

Early Music Foundation presents

EARLY MUSIC NEW YORK  
*Original Instruments Orchestra*  
FREDERICK RENZ – DIRECTOR

# *Musical Geography*

Part I: Baroque Suites & Concerti

with generous support of  
The Barbro Osher Pro Suecia Foundation

Saint James' Church, Madison Avenue at 71<sup>st</sup> Street, NYC

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Saturday, March 17, 2012 at 8:00 PM

Early Music Foundation presents

EARLY MUSIC NEW YORK

*Original Instruments Orchestra*

FREDERICK RENZ - DIRECTOR

Violins

Heidi Powell - Concertmaster

Dongmyung Ahn - Principal II

Aaron Brown

Richard Hsu

Marc Levine

Beth Wenstrom

Margaret Ziemnicka

Recorders

Nina Stern - I

Rachel Begley - II

Violas

Rachel Evans - Principal

Christopher Nunn

Basses

David Bakamjian - Principal cello

Benjamin Wolff - cello

David Chapman - double bass

James Kopp - bassoon

Charles Weaver - guitar, theorbo

# *Musical Geography*

## *Baroque Suites & Concerti*

King Arthur or, The British Worthy (Z. 628), 1691

Henry Purcell, 1659-1695

*Select movements from the 'semi-opera'*

Overture

Introduction & Symphony [Act I]

Air: Shepherd, shepherd, leave decoying

Hornpipe I & II

Maestoso & Prelude [Act III]

Symphony I: Andante maestoso & Symphony II [Act V]

Grand Dance: Chaconne

Concerto Armonico II, 1725-40

Unico Willem Graaf van Wassenaer, 1692-1766

Largo sostenuto

Da capella presto

Largo affettuoso

Allegro moderato e staccato

*In remembrance of an inspiring teacher of harpsichord and historical performance -*

*GUSTAV LEONHARDT, 1928-2012*

Volker Ouverture (TWV 55:B5) Georg Philipp Telemann, 1681-1767  
(aka: Les nations)  
Ouverture  
Menuet I & II: Doucement [Frankreich]  
Asiatische Turkei: Mezzetin en Turc & Europäische Turkei: Les Turcs  
Les Suisses: Grave/Viste  
Les Moscovites [Russland]  
Les Portugais: Grave/Viste  
L'Esperance de Mississippi: Vivement [Amerika]  
(*substitute movement from the Ouverture "La Bourse" (TWV 55:B11)*)

*interval*

Ouverture/ Adagio e staccato/Presto (BeRi 43) Johan Helmich Roman, 1694-1758

Ouverture pour flûte à bec, (TWV 55:a2) Georg Philipp Telemann, 1681-1767  
*Select movements*  
Les Plaisirs I & II  
Polonoise  
Rejouissance

*Nina Stern – recorder*

Les Indes galantes (RTC 44) Jean-Philippe Rameau, 1683-1764  
*Select movements from the opéra ballet, 1735/6*  
Ritournelle [Entrée I:1 – Le Turc Généreux]  
Air grave pour deux Polonais: Fier [Prologue:2]  
Musette en rondeau [Entrée I:2]  
Air pour les esclaves Africains [Entrée I: 5]  
Rigaudons I & II [Entrée I: 5]  
Danse du Grand Calumet de la Paix  
[Entrée III: 6 – Les Sauvages de l'Amérique du Nord]  
Tambourins I & II [Entrée I: 5]

**EARLY MUSIC NEW YORK's 2011-2012 SEASON continues**

**Spring Chamber Orchestra**

Saturday, May 5 at 8 PM

Saint James' Church, Madison Avenue & 71st Street

**MUSICAL GEOGRAPHY: Part II – Classical Orchestra**

**PROGRAMMATIC SINFONIAS & NOCTURNES**

## NOTES

**Henry Purcell**, 1659-695, was an English organist and composer of secular and sacred music. Although he incorporated Italian and French stylistic elements into his compositions, Purcell's legacy was a uniquely English form of baroque music. He is generally considered to be one of the greatest English composers; no other native-born English composer approached his fame until Edward Elgar. Henry was a chorister in the Chapel Royal until his voice broke in 1673. Attending the Westminster School, Purcell continued his studies under composer Dr. John Blow. In 1669, Blow resigned his office as organist of Westminster Abbey in favor of his pupil and Purcell devoted himself almost entirely to the composition of sacred music.

Having composed incidental music to several plays in his early years, Purcell resumed his connection with the theatre in 1687, and in 1691, wrote the music for what is sometimes considered his dramatic masterpiece, **King Arthur, or The British Worthy** with the libretto by Dryden. Purcell died in 1695 at his home in Dean's Yard, Westminster, at the height of his career. He is believed to have been 35 or 36 years old at the time. The cause of his death is unclear: one theory is that he caught a chill after returning home late from the theatre one night to find that his wife had locked him out. Purcell is buried adjacent to the organ in Westminster Abbey. Universally mourned as 'a very great master of music,' his epitaph reads: "Here lyes Henry Purcell Esq., who left this life and is gone to that blessed place where only his harmony can be exceeded."

**Unico Willem van Wassenaer**, Count of the Empire, 1692-1766, was a Dutch diplomat and composer. His most important surviving compositions are the **Concerti Armonici**, which until 1980 had been misattributed to the Italian composer Giovanni Battista Pergolesi (1710-1736) and Carlo Ricciotti (1681-1756).

Van Wassenaer was born into a distinguished family of wealth, power and accomplishment - the House of Wassenaer. Van Wassenaer occupied high diplomatic, military and commercial posts and was respected not only as a diplomat but also as a musician. Between 1725 and 1740, he wrote the Concerti, but being a nobleman, he did not want to publish them in his own name (or perhaps because he doubted his ability as a composer). The concertos were published in 1740 by the Italian violin player Carlo Ricciotti to whom the concertos were first attributed.

The Polish composer Franciszek Lessel (1780-1838) asserted incorrectly that the concertos were written by Pergolesi. However, in 1979-1980 a manuscript of the six concertos was found in the archives of Twickel Castle (where Van Wassenaer

was born) labeled *Concerti Armonici*. Although the handwriting was not Van Wassenaer's, the manuscript did have an introduction in his hand, reading: *Partition de mes concerts gravez par le Sr. Ricciotti*. There can be no doubt the concerti were, in fact, written by Van Wassenaer. *Concerti Armonici* were among the works that formed the basis for Igor Stravinsky's *Pulcinella* considered at the time to be by Pergolesi.

**Georg Philipp Telemann**, 1681-1767, was almost completely self-taught in music; he became a composer against his family's wishes. Telemann entered the University of Leipzig to study law, but eventually settled on a career in music. He held important positions in Leipzig, Żary, Eisenach, and Frankfurt before settling in Hamburg in 1721, where he became musical director of the city's five main churches. While Telemann's career prospered, his personal life was always troubled: his first wife died only a few months after their marriage, and his second wife had extramarital affairs and accumulated a large gambling debt before leaving him.

Telemann was one of the most prolific composers in history and considered by his contemporaries to be one of the leading German composers of the time – he was compared favorably both to his friend Johann Sebastian Bach, who made Telemann the Godfather and namesake of his son Carl Philipp Emanuel, and to George Frideric Handel, whom Telemann also knew personally. Telemann's music incorporates several national styles: French, Italian, and Polish. He remained at the forefront of all new musical tendencies and his music is an important link between the late baroque and early classical styles.

Telemann spent nearly a decade of his composing career living in an upper corner of a massive Frankfurt mansion whose ground floor was then occupied by the Frankfurt Bourse (stock exchange). The title **La Bourse** is not actually Telemann's but a musicologist's conjecture as the last movement is titled *L'Espérance de Mississippi* – presumably the “Mississippi bubble” of 1720, when thousands of investors staked their hopes (unwisely) on French Louisiana.

**Johan Helmich Roman**, 1694-1758, “the father of the Swedish music,” received a thorough musical education by his own father, the court violinist Johan Roman, who let him play violin at the Royal Swedish Court at the age of seven.

Queen Ulrika Eleonora helped him to secure a place in the Royal Chapel in 1710, and in 1714 she funded his journey to London where he stayed for six years, studying with Ariosti and Pepush; he was also greatly influenced by Handel. Roman was called “the Swedish virtuoso” as he was admired for his skills on the

oboe and violin, although he played all instruments in the orchestra. The Duke of Newcastle appreciated his art so much that he employed him 1717.

In 1720, Roman went back to the Swedish Royal Chapel, which was in a miserable state. He increased the number of musicians from twenty to one hundred, and provided compositions for the Royal feasts. He introduced such vocal music as Handel's *Acis and Galathea* and *Esther* to Swedish audience.

**Jean Philippe Rameau** was one of the most important French composers and music theorists of the Baroque era. He replaced Jean-Baptiste Lully as the dominant composer of French opera and is also considered the leading French composer for the harpsichord of his time alongside François Couperin. Little is known about Rameau's early years, and it was not until the 1720s that he won fame as a major theorist of music with his *Treatise on Harmony* of 1722.

He was almost 50 before he embarked on the operatic career on which his reputation chiefly rests. His debut, *Hippolyte et Aricie* (1733), caused a great stir and was fiercely attacked for its revolutionary use of harmony by the supporters of Lully's style of music. But Rameau's pre-eminence in the field of French opera was soon acknowledged and he was later attacked as an "establishment" composer by those who favored Italian opera during the controversy known as the *Querelle des Bouffons* in the 1750s. Rameau's music had gone out of fashion by the end of the 18th century, and it was not until the 20th that efforts were made to revive it.

**Les Indes Galantes** (The Gallant Indians) was Rameau's second theatrical work. Termed an *opéra-ballet*, it was essentially a dance spectacle with sung elements. The exotic locations, while typical of the genre, point vaguely toward Enlightenment-oriented universality. Nevertheless, there is plenty of pure spectacle. *Le Turc Généreux* (The Generous Turk) contains a descriptive storm scene, a chorus of sailors, and a ballet by African slaves.

On 25 November 1725, after French settlers of Illinois sent Chief Agapit Chicagou of the Metchigamea and five other chiefs to Paris, they met with Louis XV, and Chicagou had a letter read pledging allegiance to the crown; they later danced three kinds of dances in the Théâtre Italien, inspiring Rameau to compose his *rondeau Les Sauvages*. Set in a North American forest, with Native American characters, after an initial amorous story, the main body of the *entrée* is built around the Ceremony of the Pipe of Peace. Much of the music for the ceremony was taken from harpsichord music Rameau had published in 1730.

**SPECIAL UPCOMING EVENT - *exclusive appearance***

**EMF presents - International Debut Concert** Saturday, April 14 at 8 PM  
Cathedral of Saint the John Divine, Amsterdam Avenue & 112th Street

**ANTHONELLO: Early Music Ensemble from Japan**  
**MUSIC AS THE SHOGUN MAY HAVE HEARD ~ 1591**

**FREDERICK RENZ - DIRECTOR**, founder of the Early Music Foundation, researches and performs music and music drama from the eleventh through the eighteenth centuries. Internationally acclaimed for his work as a conductor, producer, director, and performer of medieval through classical concert and staged repertoire. Renz has received commissions from the Spoleto Festival, The Metropolitan Museum of Art, and the Cathedral Church of Saint John the Divine, and grants from the National Endowment for the Arts and the Ingram Merrill Foundation, and a doctorate *ad honorem* from the State University of New York.

**NINA STERN** plays recorders (flutes) as well as the classical clarinet, performing as a soloist and principal player with orchestras such as the NY Philharmonic, NYC Opera, Philharmonia Baroque, Apollo's Fire, and American Classical Orchestra. She has recorded for the Erato, Harmonia Mundi, Sony Classics, Newport Classics, Wildboar, Telarc and Smithsonian labels. Her latest project includes a newly released solo CD (Rose of the Compass), traditional music of Eastern Europe, Armenia, and the Middle East. She is the founder and Artistic Director of the award-winning educational outreach program S'Cool Sounds.

**EARLY MUSIC NEW YORK (EM/NY)**, founded in 1974 and marking its 37th season, performs music and music drama from the Middle Ages and the Renaissance, as well as orchestra repertoire of the baroque and classical periods. EM/NY is Artist in Residence at the Cathedral Church of St. John the Divine, NYC, where it presents chamber concerts in the fall as part of its annual subscription series. In the spring, it performs in the equally ambient East side St. James' Church.

Profiled on award-winning national news programs *ABC Nightline* and *CBS News Sunday Morning*, EM/NY tours throughout the U. S. and abroad, performing to critical acclaim in return engagements at international festivals from Hong Kong to Jerusalem as well as major concert halls - Lincoln and Kennedy Centers, Library of Congress, Metropolitan Museum of Art and The Cloisters. EM/NY records on the *Ex cathedra* Records label with several titles produced in association with The Metropolitan Museum of Art. In addition to *Ex cathedra*, EM/NY has recorded for Lyrichord, Musical Heritage, Musicmasters, Foné and Nonesuch labels.

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