

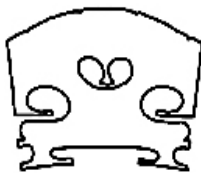
EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

London's Musical Bridge

England & its Celebrated



Composers

Austro-German Émigré

Funded in part by The E. Nakamichi Foundation

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

Saturday, 4 May 2013, 8:00 PM

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

Violin

Heidi Powell – Concertmaster Marc Levine – Principal II
DongmyungAhn Beth Wenstrom
Aaron Brown Margaret Ziemnicka
Richard Hsu

Bass & continuo

Viola David Bakamjian – Principal cello
Rachel Evans – Principal Benjamin Wolff – cello
Christopher Nunn David Chapman – bass violon
Jason Priset – theorbo, guitar

Transverse Flute

Immanuel Davis

Bassoon

Stephanie Corwin

Guest Soprano

Laura Heimes

EARLY MUSIC NEW YORK's 2013-2014 SEASON -

FALL 2013 – Cathedral Church of St. John the Divine
Amsterdam Ave. at 112th St.

SPRING 2014 – First Church of Christ, Scientist
Central Park West at 68th Street

Look for forthcoming details at www.EarlyMusicNY.org

TEXTS

The Morning

The glitt'ring sun begins to rise
on yonder hill and paints the Skies.
The lark is warbling maddin sings,
each flow'r in all its beauty springs.

The village up, the shepherd tries
his pipe and to the woodland hies.

Oh! that on the enamel'd green,
my Delia, lovely maid were seen
fresher than the Roses bloom,
sweeter than the meads perfume.

Go gentle gales and bear my sighs away
to Delia's ear the tender notes convey
as some lone turtle his lost love deplores
and with shrill echoes
fills the sounding shores.

Cease a while ye winds to blow

Cease a while ye winds to blow,
Cease ye roaring streams to flow,
Hush'd be ev'ry other noise,
I want to hear my lover's voice.

Here's the brook, the rock, the tree,
Hark! A sound, I think 'tis he.
'Tis not he, yet night comes on,
Where' my lovely wand'rer gone?

So I like him abandon'd and forlorn
with ceaseless plaints
my absent Delia mourn.
Go gentle gales,
and bear my sighs along;
the birds shall cease
to tune their ev'ning song.
The winds to blow,
the waving woods to move
and streams to murmur,
e'er I cease to love.
Not bubbling fountains
to the thirsty swain,
nor balmy sleep
to lab'ers spent with pain,
nor show'rs to larks,
nor sunshine to the bee
are half to pleasing as thy sight to me.

Cease a while ye winds to blow...

Loud I'll speak to make him hear:
'tis I who call, my love, my dear.
The time is come, why this delay?
Alas, my wand'rer's lost his way.

Cease a while ye winds to blow...

EARLY MUSIC NEW YORK

Featuring Compact Disc

"MUSIC OF VENICE"

available at the sales table immediately following this performance.

ABOUT THE PROGRAM

Frederick William Herschel, (German: Friedrich Wilhelm Herschel) was an astronomer, technical expert, and composer. Born in Hanover, Germany, Herschel followed his father into the Military Band of Hanover, before immigrating to Britain at age nineteen. He became famous for his discovery of the planet Uranus, along with two of its moons; he also discovered two moons of Saturn. He was the first person to prove the existence of infrared radiation. In addition to the oboe, he played the violin and harpsichord and later the organ. He composed numerous musical works, including twenty-four symphonies, many concertos, and some church music.

He became organist of the Octagon Chapel, a fashionable chapel in a well-known spa in Bath where he was also Director of Public Concerts, giving his introductory performance in 1767, showing off his versatility by performing his own compositions. Because the Chapel organ was still incomplete, he showed off his versatility by performing his own compositions. His sister Caroline came to England in 1772. In 1780, Herschel was appointed director of the Bath orchestra where his three brothers appeared as musicians and his sister often appeared as soprano soloist. In 1816, William was made a Knight of the Royal Guelphic Order and accorded the honorary title 'Sir.'

Thomas Augustine Arne, Britain's own, is best known for the patriotic song Rule, Britannia! He also wrote the song A-Hunting We Will Go, and a version of God Save the King, which was to become the British national anthem. The leading British theatre composer of the eighteenth century, Arne worked at Drury Lane and Covent Garden.

His father and grandfather were both upholsterers and both became officials of the City Company of Upholsterers. It is said that Arne was so keen on music that he smuggled a spinet into his room and, damping the sounds with his handkerchief, would secretly practice during the night while the rest of the family slept. He also dressed up as a liveryman in order to gain access to the gallery of the Italian Opera.

Arne was a Freemason and active in the organization, which has long been centered in the Covent Garden area of London, of which Arne was a native. Arne's Catholicism meant that he never composed music for the Church of England, unlike most other great English composers of his time.

Carl Friedrich Abel was born in Köthen, the son of Christian Ferdinand Abel, the principal viola da gamba and cello player in the court orchestra. In 1723 Abel senior became director of the orchestra, when the previous director, Johann Sebastian Bach moved to Leipzig. The young Abel later boarded at Leipzig's Thomaschule, where he was taught by Bach.

In 1758 or 1759 he went to England and became chamber-musician to Queen Charlotte. He gave a concert of his own compositions in London, performing on various instruments, one of which was a five-string cello known as a pentachord, which had been recently invented by John Joseph Merlin.

In 1762, Johann Christian Bach, the eleventh son of J.S. Bach, joined him in London, and the friendship between him and Abel led, in 1764 or 1765, to the establishment of the famous Bach-Abel concerts, England's first subscription concerts. In those concerts, many celebrated guest artists appeared, and many works of Haydn received their first English performance.

For ten years the concerts were organized by Mrs. Theresa Cornelys, a retired Venetian opera singer who owned a concert hall at Carlisle House in Soho Square, then the height of fashionable events. In 1775 the concerts became independent of her, to be continued by Abel and Bach until Bach's death in 1782. He became a leading member of the Grand Professional Concerts at the Hanover Square Rooms in Soho. Throughout his life he had enjoyed excessive living, and his drinking probably hastened his death, which occurred in London on 20 June 1787.

Joseph Haydn - A lifelong resident of Austria, Haydn spent much of his career as a court musician for the wealthy Esterházy family on their remote estate. Isolated from other composers and trends in music until the later part of his long life, he was, as he put it, "forced to become original." At the time of his death, he was one of the most celebrated composers in Europe.

In 1790, Prince Nikolaus died and was succeeded as prince by his son Anton. Following a trend of the time, Anton sought to economize by dismissing most of the court musicians. Haydn retained a nominal appointment with Anton but since Anton had little need of Haydn's services he was willing to let Haydn travel elsewhere, and the composer accepted a lucrative offer from Johann Peter Salomon, a German impresario, to visit England and conduct new symphonies with a large orchestra.

The visit (1791-92), along with a repeat visit (1794-95), was a huge success. Audiences flocked to Haydn's concerts; Haydn augmented his fame and made large profits, thus becoming financially secure. Charles Burney reviewed the first concert thus: "Haydn himself presided at the piano-forte; and the sight of that renowned composer so electrified the audience, as to excite an attention and a pleasure superior to any that had ever been caused by instrumental music in England."

Musically, the visits to England generated some of Haydn's best-known work, including the Surprise, Military, Drumroll, and London symphonies. The Andante [più tosto Allegretto] is from his London Symphony #103 (Drumroll), anonymously arranged as a "Quintour," - a reduction from Haydn's full orchestra with multiple winds, to strings and a single flute, no doubt to be performed in a subscription chamber music setting.

Haydn's character flaw was greed as it related to his business dealings. He always attempted to maximize his income, whether by negotiating the right to sell his music outside the Esterházy court, driving hard bargains with publishers or selling his works three and four times over, engaging in outright fraud. When crossed in business relations, he reacted angrily; but his ruthlessness in business might be viewed sympathetically in light of his struggles with poverty during his years as a freelancer. Outside of the world of business—in dealings with relatives and servants, and in volunteering his services for charitable concerts—Haydn was a generous man.

Capel Bond - His Six Concertos in Seven Parts (London, 1766) are a collection of four concerti grossi and a concerto each for bassoon and trumpet. The collection is similar in style to the concerti grossi of contemporary English composers Handel, John Stanley, Francesco Geminiani and Charles Avison's arrangements of Domenico Scarlatti. The bassoon concerto is more galant in style. His compositions are considered among the best of any English provincial composer, and in their own time were occasionally heard in the Concerts of Antient Music until 1812.

Johann Christian Bach was the eleventh child and youngest son of Johann Sebastian Bach. He is referred to as 'the London Bach' or 'the English Bach', due to his time spent living in the British capital, where he came to be known as John Bach.

Johann Christian's highly melodic style differentiates his works from those of his family. He composed in the Galante style incorporating balanced phrases, emphasis on melody and accompaniment, without too much contrapuntal complexity. The Galante movement opposed the intricate lines of Baroque music, and instead placed importance on fluid melodies in periodic phrases. It preceded the classical style, which fused the Galante aesthetics with a renewed interest in counterpoint. He is noted for influencing the concerto style of Mozart.

In 1762, Bach travelled to London to première three operas at the King's Theatre, including Orione on 19 February 1763. That established his reputation in England, and he became music master to Queen Charlotte. He met soprano Cecilia Grassi in 1766 and married her shortly thereafter. She was his junior by eleven years. They had no children.

By the late 1770s, his music was no longer popular and his fortunes declined. His steward had embezzled almost all his wealth and Bach died in considerable debt in London on New Year's Day, 1782. Queen Charlotte covered the expenses of the estate and provided a life pension for Bach's widow.

William Boyce - Born in London, Boyce was a choirboy at St Paul's Cathedral before studying music after his voice broke. A house in the present choir school is named after him. His first professional appointment came in 1734 when he was employed as an organist at the Oxford Chapel. He went on to take a number of similar posts before being appointed Master of the King's Musick in 1755 and becoming one of the organists at the Chapel Royal in 1758.

When Boyce's deafness became so bad that he was unable to continue in his organist posts, he retired and worked on completing the compilation 'Cathedral Music' that his teacher Maurice Greene had left incomplete at his death. This led to Boyce editing works by the likes of William Byrd and Henry Purcell. Many of the pieces in the collection are still used in Anglican services today.

Boyce is best known for his set of eight symphonies, his anthems and his odes. He also wrote songs for John Dryden's *Secular Masque*, incidental music for William Shakespeare's *The Tempest*, *Cymbeline*, *Romeo and Juliet* and *The Winter's Tale*, and chamber music including a set of twelve trio sonatas.

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ABOUT EARLY MUSIC NEW YORK

Now celebrating its 38th 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.

ABOUT THE DIRECTOR

Frederick Renz, Founder/Director of the Early Music Foundation (EMF) 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 (EM/NY). 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.

ABOUT THE EARLY MUSIC FOUNDATION (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, the EMF was invited to be Artist in Residence at the Cathedral of St. John the Divine in 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 11th to the 18th centuries.

EMF presents EARLY MUSIC NEW YORK (EM/NY), administers an in-house recording label *Ex cathedra* Records, and manages a service project for NYC historical performance artists - New York Early Music Central.

ARTIST BIOS

The soloists -

Stephanie Corwin, bassoon, plays extensively on baroque, classical, and modern instruments. As a soloist, she was the inaugural winner of the Meg Quigley Vivaldi Bassoon Competition and a semifinalist in the Ima Hogg Young Artists Competition. Stephanie enjoys playing with various ensembles, including Handel and Haydn Society, the American Classical Orchestra, Rebel, Apollo's Fire, Philharmonia Baroque Orchestra, Trinity Baroque Orchestra and the Four Nations Ensemble. After attending Davidson College, she earned degrees from Yale University (MM), Stony Brook University (DMA), and a Performer Diploma in historical bassoons from Indiana University. Her principal teachers are Frank Morelli and Michael McCraw.

Immanuel Davis is equally at home on the modern and baroque flutes, performing as a soloist and chamber musician throughout the United States 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 and will receive his certification to teach the Alexander Technique this June.

Laura Heimes, soprano, performs a repertoire ranging from the Renaissance to the 21st century. She has collaborated with many leading figures in early music and has appeared on most of the major U. S. early music series. With the Philadelphia Orchestra, she appeared as Mrs. Nordstrom in Sondheim's *A Little Night Music*. December 2003 marked her Carnegie Hall debut in Handel's *Messiah* with the Masterwork Chorus; in December 2011 she appeared in the staged production of the same work with the Pittsburgh Symphony under Maestro Honeck. She has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, Albany, Avian and Zefiro records.

The principal players -

Heidi Powell, concertmaster, has appeared as soloist with the New York Collegium, Rebel, Tafelmusik, Smithsonian Chamber Players, Early Music New York, New York State Baroque, Santa Fe Pro Musica and The Washington Bach Consort. She is currently concertmaster of Early Music New York. Heidi holds an Artist Diploma in baroque violin from the Oberlin Conservatory and a Bachelor of Music in violin performance from Indiana University School of Music. The New York Times has described her solo

playing as 'deft', and 'supremely confident and powerful'. She has performed on NPR 'Performance Today', as a soloist for the Disney Movie 'Casanova', on tour with the Boston Early Music Festival in Versailles, France, and at Carnegie Hall with NY String Seminar and Orchestra of St. Lukes. Heidi is a Suzuki violin teaching specialist and has a joint studio with her husband, Richard Hsu in Ellsworth, Bangor & Orono, Maine. She is the director of Baroque Orchestra of Maine or 'BOOM'.

Principal 2nd violin, Marc Levine is a founding member of the baroque chamber ensemble Flying Forms, currently in residence with Minnesota Youth Symphonies and at Lawrence University, and co-founder of The Baroque Room, a performance space in Saint Paul, Minnesota. A prizewinner in the 2008 American Bach Soloists International Competition for baroque violin, Marc has performed and/or recorded with Early Music New York, the Lyra Baroque Orchestra, the Aulos Ensemble, Concert Royal, the Bach Society of Minnesota, the Pittsburgh New Music Ensemble and the New Tango Project.

Principal viola, Rachel Evans has been a member of the Santa Fe Opera, the jazz group String Fever, the contemporary music ensemble Continuum, and the Meridian Quartet. She can be heard on many recordings, playing music spanning from the Middle Ages to the present. On period instruments, she has performed across the globe, appearing with Sequentia, La Stravaganza Köln, and as a principal player with Apollo's Fire, Concert Royal, Dryden Ensemble, Early Music New York, Foundling, La Fiocco, New York Collegium, Publick Musick, Rebel, and the Washington Consort. She has performed in ensembles at the Boston, Berkeley, and Utrecht Early Music Festivals and the Victoria Festival in Australia, and was a principal player and recitalist with the Carmel Bach Festival.

Principal cello, David Bakamjian performs as a recitalist, chamber player, and recording artist. He has played in NY's premier concert halls and heard on NPR and WQXR. Mr. Bakamjian has appeared as soloist with numerous orchestras on both baroque and modern cello, serving as principal cellist for many others. With the Casa Verde Trio, Mr. Bakamjian made six national tours as well as a month in China. On baroque cello, he performs with the American Classical Orchestra, Brooklyn Baroque, Concert Royal, Early Music New York, and the Long Island Baroque Ensemble. He co-wrote and is featured in Evocations of Armenia, a program for solo cello and spoken word conceived for the Met Museum. He taught at Lehigh University for eight years and directs the Princeton Play Week chamber music workshops.

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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,
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support of Governor Andrew Cuomo and the New York State Legislature.

Private funding has been generously provided by
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