

E A R L Y M U S I C

N E W Y O R K

F R E D E R I C K R E N Z

D I R E C T O R

FRANZ JOSEF HAYDN

1732-1807

Saint  
James'  
Church

Madison  
Avenue  
at 71st Street

32nd SEASON

Saturday, April 21st, 2007 at 8 PM

EARLY MUSIC NEW YORK  
FREDERICK RENZ, DIRECTOR

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ORCHESTRA OF ORIGINAL INSTRUMENTS

Cynthia Roberts, Concertmaster  
Heidi Powell, Principal violin II  
Marika Holmqvist, violin  
Richard Hsu, violin  
Peter Kupfer, violin  
Marc Levine, violin  
Margaret Ziemnicka, violin

Alissa Smith, Principal viola  
Christopher Nunn, viola

Christine Gummere, Principal violoncello  
David Bakamjian, violoncello  
David Chapman, violone

Charles Brink, flute I  
Stephen Schultz, flute II

Gonzalo Ruiz, oboe I  
Geoffrey Burgess, oboe II

Andrew Schwartz, bassoon I  
Thomas Sefcovic, bassoon II

RJ Kelley, horn I  
Linda Dempf, horn II

Early Music Foundation presents  
EARLY MUSIC NEW YORK - FREDERICK RENZ, DIRECTOR

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Franz Josef Haydn 1732-1807  
*Papa Haydn - Mozart's Mentor*

Sinfonia [H I:26, 1770], "Lamentatione"  
Allegro assai con spirito  
Adagio  
Menuet/Trio

Concerto [H VIIh:2, c.1785]

Vivace assai  
Adagio ma non troppo  
Rondo: Presto

Sinfonia [H I:30, 1765] "Alleluia"  
Allegro  
Andante  
Finale (Tempo di Menuet, più tosto allegretto)

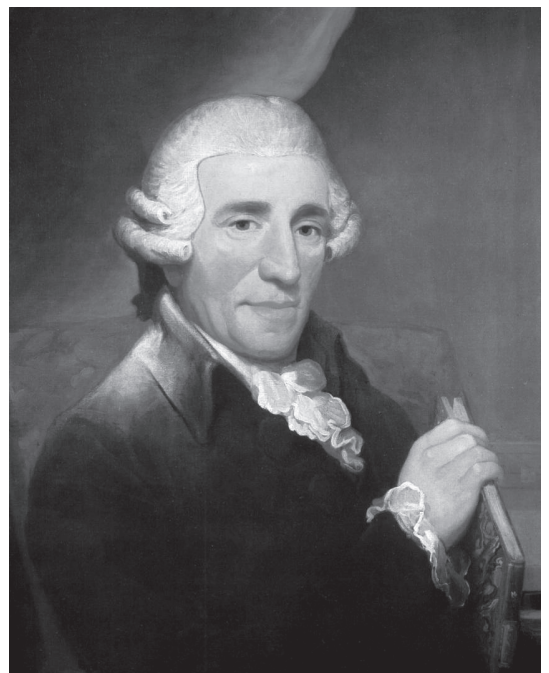
interval

Divertimento [H II:23, ca1760]

Allegro  
Menuet/Trio  
Adagio  
Menuet/Trio  
Finale: Presto

Sinfonia [H I:83, 1785?] "La Poule"

Allegro spiritoso  
Andante  
Menuet/Trio: Allegretto  
Finale: Vivace



## NOTES

Joseph Haydn was born in the village of Rohrau in 1732, the son of a wheelwright. Trained at the choir-school of St. Stephen's Cathedral in Vienna, he spent some years earning a living as best he could from teaching and playing the violin or keyboard, and was able to learn from the old musician Porpora, whose assistant he became. Haydn's first appointment was in 1759 as Kapellmeister to a Bohemian nobleman, Count von Morzin. This was followed in 1761 by employment as Vice-Kapellmeister to one of the richest men in the Empire, Prince Paul Anton Esterházy, succeeded on his death in 1762 by his brother Prince Nikolaus. On the death in 1766 of the elderly and somewhat obstructive Kapellmeister, Gregor Werner, Haydn succeeded to his position, to remain in the same employment, nominally at least, for the rest of his life.

On the completion under the new Prince of the magnificent palace at Esterháza, built on the site of a former hunting-lodge set on the Hungarian plains, Haydn assumed command of an increased musical establishment. Here he had responsibility for the musical activities of the palace, which included the provision and direction of instrumental music, opera and theatre music, and music for the church. For his patron he provided a quantity of chamber music of all kinds, particularly for the Prince's own peculiar instrument, the *baryton*, a bowed string instrument with sympathetic strings that could also be plucked.

On the death of Prince Nikolaus in 1790, Haydn was able to accept an invitation to visit London, where he provided music for the concert season organized by the violinist-impresario Salomon. A second successful visit to London in 1794 and 1795 was followed by a return to duty with the Esterházy family, the new head of which had settled principally at the family property in Eisenstadt, where Haydn had started his career. Much of the year, however, was to be spent in Vienna, where Haydn passed his final years, dying in 1809, as the French armies of Napoleon approached the city yet again.

Whether Haydn was the father of the symphony is a question best left to musical genealogists. His career, however, spanned the period during which the classical symphony developed as the

principal orchestral form. He himself certainly played a major part in this development, from his first symphony some time before 1759 to his final series of symphonies written for the greater resources of London in 1794 and 1795. The London symphonies were preceded by similar works for Paris and a much larger body of compositions of more modest scoring for the orchestra at Esterháza and at Eisenstadt.

### I. Symphony No. 26 - "Lamentatione"

The middle symphonies of Josef Haydn, from the years 1766 to 70, represent an extraordinary originality. This period produced several symphonies in minor keys, particularly unusual for Haydn as most all of his symphonies were in major keys. (Ten of the eighty-nine numbered symphonies are in minor keys.) These mid-period, minor-key symphonies are labeled as examples of Haydn's answer to the German literary *Sturm und Drang* movement of circa 1770-85. This movement embodied the vehement attack of the younger generation of writers on social and artistic conventions. Haydn's new language of tragedy seemingly comes out of nowhere. There is nothing in his earlier works to parallel the somber intensity of utterances found in the D minor symphony (No. 26) of 1768.

This symphony titles the *Lamentatione* contains actual quotations from the plainsong melodies of the Holy Week Liturgy. Of all the symphonies, none is more telling in its incredibly violent expression, none more deeply tragic, none more fundamentally emotional (and therefore romantic) in conception. The work consists of three movements, the last of which is a minuet. Various writers have suggested that the real last movement may be lacking. Investigations of all the manuscripts in Austrian monasteries shows, first, that only three movements were intended, and secondly, that the work was composed for the Easter week. The title of the oldest manuscript, that in the Abbey of Herzogenburg, is "Passio et lamentation," and it was from the remarks penned over the second violin part that suggest the first and second movements illustrate some drama played during the Holy week. In fact, the plainchant which Haydn took, almost without change, for the first movement of the symphony is an old drama of the Passion, apparently evolved late in the Middle Ages

and repeatedly printed during the sixteenth to eighteenth centuries. The exposition of the first movement, marked *Allegro assai e con spirito*, is organized as follows:

The first subject consists of three parts, (1) a lashing series of syncopations supported by a stable bass line leading to (2) four leaden piano measures and then to (3) a varied repetition of the syncopated idea, still piano. This three-part theme is the prelude to the Passion Drama which is in the key of F major (the relative major of D minor), the modern tonal equivalent of the plainchant original. Haydn doesn't modulate to the relative major; he jumps into it at the end of the sixteenth measure. The Passion music occurs in the second subject of the sonata form; the old melody is hidden by being assigned to the second violin and first oboe, the first violin covering the whole with a series of constantly moving eighth-notes.

The wildness of the first movement is completely altered in the ensuing Adagio. Haydn uses as his principal subject one of the "Lamentations" found in the same print containing the passion music. If, following the Herzogenburg manuscript, we may apply titles to the two movements, the first represents the "Passion" of Our Lord, the second the "Lamentation." As in the first movement, the melody is hidden in the first oboe and second violin, the first violin being given a series of independent figurations which act as a counter-subject.

The rather whimsical minuet is something of an anticlimax. Judged on its own merits, however, there are several matters of interest. The opening bars, in D minor, are questioning, almost tragic, while the last eight measures, in the relative minor, are pure Schubert; the mood is changed within the time interval of tone measure. In the second section there is a fine imitation between violins and the lower strings.

## II. Concerto (for two flutes)

About 1785, Haydn received a commission to write a series of concertos for Ferdinand IV, King of Naples and the Twin Sicilies. It was a very curious commission; for these concertos were to be written for a pair of strange instruments, the so-called "lira organizzata" - a kind of hurdy-gurdy. The lira was a favorite instru-

ment of the *lazzaroni*, the common people of Naples; the Bourbon King, though often a rough and uncouth monarch, had a deep affection for his people and for all their peculiar customs, and it is characteristic that his favorite musical instrument should have been that so beloved by them.

Haydn neatly combined the concerto form with that of the divertimento; there is often no strict division into solo and tutti but a constant intermingling of both, though there are real cadenzas in the first movements (the cadenzas are Haydn's own). Haydn lavished a great deal of care and affection on the five lira concertos which have survived. It must have pained him a little to think of all this beautiful music disappearing into the wilds of Southern Italy; and so he kept copies, either scores or parts, of the works for his own, and Prince Esterházy's use. By substituting flutes or oboes for the lira parts, he had, without changing a single note, beautiful ensemble music which could be produced for concerts at short notice. Haydn also incorporated various movements from these concertos in his symphonies.

## III. Symphony No. 30

Symphony No. 30 in C major, known as the "Alleluia", was written in 1765, possibly for performance on Easter Sunday in that year. It is scored for an orchestra of two oboes, bassoon, two horns (in C) and strings, with a solo flute in the second and third movements. The nickname of the symphony is derived from its use of a plainchant alleluia, in a form known in Haydn's time. This melody is first heard in part from the second oboe and second violins, with assistance from the French horns. The G major second subject is derived from the chant, which assumes importance in the central development. The strings open the G major slow movement, followed by the solo flute and oboes, with the horns now silent, to re-appear in the final Tempo di Menuet, which allows the solo flute a dominant position in an F major episode, followed by an A minor episode primarily for the strings, before the final return of the opening C major Minuet.

## IV. Divertimento ("Blasensexette")

Another very popular genre was the diverti-

mento for wind band, which usually consisted of two oboes, two bassoons and two horns. Since the aristocracy had horns for the hunt, it was a practical way to provide *Tafelmusik* by having a wind sextet. This combination, which was soon enlarged to include two clarinets, was very popular for evening serenades. Haydn wrote a whole series of divertimenti for wind sextet when he was at the summer estate of Count Morzin at Lukavec (now Czechoslovakia) in 1760. Of the six included as part of Haydn's complete works, four are surely penned by him, while two are of questionable authorship. This evening's divertimento in F major is certainly Haydn's. The second movement briefly quotes the lamentation theme heard in Symphony No. 26.

### V. Symphony No. 83 - "La Poule"

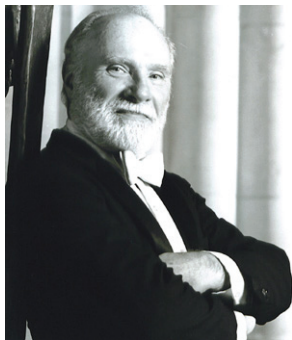
The six Paris symphonies belong to the penultimate phase of Haydn's long career as a symphonist. They were composed at Esterháza in 1785 and 1786 on commission from the directors of an elegant and well-patronized Paris concert organization, *Le Concert de la Loge Olympique* (a 'concert' was a type of subscription series), and they were performed in 1787 with immense success. The Parisian ensembles were much larger than those common in the provincial courts of Germany and Austria, including Haydn's own at Esterháza, and the excellence of their woodwinds was particularly celebrated. The Paris symphonies were obviously composed to meet this stimulating challenge. Indeed, this was the sort of outside inspiration that kept Haydn's musical gift alive in his long years of isolation at Esterháza - his 'wilderness,' as he ruefully called it. The prince was shrewd enough to understand that, unless he granted Haydn a certain freedom of activity, he could scarcely hope to keep his increasingly famous employee on the home ground. The symphony No. 83 in G minor, "La Poule," opens in an agitated *Sturm und Drang* fashion - nervous, almost hysterical - with oddly penetrating dissonances and desperately soaring theme, which extends, with quick dotted accompaniment figures, through the transition - a beginning that might be a cross between Mozart's two G minor symphonies (the latter one at the time still unwritten).

The second section quickly returns to the relaxed, benign Haydn, complete with cluck-

ing hen. The development expertly combines humor and quick-modulating intensity; a sudden pause before an augmented-sixth chord brings a quiet return to the recapitulation without a break. The slow movement is Mozartean, strikingly like that of the later G minor Symphony, No. 40 in its repeated-note theme in the long, lyrical melodic line, and in the counterpoint between primary and secondary violin melodies (it is in the same key, too). Note the curious center section, with loud string chords in sixteenth notes, followed by a repeated quiet accompaniment which diminishes to nothing.

The minuet, the G major with its first note an E, makes a startling key change from the E-flat of the preceding movement. Here we are in pure Haydn territory (Mozart would have written a G minor minuet to match the first movement), and it is strong music. A non-committal trio is typical late-Haydn - a scintillating, lilting, fast tune in 12/8 triplets, rondo-like, but treated in straight sonata form (of the earlier sort, without a positive second theme and with much bustle). The whirlwind development rockets through key after key, using an excised fragment of the principal theme.

## ABOUT THE ARTISTS



**Frederick Renz**, founder of the Early Music Foundation (EMF), is a unique figure in the early music movement. Equally adept in all forms of music and music drama from the 11th through the 18th centuries, he

has reaped international acclaim for his work as conductor, producer, director and performer while leading EARLY MUSIC NEW YORK (EM/NY) to preeminence in the field. Among his numerous accolades are commissions from the Spoleto Festival, The Metropolitan Museum of Art, the Cathedral of Saint John the Divine, NYC as well as multiple Producer's Grants from the National Endowment for the Arts. Most recently, the State University of New York awarded Mr. Renz an honorary Doctor of Music degree, and the Mayor of The City of New York presented a proclamation recognizing his thirty years of dedicated service to the arts.

**Charles Brink** (flute), while studying at the Mannes College of Music in 1995, was awarded a Fulbright grant to study with Wilbert Hazelzet and Rien de Reede at the Royal Conservatory of Music in The Hague, Netherlands. There, Mr. Brink earned certificates for study on both modern and baroque flute in 1997. For a year after his studies Charles Brink served as solo flutist in the period instrument orchestra "Chursächsische Philharmonie" in Germany. He has performed with several other period-instrument ensembles, including his own Bouts Ensemble, the Hannoverische Hofkapelle, and the Amsterdam Baroque Orchestra. In 2001 he won an Honorable Mention in the Erwin Bodky Competition for early music. Mr. Brink directs the Grand Tour Orchestra and is a member of the Four Nations Ensemble.

**Stephen Schultz** (flute), called "among the most flawless artists on the baroque flute" by the San Jose Mercury News, and "flute extraordinaire" by the New Jersey Star-Ledger, is solo and principal flutist with the Philharmonia Baroque Orchestra and performs with other leading

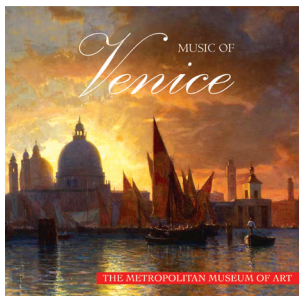
early music groups such as Chatham Baroque, the American Bach Soloists, and Musica Angelica of Los Angeles. Concert tours have taken him throughout Europe and North America with featured appearances at the Mostly Mozart Festival in New York, Walt Disney Concert Hall in Los Angeles, Carnegie Hall, Royal Albert Hall in London, and the Concertgebouw in Amsterdam. As solo, chamber, and orchestral player, Schultz appears on forty-five recordings for such labels as Dorian, Naxos, Harmonia Mundi USA, New Albion, Amon Ra, and Koch International Classics.

## ABOUT EARLY MUSIC NEW YORK (EM/NY)

Now in its 32nd season, EARLY MUSIC NEW YORK – FREDERICK RENZ, DIRECTOR (EM/NY) has earned a worldwide reputation for its performances of music and music drama from the medieval through the 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 at the Cathedral of St. John the Divine on the Upper West Side and on the East Side at St. James' Church on Madison Ave. EM/NY has performed at the Lincoln and Kennedy Centers, the Library of Congress, regularly performs at The Metropolitan Museum of Art, and has toured throughout the United States and abroad, winning critical acclaim at many of the world's most prestigious 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.

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## Music of Venice



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### 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 (EM/NY), 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.

**We are grateful for your patronage this evening. To become a "Friend of the Early Music Foundation," please consider making a tax-deductible contribution today and help bridge the gap between the ticket price and the actual cost of producing this event.**

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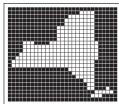
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### SAVE THE DATES

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October 13 - Stravaganza Veneziana      December 16, 23, and 25 - A Dutch Christmas