-for-profit umbrella for five affiliate enterprises: Parthenia, a consort of viols; Music at Brooklyn Friends, presenting a series of free concerts; Metro Baroque, a vocal/instrumental quartet; Les Gouts Réunites, a French baroque ensemble; and Polyphony.com, an online listing for live early music performance events in New York City.

EMF is the organizer of the first New York Early Music Celebration (October 1–10, 2004) featuring over 60 performances, lectures, play-ins, and other events by more than four dozen New York-based early music enterprises throughout the City. The mission of the Celebration is to raise the profile of early music in New York City by showcasing the City's rich variety of artists and ensembles, and architecturally important venues to new audiences as well as the *cognoscenti*.

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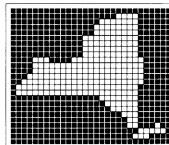
of tonight's Gala concert:

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Special thanks to William D. Rondina for underwriting the printing of these programs and the marketing of this event.

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State of the Arts



NYSCA



JOIN US FOR EMNY'S NEXT CONCERTS

The Cathedral Church of Saint John the Divine
Amsterdam Avenue at 111th Street

Saturday, 13 November at 8 PM

Sunday, 14 November at 3 PM

Renaissance Women

"Emergence of Women as Composers"

Sunday, 12 December at 3 PM

Saturday, 18 December at 8 PM

Sunday Dec. 19 at 3 PM

Saturday, 25 December (Christmas Day)

at 3 & 8 PM

Sunday, 26 December (Boxing Day)

at 3 & 8 PM

A Colonial Christmas

"Christmastide in 18th century America"

Saint James' Church

Madison Avenue at 71st Street

Saturday, 12 March 2005 at 8 PM

Bach's Orchestra

"Suites & Concerti"

Saturday, 14 May 2005 at 8 PM

Vivaldi's Women

"Music for the Ospedale della Pieta"

SPECIAL OFFER FOR TONIGHT'S TICKET HOLDERS

WITH tonight's ticket purchase, enjoy
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concerts in the series:

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