

Early Music Foundation presents

EARLY MUSIC NEW YORK  
FREDERICK RENZ – DIRECTOR

*"a revered institution... ..mainstay of the New York early music scene"*

~ The New York Times

*"bulwark of the city's period-performance community"*

~ The New Yorker

THE GRAND TOUR  
 FRANCE

First Church of Christ, Scientist  
Central Park West at 68<sup>th</sup> Street, NYC

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Saturday, 3 November 2018 at 7:30 PM

# EARLY MUSIC NEW YORK

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FREDERICK RENZ – DIRECTOR

violin

Daniel Lee, concertmaster  
Nicholas DiEugenio, principal  
Chloe Fedor  
Kate Goddard  
Emily Hale  
Francis Liu  
Jeremy Rhizor

viola

Rachel Evans, principal & Scot Moore

bass

Ezra Seltzer, principal & Sarah Stone – violoncello  
David Chapman – double bass violone

transverse flute

Immanuel Davis • David Ross

oboe

David Dickey • Caroline Giassi

bassoon

Benjamin Matus

continuo

Arash Noori – theorbo & guitar • Dongsok Shin – harpsichord

Les élémens : Simphonie nouvelle, 1737 Jean-Féry Rebel, Paris 1666 - Paris 1747

Le Cahos

Air pour les Violons: la Terre [Earth]

*[simultanément]* Air pour les Flûtes: L'Eau [Water]

Chaconne: Le Feu [Fire]

L'Air (Ramage) [Bird Song]

Rosignols [Nightingales]

Loure

Tambourins I & II:

Sicillienne: Gracieusement

Caprice

VIe Concert en sextour

Anonymous orchestration, ca. 1750s

after Pieces de Clavecin in Concert

Jean-Philippe Rameau,

La Poule

Dijon 1683 - Paris 1764

Menuet I & II

L'Enharmonique: Gracieusement

L'Egyptienne

*interval*

Ouverture & Chaconne

Jean-Baptiste Lully, Florence 1632 - Paris 1687

from Le Bourgeois Gentilhomme (Comédie-ballet), 1670

Suite from Daphnis et Églé (Pastorale héroïque, 1753)

Jean-Philippe Rameau

Ouverture

1<sup>st</sup> Menuet en Rondeau, 2<sup>nd</sup> Menuet

Sarabande très tender

Gavottes I et II

Passepieds I et II

Entrée des jeux et des plaisirs

Gigue

Entrée de bergers

Musette

Tambourins I et II

Contredanse très vive

## FORWARD TO LES ELEMENS

*The Elements depicted by dance and Music seemed to me susceptible of a pleasing variety in terms, not only of the different types of music but also, of the costumes and the steps of the dancers.*

*The introduction of the Symphony was natural; it was Chaos itself that confusion which reigned among the Elements before the Moment when, subject to invariable laws, they assumed the place prescribed for them within the natural Order.*

*In order to describe each Element in turn within this confusion I have availed myself of the most widely accepted conventions.*

*The Bass represents The Earth through tied notes quaveringly played; The Flutes imitate the flow and babble of Water by means of ascending and descending cantabile lines; The Air is depicted by sustained notes followed by cadences played on piccolos; finally the Violins represent the activity of fire with their lively, brilliant runs.*

*These distinctive characteristics of the Elements may be recognized, separate or merged together, in whole or in part, on their various appearances in that I call Chaos, each of which indicates the efforts made by the Elements to free themselves from one another. At the 7<sup>th</sup> appearance of Chaos these efforts diminish as order finally asserts itself.*

*This initial idea led me somewhat further. I have dared to undertake to link the idea of the confusion of the Elements with that confusion in Harmony. I have risked beginning with all the notes sounding together, or rather all the notes of the Scale played as a single sound. These notes then develop, first rising in Unison in the progression, which is natural to them and after a Dissonance, end in a perfect Chord.*

*Finally, I thought that the Chaos of harmony could be even better rendered if, in exploring the different forms of Chaos on different strings, I could, without offending the ear, make the final note indecisive until it returned determined at the moment of resolution.*

**Jean-Féry Rebel**

## ABOUT THE PROGRAM

With this opening concert, EARLY MUSIC NEW YORK (EM/NY) embarks on a season-long GRAND TOUR transporting us from Central Park West in 21st-century New York City to Paris and Versailles in baroque-period France.

Like many 'grand tourists,' we will launch our journey in France, the land of Lully and Rameau. Its formal and rhythmic developments would influence many of the great German baroque composers, especially J.S. Bach and Handel. It also came to serve as a foil against which the Italian baroque would offer a different esthetic - which we look forward to presenting later in the season.

Most of tonight's music had its origins in theatrical performance - opera and ballet - and thus was composed for dancers. We have King Louis XIV (1643-1715) to thank for the intertwining of movement and music in France. Indeed, his nickname, "The Sun King," stemmed from the teenage monarch having portrayed Apollo, the sun god, in a ballet. His mania for dance had everyone - whether for the theatre or for social events - learning the intricacies of many different dance types.

A partial list includes: Allemande, Bourrée, Canarie, Chaconne, Courante, Forlane, Gavotte, Gigue, Loure, Menuet, Musette, Passacaille, Passepiéd, Rigaudon, Sarabande and Tambourin. Many of these survive in movement designations of instrumental suites by 18<sup>th</sup>-century composers, notably J.S. Bach and Handel, and in works from later eras.

For example, Arnold Schoenberg's Suite for Piano, Op. 25 from 1923 includes a Gavotte, a Gigue, a Menuet and a Musette. This suite is composed using the dodecapronic (12-tone) technique, but in its use of recognizable rhythmic dance forms tethers itself to the traditions of western music. You won't hear Schoenberg, though you will hear something extraordinarily rousing in a work by an establishment composer with the ironic (to English language speakers) name of Rebel.

**Jean-Féry Rebel** (1666-1747) achieved childhood fame as a violinist. His father was employed at court as a tenor in the King's private chapel, placing the young Rebel in the orbit of the music master for the royal family, Jean-Baptiste Lully, with whom he later studied. Rebel would go on to occupy increasingly important roles in court.

Having developed a reputation for music of unquestionable taste and refinement, he surprised a great many aficionados in 1737 with his ballet, "**Les Éléments**" (The Elements), which opens with a representation of chaos entailing a dissonant chord containing all seven notes of the harmonic minor scale. There had been dissonance in music before, but never of such an order as in this chaos.

During the course of about six minutes, each individual element (earth, air, water, fire) emerges, and order begins to assert itself. After some movements that further differentiate the elements come some joyous dances that celebrate order and harmony.

Some 60 years later, Joseph Haydn composed his landmark oratorio “Die Schöpfung” (“The Creation”), which famously opens with a representation of chaos that almost certainly was influenced by Rebel’s example. Each composer called upon his own unique genius to channel the creator by establishing chaos and then imposing order upon it. One major difference between them, however, is that Haydn’s creator was explicitly referenced in his oratorio, whereas Rebel’s ballet posits no supreme being.

The French baroque was bookended by two composer giants: Jean-Baptiste Lully (1632-1687) at the beginning, and Jean-Philippe Rameau (1683-1764) at the end.

Although, one of France’s greatest composers, **Jean-Baptiste Lully** (1632-1687) was actually Italian. Born Giovanni Battista Lulli in Florence, he was brought to France at age 14 by Roger de Lorraine, Chevalier de Guise, so his niece could learn to speak Italian. After several years in her service, during which he acquired expertise as a guitarist, violinist and dancer from her staff musicians and composers, he drew the attention of Louis XIV. By 1653, Lully had been named royal composer for instrumental music. He finally became a French subject (with a French name) in 1661, when he was appointed superintendent of the royal music and music master of the royal family.

Lully is credited with many innovations in French music, including the “ouverture,” a suite format adopted by such later baroque masters as J.S. Bach and Händel. Lully essentially created the “tragédie en musique” (French-style baroque opera), and also contributed to French theatrical history through his collaborations with the playwright Molière.

Late in life, he fell out of favor with Louis, who had lost his taste for opera. This disfavor did not extend to Lully’s sons (Louis, Jean-Baptiste fils, and Jean-Louis), each of whom went on to serve as superintendents of the King’s music.

Lully père may well have danced himself to death. The story goes that, during a performance, he stabbed himself in the foot with his conducting staff. He refused an amputation, as it would have curtailed his dancing ability, and ultimately succumbed to gangrene.

Special thanks to Leanne Mahoney – First Church of Christ, Scientist  
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**Jean-Philippe Rameau** was born in Dijon and died in Paris, where he spent the last half of his life. His major claims to fame were “*Traité de l'harmonie*” (Treatise on Harmony), a revolutionary text that changed how music theory was taught; three sets of compositions for solo harpsichord which, alongside those by compatriot François Couperin, arguably represent the summit of French keyboard music before Debussy; and a series of operas, the first dating from the composer's 50th year, with which he supplanted Lully as France's predominant theatrical composer.

Once he started with opera, Rameau devoted almost all of his compositional time to that genre. His first, “*Hippolyte et Aricie*” (1733), created a sensation at its premiere, dividing the French musical establishment into two bitterly partisan groups, nicknamed the Lullyistes and the Rameauneurs, whose debates about the two masters' contrasting styles filled many a pamphlet for years.

**Daphnis et Églé** (1753) was planned as part of King Louis XV's private entertainments at Fontainebleau. Composed away from Paris's opera critics who were embroiled in the outbreak of the *Querelle des Bouffons* (when in 1752 contrasting French versus Italian opera styles were heatedly argued), Rameau imbued this opera with Italian influence – making his own journey through the culturally diverse Age of Enlightenment.

A Pastorale Heroïque in one act, the opera tells the story of a shepherd and a shepherdess who believe they are merely friends until Cupid reveals they are really in love with one another. Unfortunately, the dress rehearsal went so badly that the premiere was cancelled and the opera was never staged in Rameau's lifetime!

**CONTINUING ~ THE GRAND TOUR ~ 2018 - 2019**

**ENGLAND & the COLONIES ~ Colonial Christmas ~ chamber ensemble**

**Saturday, December 15 at 7:30 pm • Sunday, December 16 at 2:00 pm**

**Sunday, December 23 at 2:00 pm**

**Christmas Day, Tuesday, December 25 at 2:00 & 5:00 pm**

***Cathedral Church of Saint John the Divine, Amsterdam Avenue at 112th Street***

**GERMANY ~ Bach Progeny ~ classical chamber orchestra**

**Saturday, March 2 at 7:30 pm**

**&**

**ITALY ~ Corelli to Vivaldi ~ baroque chamber orchestra**

**Saturday, May 4 at 7:30 pm**

***First Church of Christ, Scientist***

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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.



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