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# EARLY MUSIC NEW YORK

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This performance is supported in part by the  
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as part of the **new york early music celebration** 2019: *Ex borealis*

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First Church of Christ, Scientist

Central Park West at 68<sup>th</sup> Street, NYC

Saturday, 26 October 2019 at 7:30 PM

# EARLY MUSIC NEW YORK

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FREDERICK RENZ - DIRECTOR

## Guest Soloists

Alexandra Opsahl - cornetto



Bolette Roed - recorder



## violins

Daniel S. Lee, concertmaster  
Nicholas DiEugenio, principal  
Chloe Fedor  
Kate Goddard  
Isabelle Suela Lee  
Christof Richter  
Chiara Fasani Stauffer

## violas

Rachel Evans, principal • Stephen Goist

## basses

Ezra Seltzer, principal - violoncello • Sarah Stone - violoncello  
Nathaniel Chase - double bass violone

David Dickey • Caroline Giassi - oboe  
Benjamin Matus - bassoon

Sara Cyrus • Jenny Ney - horn

Joshua Stauffer- theorbo & guitar

Ouverture (BeRi 43)  
Ouverture  
Adagio e staccato  
Presto



Johan Helmich Roman  
1694-1758

Les nations anciennes et modernes  
(from Ouverture, TWV 55: G4)  
Les Suedois anciens

Georg Philipp Telemann  
Germany 1681-1767

Sinfonia (BeRi 22)  
Allegro staccato  
Larghetto  
Allegro assai  
Allegro

Johan Helmich Roman

Les nations anciennes et modernes  
Les Suedois modernes

Georg Philipp Telemann

Sinfonia (SheA D:151515)  
Allegro  
Andante  
Presto



Johan Joachim Agrell  
1701-1765

Sinfonia  
Allegro  
Largo  
Allegro

*Alexandra Opsahl – cornetto*



Johan Daniel Berlin  
1714-1787

*interval*

Sinfonia in F-major, BeRi 10 'Prins Gustafs Musiquen'  
Con spirito  
Allegretto  
Presto

Johan Helmich Roman

Concerto for flauto dolce *Bolette Roed – recorder*  
Allegro  
Adagio  
Poco allegro



Johann Adolph Scheibe  
1708-1776

Ouverture (to Äfventyraren, 1791)  
Andante  
Allegro vivace



Joseph Martin Kraus  
1756-1792

## THE PROGRAM

### **Sinfonia in F major BeRI 10 'Prins Gustafs Musiquen'**

**Johan Helmich Roman**  
(1694-1758)

Roman, known even during his lifetime as “The Father of Swedish Music,” was *kapellmästare* to the court of Frederick I, elected King of Sweden and Landgrave of Hessen-Kassel. Early in his career, he was sent to London for training as a violinist, and while there performed in the orchestras led by George Frederick Handel and Johann Pepusch. Recalled to Sweden in 1721, he was appointed as concertmaster, later becoming musical director when Frederick’s *Kapellmeister* Fortunato Chelleri abruptly left Sweden. During the 1730s he oversaw the rapid development of the Swedish Hovkapell, implementing the public concerts in 1730, only five years after the first of the Concerts *spirituels* in Paris. In 1738 he took a year-long sabbatical to travel throughout Europe, during which he gathered music and learned about the latest trends. By 1745, however, personal tragedy and a growing deafness led him to resign his position for a country estate in Haraldsmåla, from which he continued to promote the Swedish language in sacred music. Although this was his focus late in life, he was a versatile composer, and one of the first to create a large body of symphonic music whose styles range from the Baroque to the *galant*.

In 1742 the Swedish parliament sought an heir to the childless Frederick, eventually settling upon the Duke of Holstein-Gottorp, Adolf Fredrik, who was a direct relative of the Wasa family. In 1744 he married Prussian Princess Louisa Ulrika in a grand ceremony, for which Roman composed his most celebrated suite, the Drottningholmsmusik. Two years later, the marriage was blessed with the birth of a prince, Gustav, the first native-born heir in almost a century, and for this occasion Roman came out of retirement to compose “Prince Gustafs Musiquen,” a symphony in the latest style. The opening is festive and lively, emphasizing regal dotted rhythms, while the Allegretto is a mincing minuet. The work concludes with a Presto triple meter dance in which the main theme runs about jauntily.

### **Suite *Les nations anciennes et modernes* TWV 55:G4**

**Georg Philipp Telemann**  
(1681-1767)

Telemann was noted for his musical explorations of the wide range of European cultures of his time, usually described as “nations,” but not indicating political boundaries. Many of these use folk music that the composer gleaned, first from his immersion into Silesian culture when posted to the town of Sorau, and later when he visited the various taverns and haunts at the Hamburg harbor, where ships (and sailors) from all over Europe caroused. As a savant, he was also interested in music of the past, and he took pains to rediscover music history of his region.

Excerpts from this suite in G major depict some of the Scandinavian elements he used, contrasting them between “modern” and “ancient” modes. The ancient Swedes are regal and stately, while the modern Swedes have a nicely phrased dance that seems rather light and airy.

### **Sinfonia in D major**

**Johan Joachim Agrell**  
**(1701-1765)**

Although born and trained in Sweden, Johan Joachim Agrell left in 1734 to pursue a career as a violinist at the second court of Frederick I in Kassel. There he achieved a reputation for his skillful performance though extensive touring throughout Europe, as well as his tuneful and forward-looking instrumental works. When the Kassel court fell on hard times in 1746, he was able to obtain employment as the city composer for Nuremberg, where he spent the remainder of his life. Here his reputation was enhanced through his celebratory and sacred compositions, of which few remain. Agrell, a friend of Roman, was an equally versatile composer, and as he had access to one of the major publishing centers of Europe, his instrumental works were widespread.

The Sinfonia in D major was one of his earlier works, most likely written for the Kassel court. It is thoroughly modern in style, with a nice unison opening that unfolds into a tuneful and light-hearted second section. There are occasional turns to the minor, but these serve only as contrast to the main theme. The second movement begins pensively in the parallel minor, but the statement is brief and soon moves to the major with a complementary consequent. The finale is a stylized triple-meter movement in which the strings move seamlessly between unisons and full texture in a bouncy manner.

### **Sinfonia No. 2 in D major**

**Johan Daniel Berlin**  
**(1714-1787)**

Johan Daniel Berlin was a remarkable polymath. Born in Memel in what is now Lithuania, he received his early training there and by 1733 had moved to Copenhagen, where he attended university and earned a living as a musician. In 1737 he was appointed as a town musician in the old Hanseatic city of Trondheim in Norway, eventually becoming one of its leading citizens. In 1741 he was appointed organist at the Nidaros Church. Within a few short years not only did he hold other music positions in the town, he was also appointed as its fire chief, supervisor of the waterworks, and earned a living as an architect, instrument maker, and teacher. Eventually he became one of the founding members of the Royal Norwegian Society of Arts and Letters. At his death, he was celebrated as one of the leading intellectuals of the time. His musical compositions have not survived intact, but what has included a number of instrumental works: three symphonies, a violin concerto, and a cantata or two. He also published in 1744 the treatise *Musical Elements*, one of the first in Norwegian to discuss theory.

The Sinfonia is one of the earliest compositions by Berlin, in that it reflects the practices of the *galant* style prevalent in Germany. It is unusual, however, in that it has only a single woodwind instrument, a cornetto. This was probably one of those made for the brass choir of the cathedral by Berlin himself, but his inclusion here is an experiment to see if it might be adapted to the modern symphony. The short sinfonia begins with a lively statement in the strings, and when the cornetto solo enters, it does so in the manner of a concerto. Thereafter the solo and violins engage in a sprightly duet. The slow movement, in the minor key, has the solo floating dreamily on a foundation of softly susurrating strings. The finale is a nicely swaying minuet, and the cornetto has a bit more solo work in the trio section with echoes of Johann Sebastian Bach in the style.

### Concerto in B-flat major for Recorder and Strings

Johann Adolph Scheibe  
(1708-1776)

Johann Adolph Scheibe is best known for being the antagonist of Johann Sebastian Bach in his treatise *Critische Musikus*, in which he comments on the shift in musical style between the Baroque and *galant*. He himself boasts that he had written a gigantic total of pieces, including over 150 new symphonies in the latest style, but his claims have never been verified. What is known is that he failed to obtain a position as organist at St. Thomas Church in Leipzig when Bach was the cantor, and in 1736 sought his fortune in Hamburg, where he befriended both Telemann and Mattheson. In 1740 Queen Sofia Magdalena of Denmark imported him to Copenhagen, where he rapidly became one of the leading musical figures in that city. Even when his position was terminated due to the changing tastes of the Danish court in 1748, he remained a central personage, and from 1762 until his death was considered as the father figure of Danish music.

Most of the surviving concertos by Scheibe are for the *flauto traverso*, indicating his interest in one of the main instruments of the time promoted by Berlin flautist Johann Joachim Quantz. He did, however, explore older instruments then going out of fashion, such as the recorder (*flauto dolce* or simply *flauto*) and oboe d'amore. His concerto for recorder probably dates from his Hamburg years, as it is rather modern in musical style, yet delicate enough to let the softer instrument shine through. The first movement reflects the *galant* style in the use of contrasting rhythms and parallel harmonies. The solo portion is fairly challenging, but comparatively sedate in comparison with contemporaries such as Telemann, though it is quite lyrical. The second is a gentle *siciliano* that moves steadily along with a similar lyricism. The finale is, as in other works heretofore mentioned, a lilting minuet.

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## Overture to *Äfventyraren*

**Joseph Martin Kraus**  
(1756-1792)

Joseph Martin Kraus, *kapellmästare* to Gustav III, was considered by figures such as Joseph Haydn as one of the geniuses of the Classical period. Trained in law, music, literature, and other humanistic arts at universities in Erfurt and Göttingen, he immigrated to Sweden in 1778. There he honed a style that is forward-looking and yet contains the passion and sudden outbursts of the *Sturm und Drang*.

His main focus in Stockholm was as a conductor and composer for the stage. In 1790 he was asked along with nine other resident composers to contribute the opening numbers for a pasticcio opera, *Äfventyraren* or *The Adventurer*. The work is about a ne'er-do-well opportunist who is shipwrecked on an isle inhabited by a domineering priest. Here, Kraus's overture hints at the work that follows; a slow introduction that is hesitant and calm, indicating the morning after the storm, followed by a hap-dash flurry of orchestral activity that bounces from one situation to another, now full-bodied, and now light and airy with pizzicato strings, only interrupted by a chuckling oboe.

**Bertil van Boer**

A member of Early Music Foundation's Advisory Committee, **Bertil van Boer** is active as a musicologist, composer, conductor, and violist. He is Professor of Musicology and Dean at Western State University, College of Fine and Performing Arts. Prior to Western State University, van Boer was a faculty member, Chair of Musicology/Composition in the School of Music, and Interim Associate Dean of the College of Fine Arts at Wichita State University, Kansas. He has held other faculty positions at the Conservatorio Nacional of Nicaragua, Shasta College, and Brigham Young University. He was awarded a PhD from Uppsala University in Sweden in Musicology in 1983.

Dr. van Boer's specialty is music of the 18th century, particularly in Scandinavia, with focus on the composer Joseph Martin Kraus. He has published several articles in scholarly journals and has regularly contributed to the Grove Dictionary of Opera and Grove Dictionary of Music. He has authored several books and numerous musical editions. Early Music New York has had the good fortune of playing from Professor van Boer's music transcriptions for several of its concert performances including tonight: J.D. Berlin Sinfonia, J.H. Roman Sinfonia in F and the J.M. Kraus Overture.

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