

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK

*Classical Chamber Orchestra*

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FREDERICK RENZ – DIRECTOR

*Labyrinthine*

*Danube*

*18<sup>th</sup>~Century Germany, Austria, & Bohemia*

First Church of Christ, Scientist  
Central Park West at 68<sup>th</sup> Street, NYC

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Saturday, 5 March 2016, 7:30 PM

# EARLY MUSIC NEW YORK

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**FREDERICK RENZ - DIRECTOR**

## **Violin**

Daniel Lee - Concertmaster    Nicholas DiEugenio - Principal II

Dongmyung Ahn                  Peter Kupfer                  Francis Liu

Edson Scheid                                  Margaret Ziemnicka

## **Viola**

Rachel Evans - Principal                                  Kate Goddard

## **Violoncello**

Ezra Seltzer - Principal                                  Benjamin Wolff

## **Violone**

David Chapman

## **Bassoon**

Clayton Zeller-Townson

## **Flute**

Immanuel Davis

David Ross

## **Horn**

Alexandra Cook

Sara Cyrus

# *Labyrinthine Danube*

Sinfonia, Wq. 174, c. 1755

Allegro assai

Andante

Allegro

Carl Philipp Emanuel Bach

Potsdam/Berlin, 1714-1788

Danse de Champs Elysées, Wq. 41

Orfée et Eurydice, II<sup>me</sup> Acte, 1774

Lent très doux

Christoph Willibald Gluck

Vienna/Paris, 1714-1787

Divertimento, K. 137, 1772

Andante

Allegro di molto

Allegro assai

Wolfgang Amadeus Mozart

Salzburg, 1756-1791

Sinfonia pastorella, ante 1755

Allegro moderato

Andante

Presto

Leopold Mozart

Salzburg, 1719-1787

*interval*

Sinfonia, Op. 3/3, 1762

Allegro con spirito

Andante poco adagio

Minuetto I & II

Presto

Franz Ignaz Beck

Mannheim/Marseilles, 1734-1809

Sinfonia periodique VIII, ante 1775

Allegro vivace

Andante

Presto

Ignaz Fränzl

Mannheim, 1736-1811

## ABOUT THE PROGRAM

In the middle of the 18th century, Europe began to move toward a new style in architecture, literature, and the arts, generally known as **Classicism**. This style sought to emulate the ideals of classical antiquity, especially those of classical Greece. While still tightly linked to court culture and absolutism, with its formality and emphasis on order and hierarchy, the new style was also “cleaner.” It favored more distinct divisions between parts, brighter contrasts and colors, and simplicity rather than complexity.

Classical music has a lighter, clearer texture than baroque music and is less complex as well. It is mainly homophonic—melody above chordal accompaniment (but counterpoint is not forgotten, especially later in the period). It also makes use of *style galant*, which was drawn in opposition to the strictures of the baroque style, emphasizing, instead, on light elegance in place of the dignified seriousness and impressive grandeur.

Variety and contrast within a piece became more pronounced than before – keys, melodies, rhythms and dynamics (using *crescendo*, *diminuendo* and *sforzando*). Frequent changes of mood and timbre were more commonplace in the classical period. Melodies tended to be shorter, with clear-cut phrases and clearly marked cadences. The orchestra increased in size and range; keyboard accompaniment fell out of use, and the woodwind became a self-contained section. Importance was given to instrumental music.

**The Enlightenment**, known in French as the *Siècle des Lumières* and in German as the *Aufklärung*, was a philosophical movement that dominated the world of ideas in Europe in the 18th century. The principal goals of Enlightenment thinkers were liberty, progress, reason, tolerance, fraternity, and ending the abuses of the church and state. In France, the central doctrines of the Lumières were individual liberty and religious tolerance, in opposition to the principle of absolute monarchy and the fixed dogmas of the Roman Catholic Church. The Enlightenment was marked by increasing empiricism, scientific rigor, and reductionism, along with increased questioning of religious orthodoxy. French historians traditionally place the Enlightenment between 1715, the year that Louis XIV died, and 1789, the beginning of the French Revolution.

From an autocracy in Carolingian times the **Holy Roman Empire** evolved into an elected monarchy chosen by the Prince-electors. Until the Reformation, the Emperor elect (*imperator electus*) was required to be crowned by the Pope before assuming the title.

The imperial title was held in conjunction with the rule of the Kingdoms of Germany and Italy (Imperial Northern Italy). In theory, the Holy Roman Emperor was *primus*

*inter pares* (first among equals) among the other Roman Catholic monarchs; in practice, a Holy Roman Emperor was only as strong as his army and alliances made him.

Various royal houses of Europe, at different times, effectively became hereditary holders of the title, in particular in later times the **Habsburgs**. After the Reformation many of the subject states and most of those in Germany were Protestant while the Emperor continued to be Catholic. The Holy Roman Empire was dissolved by the last Emperor (who became simply the Emperor of Austria) as a result of the collapse of the polity during the Napoleonic wars.

**House of HABSBUURG 1740-1790** – Maria Theresia (1740–1780) with Franz I (1740–1765), Joseph II (1765–1780)

**Patron of the Arts**, Joseph II (1741-1790) was Holy Roman Emperor from 1765 to 1790 and ruler of the Habsburg lands from 1780 to 1790. He was the eldest son of Empress Maria Theresia and her husband, Francis I, and was the brother of Marie Antoinette. Joseph was a proponent of enlightened absolutism.

Like many of the “enlightened despots” of his time, Joseph was a lover and patron of the arts and is remembered as such. He was known as the “Musical King” and steered Austrian high culture towards a more Germanic orientation. Joseph genuinely appreciated Mozart’s music and greatly admired his operas and commissioned the German-language opera *Die Entführung aus dem Serail* (The Abduction from the Seraglio).

**A Music-Loving Elector from the House of Habsburg**, Maximilian Franz was born in 1756 as the youngest child of Emperor Franz I (Francis Stephan) and Maria Theresia. Consequentially, he was part of a family widely known, then and even today, for its support and cultivation of music, but whose approach to and understanding of music changed decisively in the second half of the 18th century. While the generation just before Maximilian thought of music and music-making primarily in terms of their representational and social capital (it would be anachronistic to speak in terms of a “public sphere” at this time), this changed with Maria Theresia and the meaning she placed on the newly emerging private sphere. The imperial family’s own music-making, and that of the surrounding nobility, would form an important element of this private sphere, through which music migrated further from an instrument of representation to one of social prestige.

## EARLY MUSIC NEW YORK Season Closer -

### EUROPA REGINA ~ Bohemian Baroque

May 7, 2016 at 7:30 PM

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

## ABOUT EARLY MUSIC NEW YORK

Now celebrating its 41<sup>st</sup> 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, The Metropolitan Museum of Art & The Cloisters, 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.

## THE DIRECTOR

**Frederick Renz**, Founding Director of the Early Music Foundation, has delved into all forms of music and music-drama from the 11<sup>th</sup> through the 18<sup>th</sup> centuries and is recognized internationally for his work as conductor, producer, director and performer while leading Early Music New York. A Fulbright grantee, 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.

EM/NY Compact Discs are available in the lobby following this performance

## THE SOLOISTS

**Alexandra Cook** has been playing horn in the New York metropolitan area for the past twenty-five years and an active member of the original instrument movement from the beginning of her career. On period instruments, Alexandra has performed and recorded with many early music ensembles: American Classical Orchestra, Philharmonia Baroque, Smithsonian Chamber Music Society, Amor Artis, Apollo Ensemble, Concert Royal, Rebel Baroque Orchestra, Trinity Baroque Orchestra, New York Collegium, and the American Bach Soloists.

**Sara Cyrus** has performed on natural horn across North America with many groups, including the Venice Baroque Orchestra, American Classical Orchestra, Philharmonia Baroque, Trinity Baroque, Artek, the Sebastians, Apollo's Fire, the Connecticut Early Music Festival and Mercury. She has recorded on natural horn with the Philharmonia and Rebel Baroque Orchestras. In addition to performing, Ms. Cyrus has given master classes on early horn at several schools, including Interlochen and the Juilliard School.

**Immanuel Davis** is equally at home on historical and modern flutes, performing as a soloist and chamber musician throughout the U.S. and abroad. In 2005 he received a Fulbright award 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 Artek, Lyra Baroque, and the Bach Society of Minnesota. Immanuel is the flute professor at the University of Minnesota (since 2001). He is also an AmSAT certified teacher of the Alexander Technique.

**David Ross**, praised by the New York Times for the "limpid sweetness" of his baroque flute playing, is one of the leading professional historical flutists in North America. He is principal flutist with the period instrument orchestra Mercury in Houston, Texas, and performs regularly with the Sebastians in New York City where he resides. David began his training as a modern flutist at the Cleveland Institute of Music and went on to earn historical performance degrees from the Koninklijk Conservatorium in The Hague and the Juilliard School.

### Special Thanks

Leanne Mahoney – House Committee Chair, First Church of Christ, Scientist

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This series of programs is made possible, in part, with public funds from the  
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and the New York State Legislature

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Private funding has been generously provided by  
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