

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

Age of Reason
18th-Century Classicism

Celebrating the Life of
Dr. Constantine Tsitsera, 1929 - 2014

First Church of Christ, Scientist
Central Park West at 68th Street, NYC

Saturday, 7 March 2015, 7:30 PM

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

Violin

Daniel Lee - Concertmaster Nicholas DiEugenio - Principal II
Dongmyung Ahn Peter Kupfer
Marc Levine Johanna Novom Margaret Ziemnicka

Viola

Rachel Evans - Principal Kate Goddard

Violoncello

Ezra Seltzer - Principal Benjamin Wolff

Violone

David Chapman

Flute

Immanuel Davis - I David Ross - II

Bassoon

Clayton Zeller-Townson

Horn

Alexandra Cook - I Sara Cyrus - II

Age of Reason

Symphony #21, Hoboken, "Le Philosoph" Franz Josef Haydn
original version, 1764; second version, 1773 1732 – 1809
Adagio - 1764
Presto - 1764 & 1773
Andante grazioso - 1773
Menuetto & Trio - 1764
Finale: Presto - 1764 & 1773

Concerto, 1780 Anton Thadäus Stamitz
Allegro 1750 – c.1798-1809
Adagio
Rondeau

Immanuel Davis & David Ross – transverse flutes

interval

Adagio & Fugue, F 65 Wilhelm Friedemann Bach
1740 - 1784

Symphony #27, K.199, 1773 Wolfgang Amadeus Mozart
Allegro 1756 - 1791
Andante grazioso
Presto

ABOUT THE PROGRAM

Early classical orchestras consisted of a core of strings, two oboes (that frequently doubled the violin lines), and a bassoon (that played the bass line along with the cellos and basses) in continuation of the baroque standard. A pair of natural (French) horns was added to this basic orchestra configuration, giving it a uniquely recognizable classical personality. As was expected of them, oboists routinely doubled on flutes and in slow movements calling for a degree of delicacy, the oboe was put aside and the flute was taken up to provide textual contrast among movements.

A pair of flutes, replacing oboes in entire symphonies, first appears in just two of Mozart's opus (K. 134, 1772 and K. 199, 1773). Haydn, although employing the flute in his slow movements, did not devote entire symphonies to paired flutes in place of the usual oboes. In later symphonic compositions by both composers, a full complement of winds became standard: a pair of flutes, a pair of oboes, (a pair of clarinets in the very late symphonies), a pair of bassoons, and the staple of two horns (occasionally expanded to four). A unit of two trumpets and timpani were the last permanent addition to a wind section that was to become standard in the last symphonies of Haydn and Mozart and on to Beethoven.

The orchestral compositions programmed for tonight's performance demonstrate the varying color palette and contextual adaptability of paired flutes in early classical orchestral writing. Although concertos for solo flute were common, those featuring a pair of transverse flutists were rare in the second half of the eighteenth century. The double concerto of 1780 by Anton Stamitz brings this orchestral pair out from the fold and to the fore demonstrating another attribute - unabashed, dueling virtuosity.

Haydn's Symphony No. 22 in E-flat major, Hoboken I/22. The date 1764 appears on Haydn's surviving autograph manuscript. He composed this symphony during his tenure as Vice-Kapellmeister at the court of Prince Nicolaus Esterházy. As Vice-Kapellmeister, Haydn was in charge of all secular music in the Esterházy household; and in particular he was the leader of the orchestra and expected to compose its symphonies. His ensemble numbered about fifteen players. The intended audience (aside from special occasions such as the Prince's name day) comprised only of the Prince and his guests; so,

frequently the musicians would have outnumbered the listeners. The first performance venue may have been what is now called the "Haydnsaal," a large, rectangular room at the family palace in Eisenstadt with a resonant acoustic (not unlike tonight's "saal").

The name ("The Philosopher") does not appear on Haydn's original manuscript. "Le Philosoph" is written on a manuscript copy found in Modena dated 1790; this nickname does date from the composer's own lifetime but is probably not his. The name is thought to derive from the melody and counterpoint between the horns and *cors anglais* (transverse flutes for this performance) in the opening movement, which musically allude to a question followed by an answer as if in imitation of the *disputatio* debate system in dialogue. The effect of a ticking clock played by muted violins also suggests a philosopher deep in thought as time passes. The nickname is only appropriate to the seriousness of the opening movement, which gives way to high spirits in following movements.

The work was originally scored for two *cors anglais* (English horns), two natural (French) horns, and strings. The use of the *cor anglais* (a lower pitched relative of the oboe) is more than unusual and said to be the only example in the history of the symphonic genre. Haydn's choice of E-flat major may have been dictated by the fact that a natural (valve-less) horn sounds best as an E-flat instrument when configured with the appropriate 'crook' (an alternate length pipe-fitting for playing in a desired key).

Another version of this symphony, well known in Haydn's time, was published in 1773 by the Venier music publishing firm in Paris. This version has three movements, bereft of the original opening of 1764 with the second movement coming first, followed by a different, spurious *Andante grazioso* (in place of the original Menuetto/Trio) and concluding with the same Finale as the first (1764) version. The 1773 reconfiguration as a whole is not Haydn's own. H. C. Robbins Landon (Haydn authority) suggests that this version was likely applied to the original composition due, perhaps, to the "strangely original" Adagio and the requirement of *cors anglais*, which were not available in many areas. These unique 1764 elements have made this symphony particularly popular, and consequently the 1773 version is seldom performed in modern times. Unlike modern English horns, classical *cors anglais* reproductions are as much a rarity today as they were in Haydn's time. So, we too substitute transverse flutes.

EARLY MUSIC NEW YORK Season Closer -

HARMONIE UNIVERSELLE ~ National Styles in the 17th Century

May 2, 2015 at 7:30 PM

First Church of Christ, Scientist, Central Park West at 68th Street

ABOUT EARLY MUSIC NEW YORK

Now celebrating its 40th Anniversary season, EARLY MUSIC NEW YORK - FREDERICK RENZ, DIRECTOR is known worldwide for its performances of music and music-drama from the medieval through 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. EM/NY has performed at the Lincoln and Kennedy Centers, Library of Congress, regularly performs at The Metropolitan Museum of Art, and has toured throughout the United States and abroad at many international 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.

THE DIRECTOR

Frederick Renz, Founding Director of the Early Music Foundation, has delved into all forms of music and music-drama from the 11th through the 18th centuries and is recognized internationally for his work as conductor, producer, director and performer while leading Early Music New York. A Fulbright grantee, he has received commissions from the Spoleto Festival and The Metropolitan Museum of Art as well as Producer's Grants from the National Endowment for the Arts. Mr. Renz is the recipient of a doctorate *honoris causa* by the State University of New York.

EM/NY Compact Discs are available in the lobby following this performance

THE SOLOISTS

Immanuel Davis, a versatile flutist equally at home on historical and modern flutes, has performed as a soloist and chamber musician throughout the U.S. and abroad. In 2005 he received a Fulbright fellowship to study baroque flute with Wilbert Hazelzet at the Koninklijk Conservatorium in The Hague. Since then he has performed with such early music ensembles as Early Music New York, Artek, Lyra Baroque, and the Bach Society of Minnesota. Immanuel has been the flute professor at the University of Minnesota since 2001. He is also an AmSAT certified teacher of the Alexander Technique.

David Ross is quickly establishing himself as a professional baroque flutist performing regularly with Mercury in Houston TX and with The Sebastians in NYC. In 2014-2015, his freelance engagements include programs with Tafelmusik Baroque Orchestra, Seraphic Fire, and Artek. Mr. Ross earned a master's degree from the Juilliard School's Historical Performance program and a bachelor's degree from both the Royal Conservatory of The Hague and the Cleveland Institute of Music. He remains dedicated to exploring and expanding the possibilities of the transverse flute, prioritizing creativity and spontaneity in his philosophy of playing.

THE PRESENTER

Early Music Foundation (EMF) was founded in 1974 by Frederick Renz and other members of the New York Pro Musica Antiqua. Upon its inception, EMF was invited as Artist in Residence at the Cathedral of St. John the Divine, 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 medieval through the classical eras.

EMF presents EARLY MUSIC NEW YORK, administers the in-house *Ex cathedra* Records compact disc label, and manages a service project to promote NYC historical performance artists and presenters - New York Early Music Central. The 5th City-wide festival - "New York Early Music Celebration 2015: *El Nuevo Mundo*" - will take place this coming autumn.

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.

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