

Early Music Foundation presents

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~ The New Yorker

BAROKORKEST

18th-Century Flanders & Holland

This concert is made possible, in part, with support by

Flanders State of the Art ~

Flanders Government Delegation in the USA

Concluding event of the

New York Early Music Celebration 2017

“The Low Countries”

In partnership with Flanders House, NYC

and the

Consul General of the Kingdom of the Netherlands in NYC

First Church of Christ, Scientist

Central Park West at 68th Street, NYC

Sunday, 22 October 2017, 5:00 PM

BAROKORKEST

FLANDERS & HOLLAND

Concerto grosso Opus. 2:1, 1717

Adagio

Poco Allegro

Grave/Adagio

Giga spiritoso

Willem de Fesch

1687-1761

Amsterdam

Concerto armonico 2, pub. 1740

Largo sostenuto

Da Capella: Presto

Largo affettuoso (Siciliano)

Allegro moderato e staccato

Unico Willem Graaf van Wassenaer

1692-1766

Delden - Den Haag

Concerto primo a Flauto Traverso, ca. 1740-1745

Allegro

Adagio

Allegro

Henri-Jacques de Croes

1705-1786

Antwerp - Brussels

Barthold Kuijken - soloist

~ interval ~

Concerto quarto, ca. 1758

Grave susenuto

Alla breve

Affettuoso

Presto

Pastorale

Pieter Hellendaal

1721-1799

Rotterdam - Cambridge

Sinfonia a piu strumenti, Opus 4:5, pub. 1764 Pieter (Pierre) van Maldere
Allegro assai 1729-1768
Grave Brussels
Presto

Concerto Johann Albertus Groneman
Flauto traverso principale, traverso primo, traverso secondo 1711-1778
Allegro Hamm - Den Haag
Andante
Allegro

*Barthold Kuijken - principal
Immanuel Davis - primo, David Ross - secondo*

43rd SUBSCRIPTION SEASON ~ 2017 - 2018 ~ continues:

FALL 2017

Burgundian Christmas: *Renaissance in the Low Countries*

Saturday, December 9 at 7:30 pm

First Church of Christ, Scientist

&

Sundays, December 10 & 17 at 2:00 pm

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

Cathedral Church of Saint John the Divine, Amsterdam Ave. & 112th St.

SPRING 2018

Haydn in Esterházy: *Genial Kapellmeister*

Saturday, March 3, 2018 at 7:30 pm

First Church of Christ, Scientist

Monteverdi Echoes: *Venice to Vienna*

Saturday, May 5, 2018 at 7:30 pm

First Church of Christ, Scientist

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

guest soloist

Barthold Kuijken - transverse flute

violins

Daniel Lee - concertmaster

Nicholas DiEugenio - principal

Aaron Brown

Karen Dekker

Chloe Fedor

Toma Iliev

Jeremy Rhizor

violas

Rachel Evans - principal

Kate Goddard

basses

Ezra Seltzer, violoncello - principal

Benjamin Wolff, violoncello

Jay Elfenbein, double bass violone

Benjamin Matus - bassoon

Dongsok Shin - harpsichord

transverse flutes

Immanuel Davis & David Ross

natural horns

Sara Cyrus & Kaci Cummings

Special thanks to Leanne Mahoney - First Church of Christ, Scientist
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ABOUT THE PROGRAM

Flanders and Holland, Dutch-speaking regions of Belgium and the Netherlands, constitute a major portion of the “Low Countries” (“Netherlands” being a literal translation). The only thing “low” about the Low Countries, which also encompass Luxembourg and small sections of France and Germany, is the terrain, much of it at sea level or below, with coastline along the North Sea and the English Channel.

Access to the sea meant great wealth from imports and exports. The Low Countries were rich, their art and music equally rich. But unlike elsewhere in Europe, where the traditional patrons of music were royalty and the church, the Low Countries were more secular and cosmopolitan, especially in the 17th and 18th centuries. From a musical standpoint, Flanders and Holland exported some of the greatest music and musicians in the Renaissance period (14th through 16th centuries); but by the baroque era (17th and 18th centuries), the prevailing musical language was imported, predominantly from Italy (and, later, Germany).

Thus, much of today’s program will not sound especially “Netherlandish” or Flemish. Indeed, without knowledge of its origins, you might be justified in thinking you were hearing music by Vivaldi, Corelli or Handel, albeit (perhaps) with a bracing northern energy to compensate for an Italianate warmth that could not travel along with the technique.

Born in Alkmaar to Belgian parents, composer and violinist **Willem de Fesch** spent the earlier part of his career in Amsterdam and Antwerp; his most virtuosic works, including today’s concerto grosso, date from this period.

In 1731, he moved to London, where he adopted a less complicated, more pastoral style, and also branched out into writing operas and oratorios. In this, he followed another non-native composer, Georg Friedrich Händel from Germany, who had preceded him in England by nearly two decades. Händel achieved greater success and renown, but it seems likely the two were on good terms; De Fesch even served as concertmaster of Handel’s orchestra in 1746.

Unico Willem Graaf van Wassenaer, despite being a nobleman and a very busy diplomat, still found time to compose six string orchestra works collectively known as *Concerti armonici*.

Published anonymously in 1740, they were later misattributed to Giovanni Battista Pergolesi. The posthumous popularity of this Italian master, who died in 1736 when only 26 years of age, encouraged unscrupulous copyists and publishers to assign his

name to works he never composed. Some of these, including part of the concerto on today's program, were incorporated by Stravinsky into his 1920 ballet *Pulcinella*.

Only in 1980 was the truth discovered: Rooting around the library of Twickel Castle (the Van Wassenaer family seat), Dutch musicologist Alfred Dunning found the scores with a foreword by none other than Unico Willem himself. It was considered unseemly for an aristocrat to be associated with such an un-aristocratic enterprise, so the composer consented to their publication only if his name was omitted.

The Pergolesi name served to give these works greater exposure than they otherwise would have received over the last two centuries; but they have lost none of their charm in the decades since their true composer was identified.

Henri-Jacques de Croes was a Flemish composer and violinist of the late Baroque period. Like many musicians of his era, he spent most of his career attached to royal courts: from 1729 to 1737 working for Prince Anselme-François of Thurn and Taxis, who shuttled between Brussels and Frankfurt; and, from 1744 to 1786, for the governor of the Low Countries, Charles Alexander of Lorraine, in Brussels, where De Croes spent 40 years as music director at the chapel royal.

His early works display a Germanic style, reflecting time spent in Frankfurt. However, the flute concerto, which dates from the period after he returned to Brussels (1740 to 1745), is closer to the style of Vivaldi. It was published recently, in an edition based on a manuscript found in the St. Gudule collection of the Royal Conservatories in Brussels.

Rotterdam-born **Pieter Hellendaal** was a composer and violinist who flourished outside his native land – in his case, like his countryman de Fesch, in England. Having bounced around Holland for his first 30 years, doing time as a free-lancer in such music centers as Utrecht, Leiden, Amsterdam and The Hague, Hellendaal decamped for England in 1752. He had to free-lance there as well for a decade (on one occasion playing for Händel in London), before securing steady employment in Cambridge. There, as an organist, teacher and composer, he spent the last 37 years of his life.

Hellendaal's dates ordinarily would place him solidly in the classical era, but his compositions are in an earlier, more baroque style, still popular in England in his time. (Joseph Haydn, the quintessential classical era composer, would not visit those shores until 1791, though his music had been making inroads for a decade or more.) The set of six *Concerti Grossi*, Op. 3, was published in London in 1758.

Brussels-born **Pierre (Pieter) van Maldere** very likely studied violin with Henri-Jacques de Croes. Like de Croes in the employ of Prince Charles Alexander, Van Maldere got to travel and make music in Dublin, Prague, Paris and Vienna.

Regarded as an important composer in his time, his symphonies prefigured the canonical contributions to the form by Haydn and Mozart, both of whom knew his music (and whose greater fame, along with that of Beethoven, eventually relegated Van Maldere to obscurity). His works were published in many European centers, including London, Paris and Brussels.

This symphony, part of a set published in Paris and Lyons late in his career, in 1764, decidedly looks forward toward the classical era, rather than back at the baroque. As with many composers who died young, we can only imagine how he would have developed alongside his better-known contemporaries.

Not much is known about the life and career of the Dutch composer and organist **Johannes Albertus Groneman**. This concerto may well have been written for his older brother, Johannes Fredericus, about whom even less is known, apart from the fact that he also composed and played the flute. Both were born in Germany, sons of a military musician, and moved to the Netherlands as young men. Albertus married well, and distinguished himself as a carillon player and organist at The Hague, though his career was likely cut short by mental depression, for which he spent time in an asylum.

This concerto betrays no such shadows, and is full of flourishes, not only for its flute soloist, but for two ensemble flutists who ensure that the soloist never gets too lonely.

Daniel Guss

Baroque flutist **Barthold Kuijken**, from the province of Flemish Brabant in Belgium, has had an international performing career for more than forty years. He has performed with his brothers Sigiswald (violin) and Wieland (cello and gamba) in the Kuijken Ensemble, and many other baroque performance specialists including René Jacobs (countertenor), Paul Dombrecht (baroque oboe), Lucy van Dael (baroque violin), and the harpsichordists Robert Kohnen and Gustav Leonhardt. For many years he was baroque flutist in the orchestra "Collegium Aureum," and he still holds this function in "La petite Bande." He has recorded extensively for various labels (Sony Classical, Deutsche Harmonia Mundi, Philips - Seon, Accent, Arcana, Atma, Opus 111). Besides his activities as a flutist, he is appearing more and more often as a conductor. His scholarly work includes a new annotated Urtext edition of J.S. Bach's flute compositions for Breitkopf & Härtel. He teaches baroque flute at the Royal Conservatories of Brussels and The Hague.

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