

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

East of the Elbe
Telemann's Volksmusik

with generous funding from the
Barbro Osher Pro Suecia Foundation

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

Saturday, 15 March 2013, 7:30 PM

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

Violin

Daniel Lee - Concertmaster

Marc Levine - Principal II

Katherine Goddard

Liv Heym

Peter Kupfer

Johanna Novom

Margaret Ziemnicka

Flute

Immanuel Davis - transverse

Tricia van Oers - recorders

Viola

Rachel Evans - Principal

Christopher Nunn

Bass & Continuo

David Bakamjian - Principal cello

Benjamin Wolff - cello

David Chapman - bass violon

Jason Priset - theorbo & guitar

Bassoon

Stephanie Corwin

East of the Elbe

Intrada Singe Heinrich, 18th century
Two flutes & strings, Ms, Malmö, Sweden 1752

Intrada • Aria • Bouree • March • Menuet • Polonoise

Ouverture [composite, 'Est de l'Elbe'] Georg Philipp Telemann

Entrée, TWV 55: D2 • Polonoise, TWV 55: D3
Hanaquoise, TWV 55: D3 • Mezzetin en Turc, TWV 55: B8
Mourky, TWV 55: g1 • Les Turcs, TWV 55: B8

Ouverture Johann Sebastian Bach, 1685-1750
Transverse Flute & Strings, BWV 1067, ca.1721

Ouverture • Lentement • Rondeau • Sarabande
Bourée I alternativement-Bourée II
Polonoise & Double • Menuet • Badinerie

Immanuel David – Transverse Flute

~ *interval* ~

Quatour ('Concerto Polonoise') Georg Philipp Telemann, 1681-1767
TWV 43: B3 [w/interpolations]

Polonoise • Allegro • Les Moscovites, TWV 55: B5
Largo (mazurka: *kujawiak*)
Hanaque & Sarrois (Sorau, Poland?), TWV: 39: B1
Allegro (mazurka: *obereck*)

Double Concerto Georg Philipp Telemann
Flauto dolce, Traverso & Strings, TWV 52: e1, ca. 1740

Largo • Allegro • Largo • Presto (*hanák*)

Tricia van Oers – Recorder & Immanuel Davis – Transverse Flute

ABOUT THE PROGRAM

Georg Philipp Telemann (1681-1767) - In 1704 Telemann received an invitation to become Kapellmeister for the court of Count Erdmann II of Promnitz at Sorau (now Żary, in Poland). This new position allowed him to study contemporary French music, which was particularly popular at the court. Also, when the court spent six months in Pleß (now Pszczyna), Telemann had an opportunity to hear and study Polish and Moravian folk music, which fascinated and inspired him. In performing his duties at the court, Telemann was as prolific as in Leipzig, composing at least two hundred *ouvertures* (suites), by his own recollection, as well as other works.

French, Italian and Polish elements are here combined in the 'mixed taste' that Johann Joachim Quantz equates with the 'German taste:'

'When we know how to choose with proper discrimination what is best in each from the musical tastes of the different peoples, there comes from this a mixed taste, which, without stepping beyond the bounds of modesty, may very well be called the German taste: not only because the Germans discovered it first but also because it was introduced into various districts of Germany many years ago and still flourishes, nor is displeasing in Italy, France or other countries.'

In his autobiography of 1718, Telemann captured the *alla polacca* style both in prose and in verse:

'Here there was further acquaintance with Polish music, through proximity, from which I confess that I have found many different good things which later were of service to me in matters both many and serious.' 'Praise there is, beside, from each for what gives him pleasure. Now a Polish song makes the whole world dance; so I need no care to bring it to an end: Polish music must not be wooden.'

From his autobiographical narrative, 1740:

In the year 1704 I was called to Sorau, as Kapellmeister to His Excellency, Mr. Count Erdmann von Promnitz. The splendid character of this newly-established court on a princely footing encouraged me to creative undertakings, especially in instrumental matters, for which I chose overtures with their accompanying pieces because the Count had recently

returned from France, and thus loved the same. I obtained the works of Lulli, Campra and other great masters, and set myself almost completely on the same art of writing, so that in two years I composed altogether some 200 overtures.

When the court moved itself for a half year long to Plesse, an Upper-Silesian area which the Promnitz family governed, I became acquainted there as well as in Krakau with Polish and Moravian (Hanák) music, in its true barbaric beauty. It consisted, in common inns, of a fiddle buckled around the waist, tuned a third higher than otherwise usual, which thus could outcry half a dozen others, a Polish goatskin bagpipe, a bass trombone, and a regal [small organ]. At better-looking places, however, the regal was omitted and the first two were reinforced: as I have once found 36 bagpipes and 8 fiddles together. One should hardly believe what kind of wonderful inspirations the bagpipers or fiddlers have when they improvise while the dancers rest. An observer could snatch from them, in eight days, thoughts for an entire life. In short, in this music lies very much good, if the hearer knows how to take it. Since that time, I have written various long concerti and trios in this manner, which I presented in an Italian dress, with alternating *Adagi* and *Allegr*.

Telemann's Double Concerto in E minor, for recorder and transverse flute, the only existing concerto in this form, combines both solo instruments in pleasing conjunction. The first movement, largely a dialogue between the flutes, is clearly what Johann Mattheson ascribed to E minor in his account of the characteristics of the keys: 'deep-thinking grieved and sad...something quick may be written in this key but it is not, on that account, cheerful...' This is the style of the fugal second movement with its many solo passages of what Mattheson described as 'impetuous quality'. The third movement in E major is almost carried away; with its orchestral introduction it seems to open the door to heaven and with its very ending close it again. Mattheson remarks: 'E major expresses incomparably a despairing or completely mortal sadness; it is most comfortable with matters of the extreme helplessness and hopelessness of love and has in certain circumstances what is mordent, irrevocable, suffering and piercing that it may be likened to nothing but a fatal parting of body and soul.' The last movement is a fast Polish *hanaque* in rondo form with signature octave and repeated drone bass.

Mr. Renz is grateful to the Rostock University Library, Germany for access to a manuscript containing thirty-one Polish dances that Telemann inscribed as examples of Polish folk music he heard while in Sorau (Fr: Sarrois?), Poland. Telemann incorporated some of these dance tunes with accompanying bass lines in his fully orchestrated *ouvertures*. Tonight we here the Polish dance, TWV 45:1 cast as the Hanaquoise, TWV 55: D3, and Polish dance, TWV 45:31 as Les Turcs, TWV 55: B8.

The royal Polish connection -

Son of Sweden's King John III and Poland's Catherine Jagellonica, King Sigismund III Vasa briefly ruled over the union of the Polish-Lithuanian Commonwealth and the Kingdom of Sweden. Made Sweden's king in 1592, he lost this crown and returned to Warsaw in 1599 after a civil war. In the seven years of this brief union, the polonaise (Swedish: *polska*) was adopted by the Swedes and persists in their folk music to this day. Sweden is longitudinally east of the Elbe and directly north across the Baltic Sea from Poland.

Little is known of **di Singe Heinrich** whose three suites (*Intradas*) of 1752 are held in manuscript, graciously made available to Maestro Renz by the library curator of the Murberget, Länsmuseum Västernorrland, Sweden for this first modern day performance.

The Elector and ruler of Saxony, Frederick Augustus I became King August the Strong of Poland (1697-1706). He gathered many of the best musicians, architects and painters from all over Europe to his court in Dresden on the Elbe River, marking Dresden's emergence as a leading European city for technology and art.

Bach's Orchestral Overture in B minor, one of four *ouvertures* or orchestral suites (BWV 1066-1069), is a masterful example of this favorite type of baroque compositional form, containing some of Bach's most exuberant and attractive music. In 1733, J.S. Bach dedicated his *Missa*, BWV 232a (Kyrie & Gloria of what would later become his monumental Mass in b minor) to August III, King of Poland, Grand Duke of Lithuania in honor of his succession to the Saxon electorate. Bach had hoped for an appointment as Court Composer, a title he received three years later. Perhaps this orchestra suite (also in B minor) with its "Polonaise," composed before 1738/39, was meant as a nod of gratitude.

East European folk dance influence on 18th-century music -

The notation *alla polacca* (Italian: *polacca* means “polonaise”) on a musical score indicates that the piece should be played with the rhythm and character of a polonaise (e.g., the rondo in Beethoven's Triple Concerto Opus 56 and the finale of Frédéric Chopin's Variations on “Là ci darem la mano” exemplify this characteristic). Chopin's polonaises are generally the best known of all in classical music. In addition to Telemann and Bach, other 18th-century composers who wrote polonaises or pieces in polonaise rhythm, include Christoph Graupner, Johann Samuel Endler, Wilhelm Friedemann Bach, Carl Philipp Emanuel Bach, Johann Philipp Kirnberger, Johann Schobert and Wolfgang Amadeus Mozart; Adam Haczewski, Johan David Zander, and Michał Kleofas Ogiński (as performed by EM/NY this past October).

The **polonaise** (*polonoise*) is one of five historic national dances of Poland. The others are the mazurka (*mazur*), *kujawiak*, *krakowiak* and *oberek*, the last three being old folk dances. The polonaise is a stately Polish procession performed by couples who dance (a ceremonial walking step) round the dance hall; the music is in triple meter and moderate tempo. It developed from the Polish dance (*taniec polski*) of the 18th century having its roots in the folk wedding dances and adopted by the nobility. The Polish name, *polonez*, stems from the Polonized form of the French term introduced in the 17th century.

Before the end of the 16th century the Polish folk dances that are precedents of the polonaise were adopted by the lower ranks of the upper classes (gentry and lesser aristocracy). Originally sung dances, they became popular among people of higher status and the music was transferred to court.

The court polonaise was played by musicians in the galleries of the great reception halls while the assembly, dressed in great splendor, danced in processional figures. Thus, it was transformed into the most highbred expression of the Polish national spirit and became in the process the most representative of Polish dances throughout Europe.

Among the first examples to have all the characteristics of the classic polonaise in non-Polish art music (moderate tempo, triple meter, phrases without upbeat, a repeated rhythmic figure and the closing rhythm) are those of Johann Sebastian

Bach (French Suite no. 6; Orchestral Suite no. 2). The Germans, for whom the polonaise represented “Polish taste and Polish style,” frequently included the polonaise as a movement in their extended compositions, dance suites, and. Not until the latter part of the 18th century did the instrumental polonaise begin to be cultivated by native Polish composers.

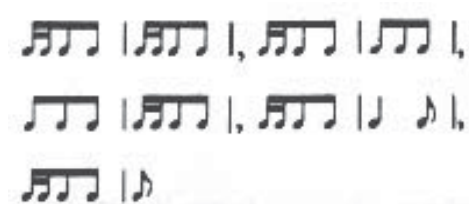


There are two characteristic rhythmic patterns that allow one to recognize the polonaise: the succession of one eighth-note, two sixteenths and four eighth-notes at the opening of the dance, and the cadential formula of four sixteenths followed by two quarter notes.

The *mazur* and *mazurek* (i.e. diminutive *mazur*), or in English **mazurka**, are general terms for a series of Polish folk dances in triple meter, which originated in the plains of Mazovia around Warsaw. The people of the province were called Mazurs; thus, the dance *mazur* bears the same name as the male inhabitant of the region. The dances, known abroad as mazurkas, comprise more than one type: *mazur* or *mazurek*, the *obertas* or *oberek*, and the *kujawiak* from the neighboring district of Kujawy. These dances are linked by common rhythmic and choreographic traits. The name is much younger than the dance itself, and probably originated outside of the region. This term appears for the first time in a music dictionary published in Germany in 1752.

The dance was known as early as the 16th century; early lute and organ tablatures feature many instances of the mazurka rhythm in pieces titled *Chorea polonica*. During the 17th century the dance spread over Poland and began to appear also in neighboring countries.

Mazurs, *obereks*, and other dances from this group are in triple meter and contain the mazurka rhythms consisting of a pattern of two sixteenths followed by two eighth-notes (in a three-eighths meter), i.e. two short and two long notes.



In the music, strong accents are irregularly placed on the second or third beat of the measure. There is also a marked tendency to end the phrase on the dominant pitch located on an unaccented third beat in the measure.

The tempos vary greatly among the different types of the dances, and also geographically (being faster in southern Poland than in the northern part of the country). The *oberek* or *obertas* is vivacious and quick; the regular *mazur* is performed at a moderate tempo; and the slower *kujawiak* is danced with a calm dignity.

Mourky (murky) denotes a style of in which the bass part consists of an extended pattern of alternating octaves; the term 'murky bass' has been applied to any accompaniment pattern of the type. This style of composition flourished in Germany from the 1730s in works directed towards the growing public of dilettantes and amateurs. The murky bass most often appears in a musical texture of only one or two bass notes in each bar, thus generating rhythmic interest in what was essentially a slow harmonic rhythm.

The style quickly became popular, and the *murky* was known as a dance type in southern Germany later in the 18th century. The term has generated a variety of etymological explanations, some inferring English origins, while it has been suggested that the *murky* was a Polish folk dance, named after the village of its origin, Murka.

Telemann wrote several *hanáks* (*hanác hanaque, hanquoise, hanasky*), with its energetic repeated rhythmic patterns, unison textures and drone basses. Haná (Hanakia) is the largest and oldest traditional ethnographic region in central Moravia. Today, the original folk music of Hanakia is revived thanks to various folk ensembles in towns and villages. Its musical character is similar to Bohemian folk music and was also influenced by court music. Telemann's *hanák* music then, creates a humorous contrivance from rustic ingredients in a conventional courtly manner.

EARLY MUSIC NEW YORK Season Closer -

VOX SONAT ~ ECHOES O'ER THE ALPS

May 5, 2014 at 7:30 PM

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

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.

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~ MUSIC OF VENICE ~

at the sales table following this performance

THE DIRECTOR

Frederick Renz, Founder/Director of the Early Music Foundation 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. 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.

THE SOLOISTS

Immanuel Davis is equally at home on the modern and baroque flutes, performing as a soloist and chamber musician throughout the U.S. 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.

Tricia van Oers graduated from the Conservatory of her native city, Rotterdam earning a Teacher's and Performer's Degree with high honors in 1998. She completed graduate work at the Indiana University Early Music Institute, where she received a Performer Diploma with high achievement. Based in New York State, her activities include performances with various baroque orchestras as well as private coaching. Ms van Oers has performed in solo and ensemble recitals in the Netherlands, Portugal, and the U.S. and regularly teaches at workshops and recorder societies across the country.

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, 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 medieval through the classical eras.

EMF presents EARLY MUSIC NEW YORK, administers an in-house recording label, *Ex cathedra* Records and manages a service project to promote NYC historical performance artists and presenters - New York Early Music Central. The 4th triennial, City-wide festival - "New York Early Music Celebration 2013" - took place this past autumn.

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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.

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