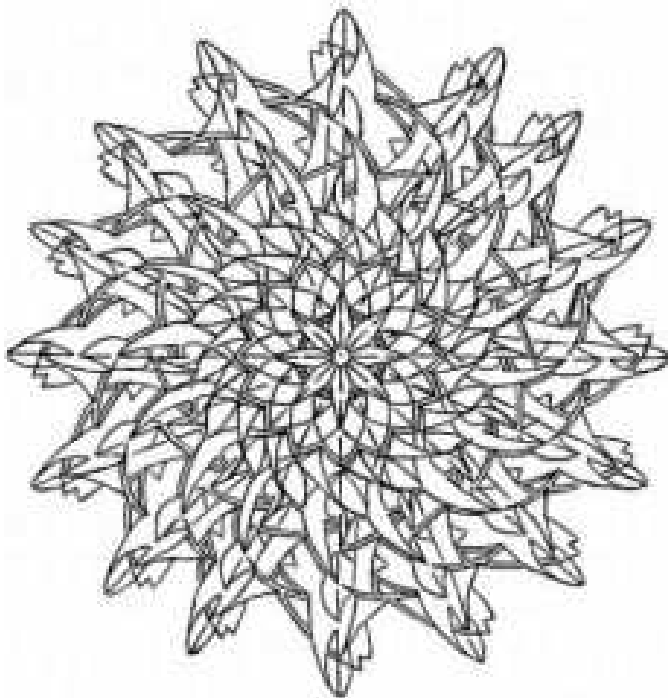


Early Music Foundation presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR



KLASSIK

KALEIDOSKOP

*Form & Fashion in an Enlightened Era*

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

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Saturday, May 7, 2011 at 8:00 PM

Early Music Foundation\* presents

EARLY MUSIC NEW YORK

Orchestra of Original Instruments

FREDERICK RENZ - DIRECTOR

Violins

Heidi Powell - Concertmaster

Marc Levine - Principal II

Dongmyung Ahn

Aaron Brown

Richard Hsu

Daniel Lee - & viola

Margaret Ziemnicka

Violas

Rachel Evans - Principal

Christopher Nunn

Basses

David Bakamjian - Principal cello

Benjamin Wolff - cello

David Chapman - double bass

Dongsok Shin - fortepiano

Winds

Geoffrey Burgess - oboe I

Virginia Brewer - oboe II

James Kopp - bassoon

Douglas Lundeen - horn I

Deryck Clarke - horn II

EARLY MUSIC NEW YORK's latest CD release:

**COLONIAL CAPERS**

Discography - EARLY MUSIC NEW YORK for *Ex cathedra* Records:

Music of Medieval Love

Music of Renaissance Love

Music of Venice

Troped Apostolic Mass for

St. Martial, 1029, Adémar

de Chabannes, (989-1034)

A Medieval Christmas

A Renaissance Christmas

A Baroque Christmas

A Colonial Christmas

A Bohemian Christmas

A Dutch Christmas

CD recordings are available at the sales table after the performance.

\*EARLY MUSIC FOUNDATION, INC. (EMF) provides services to NYC's historical performance community and functions as EM/NY's not-for-profit, corporate administrator/presenter.

# CLASSICAL KALEIDOSCOPE

## *Form & Fashion in an Enlightened Era*

Symphony in D minor  
"Lamentatione," Hoboken I:26, ca. 1768  
Allegro assai con spirito  
Adagio: Chorale  
Menuet/Trio

Franz Joseph Haydn (1732-1809)

Sinfonia in A major  
"Three Mannheim Symphonies," No. 2  
Allegro assai  
Andante  
Presto

Johann Stamitz (1717-1757)

Divertimento in D major  
Köchel 205, 1773  
Largo/Allegro  
Menuetto/Trio  
Adagio  
Menuetto/Trio  
Finale: Presto

Wolfgang Amadeus Mozart (1756-1791)

*interval*

Orchestra Quartet in F major, Opus 4:4, 1776  
Allegro assai  
Andante ma allegretto  
Presto assai

Karl Philipp Stamitz (1745-1801)

Symphony in C minor  
Hoboken I:52, 1774  
Allegro assai con brio  
Andante  
Menuetto/Trio: Allegretto  
Finale: Presto

Franz Joseph Haydn (1732-1809)

## ABOUT THE PROGRAM

**Kaleidoscope** (German: *Kaleidoskop*; from Greek for “see beautiful forms”), an optical device, was already well-known by the ancient Greeks. In 1816, the Scottish physicist David Brewster rediscovered it and a patent was issued in 1817. Brewster came about this discovery in the course of his investigations of the polarization of double-breaking crystals, when he studied such crystals in a reflecting metal tube.

The **Mannheim School** flourished principally during the reign (1743-78) of the Elector Palatine Karl Theodor. In the second half of the eighteenth century, Karl Theodor’s residence was one of the most flourishing seats of the arts and sciences.

The principal German centers of symphonic composition from 1740 onward were Mannheim, Vienna, and Berlin. The founder of the Mannheim school was the Bohemian musician Johann Stamitz, who was active there from 1741 on. Under his leadership the Mannheim orchestra became renowned all over Europe for its virtuosity (contemporary historian, Charles Burney called it “an army of generals”), for its hitherto unknown dynamic range from the softest *pianissimo* to the loudest *fortissimo*, and for the thrilling sound of its crescendo. The growing use of crescendo and diminuendo around the middle of the century was a trend toward attaining variety within a movement by means of gradual transitions; Baroque movements had either kept to a uniform dynamic level or else introduced distinct contrasts, as in the concerto.

**Johann Anton Wenzel Stamitz** received his formal education at the Jesuit Gymnasium in Jihlava and was in Prague at the university during 1734-35. He arrived in Mannheim by 1741 and was employed by the court. He was “first violinist” by 1743, became *Konzertmeister* in 1745 or 1746 and director of instrumental music in 1750. In Paris 1754-55, he appeared at the *Concert Spirituel*. His music was published in Paris, London, and Amsterdam. Today Stamitz is regarded as one of the foremost early classical symphonists.

His contributions include regular use of the four-movement cycle (instead of three) in his symphonic works and a transfer of features of Italian opera-overture style, including the crescendo, to the symphony. Under his direction the Mannheim orchestra became one of the most renowned in Europe. He was also well regarded as a teacher; among his pupils who went on to achieve success were his own sons Karl and Anton.

Johann Stamitz is best known for his symphonies, of which nearly sixty are extant (many others are lost), and his ten orchestral trios as well as many solo concertos. Other extant works include a Mass, liturgical vocal music, and chamber works.

The Mannheim School of composers was of great significance to the development of the Viennese classical style and of orchestral technique. **Karl Philipp Stamitz** was the elder son of Johann Stamitz, and the most popular among the Mannheim composers. His several Orchester Quartets are virtual symphonies for strings.

**Sturm und Drang** (German: "Storm and Urge," commonly translated as "Storm and Stress") is a movement in German literature and music taking place from the late 1760s through the early 1780s, in which individual subjectivity and, in particular, extremes of emotion were given free expression in reaction to the perceived constraints of rationalism imposed by the Enlightenment and associated aesthetic movements.

**Franz Joseph Haydn** (known as Joseph Haydn), Austrian, was one of the most prolific and prominent composers of the Classical period. He is often called the "Father of the Symphony" and "Father of the String Quartet" because of his important contributions to these forms. He was also instrumental in the development of the piano trio and in the evolution of sonata form.

A life-long resident of Austria, Haydn spent much of his career as a court musician for the wealthy Hungarian aristocratic Esterházy family on its 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. He was the brother of Michael Haydn, also a highly regarded composer. Joseph was a close friend of Wolfgang Amadeus Mozart and a teacher of Ludwig van Beethoven.

Haydn wrote the **Lamentatione Symphony (#26)** for Easter week. The composition is dated to 1768 (possibly 1769). It is an early example of the *Sturm und Drang* style that characterized much of his symphonic output to 1774 or 1775.

Haydn incorporates a melody derived from an old plainsong chant of the Passion of Christ, interpolating (as the second theme) this familiar liturgical setting to contrast with the furious opening theme. The same lament is also picked up in the second movement, reinforcing the symphony's link to the Passion through evocation of a melody that would have been familiar to audiences of the time. Since Haydn's day, Symphony #26 has been known as "Lamentatione" because of the *Christus* motif. As with almost all the nicknamed symphonies, the title is not Haydn's own.

**Symphony #52** in C minor is one of the last *Sturm und Drang* symphonies composed Haydn while he was in residence at Esterházy in 1771 or 1772. It is one of a number of minor-key symphonies that Haydn composed in the late 1760s and early 1770s, the others being Symphonies No. 39, 44, 45, and 49.

**Wolfgang Amadeus Mozart**, baptismal name Johannes Chrysostomus Wolfgangus Theophilus Mozart, a prolific and influential composer of the Classical era, composed over six hundred works, many acknowledged as pinnacles of symphonic, *concertante*, chamber, piano, operatic, and choral music. He is among the most enduringly popular of classical composers.

Mozart showed prodigious ability from his earliest childhood in Salzburg. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At seventeen, he was engaged as a court musician in Salzburg, but grew restless and travelled in search of a better position, always composing abundantly. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his death. The circumstances of his early death have been much mythologized.

Mozart learned voraciously from others, and developed a brilliance and maturity of style that encompassed the light and graceful along with the dark and passionate. His influence on subsequent Western art music is profound. Beethoven wrote his own early compositions in the shadow of Mozart, of whom Joseph Haydn wrote that “posterity will not see such a talent again in one hundred years.”

**Divertimento** (from the Italian *divertire* – to amuse) is a musical genre, with most of its examples from the eighteenth century. The mood of the *divertimento* is most often lighthearted (as a result of being played at social functions) and it is generally composed for a small ensemble. *Divertimento* is used to describe a wide variety of secular instrumental works for soloist or chamber ensemble. It is a kind of music entertainment although it could also be applied to serious genres. After 1780, the term generally designated works that were informal or light.

There are many other terms which describe music similar to the *divertimento*, including serenade, cassation, *notturmo*, *Nachtmusik*; after about 1780, the *divertimento* was the term most commonly applied to this light, “after-dinner” and often outdoor music. Mozart is known for having composed different types of *divertimenti*, sometimes even taking the form of a small symphony (or, more exactly: *sinfonia*), as the Salzburg “Symphonies” KV 136, 137 and 138.

<p>For future announcements, fill out an address card available in the vestibule. E-mail addresses are appreciated.</p>
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**EM/NY's 2011-2012 SEASON (save the dates!)**

**Fall Chamber Music**      Cathedral St. John Divine, Amsterdam Ave & 112th St

Saturday, November 5 at 8 PM, Sunday, November 6 at 2 PM

**BURGUNDIAN POLYPHONY**      15th-Century Sacred, Secular & Salacious

Saturday, December 3 at 8 PM, Sunday, December 4 at 2 PM

Sunday, December 18 at 2 PM, Sunday, December 25 at 2 PM & 8 PM

**EARLY MUSIC CHRISTMAS**      Medieval, Renaissance, Early Baroque Gems

**Spring Chamber Orchestra**      St. James' Church, Madison Ave & 71st St

Saturday, March 17 at 8 PM (*date tentative*)

**MUSICAL GEOGRAPHY, Part I**      National Styles of the Baroque

Saturday, May 5 at 8 PM (*date tentative*)

**MUSICAL GEOGRAPHY, Part II**      National Styles of the Classical Era

**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, 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.

**EARLY MUSIC NEW YORK (EM/NY)**, founded in 1974 and marking its 36th 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 can be heard on the *Ex cathedra*, Musical Heritage, Musicmasters, Foné and Nonesuch labels.

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The Very Reverend James P. Morton  
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