

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

"mainstay of the New York early music scene"

"a revered institution" – The New York Times

MOZART MONIKER
WOLFGANG'S COUNTERPARTS

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

Saturday, 4 March 2017, 7:30 PM

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

violins

Daniel Lee - concertmaster
Nicholas DiEugenio - principal
Dongmyung Ahn
Chloe Fedor
Peter Kupfer
Edson Scheid
Vita Wallace

violas

Rachel Evans - principal
Kate Goddard

basses

Ezra Seltzer, violoncello - principal
Benjamin Wolff, violoncello
David Chapman, violone

Alexandra Cook - horn I
Sara Cyrus - horn II

Caroline Giassi - oboe I
Julie Brye - oboe II
Ben Matus - bassoon

MOZART MONIKER ~ WOLFGANG'S COUNTERPARTS

Symphony 2 in D, 1784 - London Samuel Wesley
Allegro spiritoso 1766-1837
Andantino
Allegro moderato

Symphony in G, Opus 11/1, 1779 - Paris Chevalier de Saint-Georges
Allegro 1745-1799
Andante
Allegro assai

Symphony in B-flat, K. 22, 1765 - The Hague Wolfgang Amadeus Mozart
Allegro 1756-1791
Andante
Allegro molto

interval

Olympie VB 33, 1791 - Stockholm Joseph Martin Kraus
Ouverture: Adagio/ Allegro ma non troppo/ Adagio 1756-1792
Marcia
Entr'acte: Allegro assai/ Tempo di marcia/ Allegro assai
Entr'acte: Andante fieramente
Entr'acte: Largo
Entr'acte: Andantino
Postlude: Largo

Galimathias musicum, K. 32, 1766 - The Hague W. A. Mozart
Quodlibet (select movements)
Allegro, Molto allegro, Andante, Allegro, Adagio, Presto,
Pastorella, Allegro, Allegretto, Allegro

2016 - 2017 Subscription Season Concludes ~

Bach Brotherhood: Johann Sebastian's Peers — Saturday, May 6th at 7:30 pm
First Church of Christ, Scientist - Central Park West at 68th St. - Lincoln Square

ABOUT THE PROGRAM

Wolfgang Amadeus Mozart's thirty-nine, traditionally recognized symphonies include those of spurious or doubtful authenticity, as well as those proven to be false attributions. Dubious works are often treated as authentic by the compilers of collected editions – eight are in the 1991 *Neue Mozart-Ausgabe* (NMA: *New Mozart Edition*). Some, however, have long been accepted as positively identified works by other composers in many instances.

The number of symphonies actually written by Mozart is imprecisely known; of the forty-one formally numbered, three are established as by other composers and another is considered by scholars to be of uncertain authorship. Outside the accepted sequence 1–41, however, there are some twenty other genuine Mozart symphonies and, beyond these, a larger number of problematic works not authenticated as Mozart's; some may be genuine.

Much of the authentication difficulty arises from early Mozart works where original autograph scores are missing. In some cases, the main body of a work has been entirely lost – its identity being preserved only through an *incipit* (a notated record of the opening few bars) cataloged in 1883. Informal eighteenth-century publishing and distribution methods caused additional confusion.

Cataloging errors based on inadequate information, and an occasional over-eagerness to attribute new discoveries to Mozart has exacerbated the problem. However, the spurious and doubtful list of symphonies is not fixed, as new evidence can sometimes lead to authentication; it can also cast doubt or disqualify symphonies once generally accepted as genuine W. A. Mozart.

Not as cut and dried as one would like to believe, the line is hazy between a work considered authentic or not. And unfortunately a doubtful status can hinder a fine work from being heard and appreciated for its own worth.

Samuel Wesley (1766 -1837) was an English organist and composer in the late Georgian period. Born in Bristol, England, he was the son of noted Methodist and hymn-writer Charles Wesley, the grandson of Samuel Wesley (a poet of the late Stuart period) and the nephew of John Wesley, the founder of the Methodist church, and a virtuoso who revived interest in Bach's music for both organ and piano in Britain.

A man with a very colorful personal life, Samuel informed his mother of his philosophical conviction that his marriage had been constituted by sexual intercourse, precluding any civil or religious ceremony, but after a scandalous delay, he married Charlotte Louise Martin in 1793 and they had three children. His marriage to Charlotte broke up with her discovery of Samuel's affair with the teenage domestic servant Sarah Suter. Samuel and Sarah never married but had seven children together, among them Samuel Sebastian Wesley (1810-1876) who was a cathedral organist and composer of the Victorian period.

Samuel showed his musical talent early in life. As a boy, he was recognized as a child prodigy by the British musical establishment, along with his elder brother, Charles. He quickly mastered the violin, harpsichord and organ. By the age of eight, he was becoming known for his composing and improvisational skills. His father, Charles, wrote:

He was full eight years old when Dr. [William] Boyce [celebrated English composer] came to see us and accosted me with, 'Sir, I hear you have an English Mozart in your house.' I called Sam to answer for himself. He had by this time scrawled down his Oratorio of Ruth. The Doctor looked it over very carefully and seemed highly pleased with the performance. Some of his words were, 'These airs are some of the prettiest I have seen. This boy writes by nature as true a bass as I can do by rule and study.'

Samuel Wesley wrote six symphonies, of which five survive. They are modestly scored yet highly inventive works. Often one finds both baroque and classical styles alternating as if vying for prominence. Wesley undoubtedly heard Haydn's symphonies performed on that composer's two visits to London. Perhaps Wesley's music is not of Mozart's or Haydn's ilk, but is certainly melodious and expertly constructed.

Joseph Boulogne, Chevalier de Saint-Georges (1745-1799), a musician, athlete, swordsman and soldier was among the most fascinating figures during the years at the end of France's old regime and during its age of revolution at the close of the eighteenth century. His compositions are unlike most French music of the time, being more akin to early Mozart in its rhythmic vigor and tunefulness.

One of the most celebrated individuals in the French capital, Saint-Georges had various nicknames; one was “Le Mozart Noir,” (The Black Mozart). On concert posters advertising both Mozart’s music and that of Saint-Georges, the two often received equal billing. Another was “Le Don Juan Noir,” (the Black Don Juan), but it is unclear whether this part of his reputation was exaggerated. No doubt, he aroused resentment in some quarters. In 1779, Saint-Georges and a friend were attacked by six men while walking. The still agile Saint-Georges fought them off successfully, but an investigation into the attack was mysteriously squashed, with rumors circulating that the attackers were secret police from the court in Versailles, and that the reason for the attack was his closeness to Marie Antoinette, with whom he often played music.

Born in Guadeloupe, he was the son of George Bologne de Saint-Georges (*Gentilhomme ordinaire de la chambre du roi*), a wealthy planter, and Nanon, his African slave. Saint-Georges is known today as one of the major early contributors of African descent in the tradition of European classical music. He gained fame as a violinist, conductor, and composer; some of Europe's top composers created violin works with Saint-Georges as the soloist in mind; and he led the premieres of some of Franz Joseph Haydn’s greatest symphonies. The music of Saint-Georges himself, long forgotten, has been successfully revived. In his own time, however, Saint-George was known for much more than music. A champion fencer as a young man, he was the object of often veiled and sometimes overt racial controversy. He survived two assassination attempts. In his later years he abandoned the aristocratic world of his upbringing to fight for revolutionary ideals, and he was an early supporter of racial equality in France and England.

German by birth, **Joseph Martin Kraus** moved to Sweden at age 21. He died at the age of 36 in Stockholm (a life span very similar to that of Mozart). He has been referred to as “the Swedish Mozart” both on the grounds of his undoubted musical genius and his employment at the brilliant court of Gustav III in Stockholm. A relatively brief period as a composer, Kraus’s mature works have a unique complexity and expressive intensity. His talent for thematic development, colorful orchestration and theatrical flair caused Haydn to proclaim him one of only two ‘geniuses’ he knew (Mozart being the other one). His death in 1792, like that of Mozart’s the previous year, can be accounted as one of the eighteenth century’s musical tragedies.

The incidental music for Johan Henrik Kellgren's tragedy *Olympie* (the princess Olympie being torn between a marriage of state and true love) consists of a powerful *Sturm und Drang* overture, an off-stage march (when Olympie's husband to be arrives amid pomp and circumstance, four entr'actes and a funereal epilogue.

Early Music New York is indebted to its Advisory Council member, Professor Bertil van Boer (Ph.D., Musicology, Department of Music, Western Washington University) for graciously providing his new edition of *Olympie*.

From 1763 to 1766, a **Mozart** family 'Grand Tour' comprised a journey through western Europe undertaken by Leopold Mozart, his wife Anna Maria, and their musically gifted children Maria Anna (Nannerl) and Wolfgang Amadeus. At the tour's commencement, the children were age eleven and seven respectively. Their extraordinary skills had been demonstrated during a visit to Vienna in 1762, when they had played before the Empress Maria Theresa at the Imperial Court. Sensing the social and financial opportunities that might result from a prolonged trip embracing the capitals and main cultural centers of Europe, Leopold obtained an extended leave of absence from his post as deputy Kapellmeister to the Prince-Archbishop of Salzburg. Throughout the subsequent tour, the children's *Wunderkind* status was confirmed as their precocious performances consistently amazed and gratified their audiences.

After the Mozart family's sojourn to London, which lasted a year and where Wolfgang composed his first symphonies, Leopold was persuaded by Princess Carolina, sister of the Prince of Orange, to go to The Hague and present the children as official guests of the court. Symphony No. 5, K. 22 in B-flat major was probably written in The Hague in December, 1765 when Mozart was nine years old! To celebrate the Prince of Orange's coming of age, Wolfgang composed a light hearted *quodlibet* (song medley) for small orchestra entitled *Galimathias [Galimatias] musicum* (term of doubtful derivation meaning a confused unintelligible affair, musical gibberish), K. 32, which was played at a special concert to honor the young Prince.

Special thanks to Leanne Mahoney, First Church of Christ, Scientist
Board Member and House Committee Chair

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.

This series of programs is made possible, in part, with public funds from the NYC Department of Cultural Affairs in partnership with the City Council



**Council on
the Arts**

and the New York State Council on the Arts with the support of Andrew Cuomo Governor and the New York State Legislature

Private funding has been generously provided by the
American Endowment Foundation • Appleby Foundation
Estate of David M. Corey • Gladys Kriebel Delmas Foundation
Jarvis & Constance Doctorow Family Foundation
Max & Victoria Dreyfus Foundation • Gilder Foundation
Horace W. Goldsmith Foundation • Jewish Communal Fund
Lemberg Foundation • E. Nakamichi Foundation
Mattina R. Proctor Foundation • Pyewacket Fund of the NY Community Trust
Reed Foundation • Fan Fox and Leslie R. Samuels Foundation
Shelter Rock Foundation • Janet Yaseen Foundation
and the many individual Friends of the Early Music Foundation

DIRECTOR'S CIRCLE ~ 2017

Ambassador Dolph Hogewoning – Consul General, Kingdom of the Netherlands in NY
The Very Reverend James P. Morton – Dean Emeritus, Cathedral of St. John the Divine
Ralph & Robin Arditi • Anthony J. Elitcher • Edythe Fishbach • Jane Freeman
Mr. & Mrs. William H. Janeway • Roy & Glorya Matthews • Rob Pierce • Dian Woodner

EARLY MUSIC FOUNDATION

Frederick Renz – Founding Director
Aaron Smith – Operations
Dorothy Olsson – Development
Daniel Guss – Public Relations
Michael Gordon – Fiscal

BOARD OF TRUSTEES

Edward B. Whitney – President
Hoyt Spelman, III – Secretary
Peter deL. Swords – Treasurer
Audrey Boughton • Pamela Morton
Frederick Renz – *Ex officio*