

THE KING'S MUSICK

*Henry VIII and the Tudor Court, circa 1510-1520*

The Cathedral Church  
of Saint John  
the Divine

Amsterdam Avenue  
at 112<sup>th</sup> Street

32<sup>nd</sup> SEASON  
Saturday, 4 November 2006 at 8 PM  
Sunday, 5 November 2006 at 3 PM

Research and preparation of this EM/NY program was gratefully underwritten by  
**The Jarvis and Constance Doctorow Family Foundation**

## EARLY MUSIC NEW YORK

FREDERICK RENZ, DIRECTOR

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James Blachly – alto & bass viol

Oliver Brewer – tenor

Jay Elfenbein – bass viol

Jonathan Kline – tenor

Corey-James Crawford – alto

Wayne Hankin – winds

Lucas Weiss – baritone

Jesse Blumberg – baritone

Scott Dispensa – baritone

Matthew Hensrud – tenor

Geoffrey Williams – alto

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### **THE KINGS MUSICK – *henricus dei gracia rex anglie***

*Henry VIII and the Tudor Court, circa 1510-1520*

#### **CALL TO THE HUNT**

The Kings Hunt is upp

Trolly lolly

I have been a foster

Anonymous ballad tune

William Cornish, Jr

Robert Cooper

#### **PARTING**

Taundernaken

Ah the sighs

Farewell my joy

Henry VIII

Cornish

Cooper

#### **STALKING THE GAME**

Lady Wynkfylds Rownde

Where be ye, my love?

Enforce yourself

Anonymous – Hugh Aston Ms

Anonymous

Edmund (Sturges) Turges – Fairfax Boke

#### **THE CHASE**

Time to pass with goodly sport

The farther I go

Blow thy horn, hunter

Anonymous

William of Newark – Fairfax Boke

Cornish

#### **Interval**

#### **VICTORY**

Kyng Harry the VIIIth pavyn/The crocke

*Helas madame*

England, be glad

Anonymous – Aston Ms

Henry VIII

Anonymous

#### **DEFEAT**

Ah, Robin, gentle Robin

My Lady Careys Dumpe

Somewhat musing

Cornish

Anonymous – Aston Ms

Anonymous – Fairfax Boke

#### **AFTERMATH**

*La bounette/ La doune cella/ La shy myze*

blessed Lord how may this be?

Anonymous - Mulliner Book Oh

Anonymous – Ritson Ms

Up I arose *in verno tempore*

Anonymous - Ritson Ms

## RECONCILIATION

“The Kinges Balade” - Pastime with good company

Henry VIII

*Selections are from Henry VIII's Song Book unless otherwise noted. Historical English & Anglo-Latin pronunciation, circa 1500, researched & coached by Oliver Brewer.*

### TEXTS

**The hunt is up, the hunt is up,**  
And it is well nigh day;  
And Harry our King is gone hunting,  
To bring his deer to bay.

The east is bright with morning light,  
And darkness it is fled,  
And the merrie horne wakes up the morne  
To leave his idle bed.

Beholde the dkyes with golden dyes  
Are glowing all around,  
The grasse is greene, and so are the treene,  
All laughing at the sound.

The horses snort to be at the sport,  
The dogges are running free,  
The woddes rejoice at the mery noise  
Of hey tantara tee ree!

The sunne is glad to see us clad  
All in our lustie greene,  
And smiles in the skye as he riseth hye,  
To see and to be seene.

Awake, all men, I say agen,  
Be mery as you maye,  
For Harry our Kinge is gone hunting,  
To bring his deere to baye.

**Trolly lolly** lolly I sing trolly lolly lo;  
My love is to the greenwood gone;  
Now after will I go:  
Sing trolly lolly lo!

(two *contrafactum* verse text by Cornish)  
Pleasure it is to hear, Iwis;  
The birdes sing.

The deer in the dale, the sheep in the vale,  
The corn springing:  
Sing...

God's purveyance for sustenance  
it is for man.  
Then we always to him give praise,  
and thank him then.  
Sing...

**I have been a foster**

Long and many a day;  
Foster will I be no more,  
No longer shoot I may;  
Yet have I been a foster.

Hang I will my noble bow  
Upon the greenwood bough,  
For I cannot shoot in plain  
Nor yet in rough;  
Yet...

Every bow for me is too big;  
Mine arrow nigh worn is;  
The glue is slipp'd from the nick;  
When I should shoot I miss;  
Yet...

Layy Venus hath commanded me  
Out of her court to go;  
Right plainly she sheweth me  
That beauty is my foe;  
Yet...

My beard is so hard, God wot,  
When I should maidens kiss,  
They stand aback and make it strantge;  
Lo, ae is cause of this;  
Yet...

Now will I take to me my beads  
For and my Psalter-book,  
And pray I will for them that may,  
For I may nought but look;  
Yet...

**Ah, the sighs** that come from my heart,  
They grieve me passing sore;  
Since ye must needs from me depart,

Farewell, my joy, for evermore.

Oft to me her goodly sweet face  
Was wont to cast an eye;  
And now absence to be in place:  
Alas for woe I die, I die.

I was wont her to behold  
And take in armes twain;  
And now with sighs manifold  
Farewell, my joy, and welcome pain.

And I think I see her yet,  
As would to God I could,  
There might no joys compare with it  
Unto my heart as now she should.

**Farewell, my joy** and my sweet heart;  
Farewell, mine own heart root.  
From you awhile must I depart;  
There is none other bote.

Though you depart now thus me fro,  
And leave me all alone,  
My heart is yours wherever that I go;  
For you do I moan.

**Where be ye, my love,**  
And where be ye gone?  
I am so sad;  
To make me glad  
It is by you my love, alone.

You company  
Makes me so merry  
From care and from all moan,  
But when yhe miss,  
No joy it is  
But you, my love, alone;  
It is but you, my love, alone.

When ye be hence  
With your absence  
My mirth, and joy is gone;  
Me to comfort,  
Is no resort  
But you, my love...

The time passing

To dance or sing,  
To 'suage somewhat my moan  
Is nothing;  
No comforting  
But you, my love, alone.

Thus with my care  
With your welfare,  
Christ keep you from your foon;  
And God above  
Keep your love,  
For you have mine alone.

Where be ye...

**Enforce yourself as Goddes knight**

To strength your commons in their right.

Sovreign lord, in earth most excellent  
Whom God hath chose our guide to be,  
With giftes great and evident  
Of martial power and also high dignity,  
Sith it is so, now let your labour be,  
Enforcing yourself as Goddes knight  
To strength your commons in their right.

God hath giff you of his goodness  
Wisdom with strength and sov'reignty  
All misdome things to redress,  
And specially hurtes of thy commonalty,  
Which cry and call unto your majesty.  
In your person all their hope is pight  
To have recover of their unright.

Enforce yourself...

**Time to pass with goodly sport**

Our sprites to revive and comfort;  
To pipe, to sing, to dance, to spring,  
With pleasure and delight  
To follow Sensual Appetite.

**The farther I go, the more behind:**

The more behind, the nere my wayes end:  
The more I seek, the worse can I find:  
The lighter leefe, the lother for to wend.

The truer I serve, the farther out of mind:  
Thought I go loose, yet am I tied with a line:

Is it fortune or infortune this I find?

**Blow thy horn, hunter** and blow thy horn on high!  
There is a doe in yonder wood; in faith she will not die:  
Now blow thy horn, hunter, now blow thy horn, jolly hunter!

Sore this deer stricken is,  
And yet she bleeds no whit;  
She lay so fair, I could not miss;  
Lord, I was glad of it!  
Now blow...

As I stood under a bank  
The deer shoff on the mead;  
I struck her so that down she sank,  
But yet she was not dead.  
Now blow...

There she go'th! See ye not,  
How she go'th over the plain?  
And if ye lust to have a shot,  
I warrant her barrain.  
Now blow...

He to go and I to go,  
But he ran fast afore;  
I bad him shoot and strike the doe,  
For I might shoot no more.  
Now blow...

To the covert both they went,  
For I found where she lay;  
An arrow in her haunch she hent;  
For faint she might not bray.  
Now blow...

Blow thy horn...

**Helas madame** -- *French text*

Alas, my lady whom I love so much,  
Let me be your humble servant,  
I would serve you forever,  
And will love no other as long as I live.

**England, be glad** pluck up thy lusty heart!  
Help now thy king, and take his part!

Against the Frenchmen in the field to fight

In the quarrel of the Church and in the right  
With spears and shields on goodly horses light,  
Bows and arrows to put them all to flight:  
Help now thy king...

England, be glad...

**Ah, Robin, gentle Robin,**

tell me how thy leman doth and thou shalt know of mine:

*Plaintiff:* My lady is unkind, iwis, Alac, why is she so?

She lov' th another better than me and yet she will say no.

Ah, Robin...

*Response:*

I cannot think such doubleness for I find women true;

In faith my lady lov' th me well; she will change for no new.

Ah, Robin...

*[additional verses by Sir Thomas Wyatt]*

*P:* Thou happy art while that doth last, but I say as I find

That women's love is but a blast and turneth like the wind.

Ah, Robin...

*R:* If that be true, yet as thou sayest, that women turn their heart

Then better to speak of them thou mayest, in hope to gain thy part.

Ah, Robin...

*P:* Such folks shall take no harm by love that can abide their turn

But I alas can no way prove in love but lack and mourn.

Ah, Robin...

*R:* But if thou wilt avoid thy harm, learn this lesson of me

At other fires thysel to warm, and let them warm with thee.

Ah, Robin...

**Somewhat musing**

And more mourning,

In rememb'ring

The unsteadfastness

This world being

Of such wheeling

Me contrarying:

What may I guess?

I fear doubtless

Remedyless

Is now to cess

My woeful chance;



With displeasance  
To my grievance  
And no surrance  
Of remedy;

Lo, in this trance,  
Now in substance  
Such is my dance  
Willing to die.

Methinketh truly  
Bounden am I  
And that greatly  
To be content,  
Saying plainly,  
Forture doth wry  
All contrary  
For mine entent.

My life was lent  
To an entent,  
It is nigh spent;  
Welcome, fortune!  
Yet I ne went  
Thus to be shent;  
But she it meant,  
Such is her wone.

**O blessed lord**, how may this be  
That I am thus in heaviness?  
And yet I have do my business  
Ever to please him with all my might,  
Both early, late, by day and by night.

**Up I Arose** -- *Macaronic (multiple text), English & Latin*

Up I arose in *spring time*  
And found a maiden *beneath a certain tree*,  
That did complain *in her breast*,  
Saying, "I feel a *child moving*."

Adieu, pleasures of *olden times!*  
Full oft with you *I was want to play*;  
But for my miss (misdeed) *I would be laughing at myself*  
With right good cause *I begin to weep*.

Now what shall I say *to my parents*  
Because I lay with *this priest?*

They will me beat *with rod and cudgel*  
And me sore chast (chastise) *with everything at hand.*

With the aid child, *what shall I do?*  
Shall I it keep *or slay it?*  
If I slay it, *where shall I flee?*  
I shall lose God and eternal life."

**Pastime with good company**

I love and shall until I die.  
Gruch who lust, but none deny;  
So God be pleas'd tus live will I;  
For my pastance,  
Hunt sing and dance;  
My heart is set'  
All goodly sport  
For my comfort:  
Who shall me let?

Youth must have some dalliance,  
Of good or ill some pastance;  
Company methinks then best  
All thoughts and fancies to digest,  
For idleness  
Is chief mistress  
Of vices all:  
Then who can say  
But mirth and play  
Is best of all?

Company with honesty  
Is virtue, vices to flee;  
Company is good and ill,  
But every man hath his free will.  
The best ensue,  
The worst eschew,  
My mind shall be;  
Virtue to use,  
Vice to refuse,  
Thus saith King Harry.

## NOTES

“King Henry the eight could not onely sing his part sure, but of himselfe composed a Service of foure, five and six parts, as Erasmus in a certain Epistle testifieth of his owne knowledge,” wrote Henry Peacham in The Compleat Gentleman. Originally destined for the church, Henry received the musical training necessary for an ecclesiastic. While only one of his Latin compositions survives, his secular inclinations for music are well displayed in a handsome manuscript preserved in the British Museum, Add. MS. 31922, known popularly as “Henry VIII’s Song Book.” It contains thirty-three of his own compositions, part-songs and instrumental consorts, and a fascinating miscellany of works by composers of his court and Chapel Royal. Most of the works of this performance are taken from Henry VIII’s Song Book, the Fayrfax Ms. And the Ritson Ms. Instrumental settings are arranged from two keyboard collections; the Aston Ms and the Mulliner Book.

Tudor music shows an unbroken flowering through the sixteenth century, no less brilliant in its beginning than its end, despite the religious and political chaos toward the end of Henry’s reign and despite the great fame of music and the arts under his daughter, Queen Elizabeth. Records of the Chapel Royal and court accounts of “the King’s Musick” give much evidence of Henry’s relish for the art and in fact show that he kept a larger musical establishment than his daughter Elizabeth. An account of liveries supplied for Henry’s funeral in 1547 details fifty-eight musicians of English, Italian, French, and Flemish origin. These include players of eight viols, seven sackbuts, seven flutes, two lutes, a virginal, a rebec, three harps, and a bagpipe, singing men and boys, a songpricker (copyist), and two instrument makers. An inventory of instruments at Henry’s several households runs to six closely written pages and includes hundreds of instruments such as “a paire of double Regalles with twoo Stoppes of pipes covered with purple vellat all over embrowdered with Venice golde and damaske pirles havinge the Kings Armes and badges likewise embrowdered standing upon the Case of the same covered with fustian of Naples.”

The principal vocal forms cultivated in Henry’s circle were the carol (“Enforce yourself”), the round (“A Robyn”), and simple strophic songs for two to five voices (“Pastime”). Many of the instrumental pieces are variations over recurring bass patterns (“My Lady Careys Dumpe”), dance music (“King Harry VIII Pavyn”), and certain tunes of popular origin (“The Kinges Hunt is upp”). “Taundernaken” was a popular Renaissance tune and, among several composers of this period, Henry used it as a basis (tenor) for composing two additional decorative, virtuosic lines.

Long before the illustrious keyboard composers of Queen Elizabeth’s time, English organ and virginal music reached heights untouched by European composers in its fitness for keyboards and its boldness of musical ideas. As exhibited in the Aston and Mulliner manuscripts, the Elizabethan virginalists had at least two generations of predecessors, many of them anonymous. These “virginal” (harpsichord) books are also valuable as repositories of songs, dances, and consort music set out for keyboard playing and is the source of the instrumental music programmed here.

## ABOUT THE ARTISTS

**James Blachly** (alto, viola da gamba) has performed for the past five years with the Chris Norman Ensemble as a gambist and double bassist, and as an alto soloist at St. Michael's Episcopal Church, NYC, where he is Composer-in-Residence for 2006-7. He received his Master's degree from Mannes this past May in composition, and his works have been performed by some of the finest vocalists and instrumentalists in New York. He is also the Co-founder of the Pharos Music Project, dedicated to the development and performance of new vocal music. James grew up in a family remarkably dedicated to Early Music.

**Jesse Blumberg** (baritone) has performed at The Santa Fe Opera, Glimmerglass Opera, the Ravinia Festival, and Chicago Opera Theater. He is an active member of the Marilyn Horne Foundation's artist roster, and has toured with the Waverly Consort and the Mark Morris Dance Group. This season he will create the role of Connie Rivers in Ricky Ian Gordon's world premiere opera *The Grapes of Wrath*, at The Minnesota Opera. He will also perform the title role in Monteverdi's *The Return of Ulysses* with Opera Vivente in Baltimore, and will debut with American Bach Soloists in the San Francisco Bay area.

**Oliver Brewer** (tenor) has been lauded by the New York Times for his "attractive round tenor." A graduate of the Eastman School of Music, he has appeared in concert and recording with The Publick Musik and Early Music New York. Mr. Brewer has also performed in concert as soloist with Musica Antiqua (NY), Parthenia, the New York Continuo Collective, Bach Works and the Lexington Bach Orchestra. His ensemble affiliations include St. Thomas Church Fifth Avenue, the newly formed Tiffany Consort, the artist roster of VOX Vocal Ensemble, Polyhymnia, and St. Luke-in-the-Fields.

**Corey-James Crawford** (alto) is presently a free lance professional choral singer in NYC and NJ. He performs with the Bach Choir at Holy Trinity Lutheran, Voices of Ascension, the St. Thomas Choir of Men and Boys, Vox, Fuma Sacra, Lauda, the choir of St. Bartholomew's, The New York Collegium, Musica Antiqua NY, St. Ignatius Loyola and the Marble Collegiate Choir.

**Scott Dispensa** (baritone) has been active in the renowned choirs of St. Thomas Church and St. Mary the Virgin in New York. A graduate of Westminster Choir College where he sang Maximilian in *Candide* and Puck in *A Midsummer Night's Dream*, he recently received his Master's from The Juilliard School where he performed in *Die Fledermaus* and *Le Rossignol*. Equally comfortable on the music theatre stage, he has performed for City Center Encores! and the New York Festival of Song. Next month, Mr. Dispensa will tour with the Glimmerglass Opera.

**Jay Elfenbein** (bass viol) has performed with both early and modern orchestras including St. Luke's, Boston Baroque, Handel & Haydn Society, and the American Symphony. He has recorded for Sony Classics, CBS, PGM and others, and can be heard playing *vihuela* and *vielle* on Paul Simon's latest Warner Bros. release, "You're the One." Mr. Elfenbein is the founder and director of the Ivory Consort, specializing in medieval music, and GambaDream, the only jazz ensemble in the U.S. that features the *viola da gamba*. He is also a composer whose work has been commissioned and performed in the U.S. and abroad.

**Wayne Hankin** (winds), a specialist in ancient winds, has performed for Cirque du Soleil Center Stage, Alley Theater, New York Shakesphere Festival, Lincoln Center, American Repertory Theater and Broadway. He's made music with most of the world's major early music groups. His television credits include *CBS Sunday Morning*, *The Tonight Show*, *Regis & Kathie Lee*, *Monday Night Football*, *HBO's Showtime* and *ABC News Niteline*, and has recorded with popular stars from They Might Be Giants to Jewell. Recent television credits include *Nickelodion's Miss Spider*, and recent movie credits include *Resident Evil II*. His next film project is Disney's *The Princess, Belle and Anastasia*. Recording credits include works for RCA, ECM and Sony.

**Matthew Benston Hensrud** (tenor) specializes in early music, ensemble singing, and post-minimalism. Recent projects include working with Pierre Boulez at the Lucerne Festival Academy; BAM's St. Matthew Passion, Nico Muhly and Maira Kalman's "Elements of Style"; David Lang's new Opera "Anatomy Theater"; EM/NY's annual Christmas series. Matthew can be heard on EM/NY's "Colonial" and "Bohemian" Christmas albums, and is featured on Alarm Will Sound's upcoming recording of Michael Gordon's "Van Gogh Opera." Choral work includes performances at Trinity Wall Street, with the Berkshire Bach Soloists, Vox, and others. By day he works as a freelance web producer and technologist.

**Jonathan Kline** (tenor) has made a career in a number of venues & media, here & abroad. He has appeared as a solo artist with The New York City Opera in several productions, including the World Premiere of *Haroun & the Sea of Stories*. In addition, he has appeared in the 1<sup>st</sup> National cast of *Disney's Beauty & the Beast*, *Jekyll & Hyde*, as well as touring Europe in *Phantom*. Mr. Kline is an accomplished interpreter of the Baroque, most recently seen as soloist in the Bach Festival at St. Peter's *B minor Mass*. Currently, Mr. Kline is featured in a TV ad campaign for the American Liver Foundation being broadcast nationally.

**Lucas Weiss** (baritone) is delighted to be performing with EM/NY. Since graduating from Westminster Choir College, Mr. Weiss spent the last 7 years teaching Vocal Music to middle and high school students in the public schools. He is now pursuing a Master's degree in Acupuncture at the Swedish Institute.

**Geoffrey Williams** (alto), in his fourth season with EM/NY, is an alumnus of The American Boychoir School and Westminster Choir College. Mr. Williams has served as a church musician with The Church of St. Mary the Virgin in Times Square and Trinity Episcopal Church in Princeton. He is now a Gentleman of the Choir of St. Thomas Church, Fifth Avenue. In 2003, he began a relationship with the choirs of Washington National Cathedral, delving into record producing with "Sound from Heaven: a liturgy for Pentecost." Mr. Williams is a founding member of the early music ensemble, New York Polyphony.

## ABOUT EARLY MUSIC NEW YORK

EARLY MUSIC NEW YORK - FREDERICK RENZ, DIRECTOR (EM/NY) reaps international acclaim for vibrant and provocative performances of historically informed repertoire from the Middle Ages through the Classical eras. In New York City, EM/NY can be heard and seen performing in an annual subscription series "In-Residence" at the Cathedral of St. John the Divine and St. James' Church. In addition, EM/NY is frequently invited to perform for The

Metropolitan Museum of Art, The Cloisters, the Pierpont Morgan Library, the Hayden Planetarium, Columbia University, the Bronx Botanical Gardens, the Century Club, as well as other select New York City venues.

EARLY MUSIC NEW YORK is heard in six compact discs on the *Ex cathedra Records* label in addition to a dozen previous titles for the Musical Heritage Society, Foné, Nonesuch, Musicmasters and Lyrichord labels.

#### 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. The mission of the 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 through the 18th centuries.

The Foundation presents the performances of EARLY MUSIC NEW YORK (EMNY), hosts an in-house recording label Ex cathedra Records, and functions as an advocacy service and not-for-profit umbrella for early music activity in New York City. The Foundation organized the first New York Early Music Celebration, featuring over 60 concerts throughout the City, in October of 2004.

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EARLY MUSIC NEW YORK performances are made possible, in part, with public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs.



Foundation support has been generously provided by the Gladys Krieble Delmas Foundation, Jarvis and Constance Doctorow Family Foundation, Gilder Foundation Inc., Horace W. Goldsmith Foundation, Merrill G. & Emita E. Hastings Foundation, Reed Foundation, Fan Fox & Leslie R. Samuels Foundation, the Ernst Stiefel Foundation.

Please join us for the remaining concerts in our 2006-2007 season.

A MEDIEVAL CHRISTMAS

Friday, December 22<sup>nd</sup> at 8 PM

Saturday, December 23<sup>rd</sup> at 3 PM and 8 PM

Monday, December 25<sup>th</sup> at 3 PM and 8 PM

Cathedral of St. John the Divine  
Amsterdam Avenue at 112<sup>th</sup> Street

Celebrate the winter season with EM/NY's traditional holiday concerts at the Cathedral. Perennial highlights will be featured including Hildegard's *De innocentibus* (a poignant plaint to the Holy Innocents) from 12th-century Germany, and the hauntingly beautiful *Beata viscera* by 12th-century Notre Dame's Master Perotin. Hear *Angelus ad virginem*, a tuneful Latin hymn of the Annunciation believed to be the song referenced by Chaucer in the *The Canterbury Tales*; along with lively 13th-century Italian *laude* and Spanish *cantigas* scored for a trove of medieval instruments.

GEORG PHILIPP TELEMANN (1681-1767)

Saturday, March 24 at 8 PM

St. James' Church  
Madison Avenue at 71st Street

Telemann overshadowed Bach in his lifetime then was all but forgotten after his death, whereas Bach was to be revered in subsequent generations. Not until the cataloguing of Telemann's works in the 1950's was the magnitude of his output – in all forms, sacred and secular – recognized. Listed in the Guinness Book of World Records as the most prolific composer, Telemann's hundreds of works brought to light revealed his genius. His "*Tafelmusik*" is compared to Bach's Brandenburg concerti. The humorous cantata "*Ode on the Death of a Pet Canary*" shows a lighter side that insured popularity in his day.

FRANZ JOSEF HAYDN (1732-1809)

Saturday, April 21 at 8 PM

St. James' Church  
Madison Avenue at 71st Street

Music in the Age of Enlightenment embodies a universal language that is immediately pleasurable to any sensitive listener. It is a language rich in contrasts, with a nobility that entertains, and a decorum couched in naturalness that avoids needless technical complications. These ideals were best realized in the years 1770 to 1800. Close friends, Haydn and Mozart epitomize this period and, like Bach and Telemann before them, created works of greatness in the accepted musical language of their time. From Haydn's oeuvre of over 100 symphonies, maestro Renz programs select works composed for the Esterhazy court as well as the later Paris symphonies.

Purchase tickets online at [www.EarlyMusicNY.org](http://www.EarlyMusicNY.org) or call (212) 280-0330

**EARLY MUSIC NEW YORK – FREDERICK RENZ, DIRECTOR**  
In residence – The Cathedral Church of Saint John the Divine, NYC  
EM/NY is presented & administered by the Early Music Foundation, Inc.  
1047 Amsterdam Avenue, New York, NY 10025  
Phone: 212-749-6600; Fax: 212-749-2848  
E-mail: [info@EarlyMusicNY.org](mailto:info@EarlyMusicNY.org); Web: [www.EarlyMusicNY.org](http://www.EarlyMusicNY.org)