

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

*Rule
Britannia
~ Hail
Columbia*



18th-Century English and Anglo-American Composers

Saint James' Church
Madison Avenue at 71st Street, New York City
Saturday, 1 May 2010, 8:00 PM

35th-Anniversary Season

XnVi • XaXnXnVi • XaXnXnVi • XaXnXnVi • XaXnXnVi • XaXnXnVi • XaXn

Early Music Foundation presents

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Orchestra of Original Instruments
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Heidi Powell – concertmaster
Marc Levine – principal violin
Dongmyung Ahn – violin
Aaron Brown – violin
Richard Hsu – violin
Amelia Roosevelt – violin
Margaret Ziemnicka – violin

Rachel Evans – principal viola
Christopher Nunn – viola

David Bakamjian – principal violoncello
Benjamin Wolff – violoncello
David Chapman – double bass violone
Edward Brewer – harpsichord

Rachel Begley – recorder
Virginia Brewer – oboe I
Luke Conklin – oboe II
James Kopp – bassoon

FREDERICK RENZ, 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 St. John the Divine and grants from the National Endowment for the Arts and the Ingram Merrill Foundation.

RACHEL BEGLEY performs on recorders and historical bassoons with ensembles across North America. Recent engagements have included Early Music New York, Clarion Society, Montreal Baroque, Arcadian Players (MA), Arcadia (Toronto), Indianapolis Baroque Orchestra, Rebel, The Play of Daniel at The Cloisters (NY), Philomel, Long Island Baroque Ensemble, NYC Opera, American Classical Orchestra, Trinity Baroque Orchestra, and others. She has performed with some of the world's leading directors, among them Kurt Masur, Andrew Lawrence King, Jane Glover, Bernard Labadie, and Alexander Weimann. She holds a Doctor of Musical Arts degree in recorder and early music from SUNY Stony Brook and teaches at festivals and workshops in both the US and Europe, as well as privately. She was recently appointed Visiting Professor of Recorder at Indiana University's Early Music Institute for 2011.

EARLY MUSIC NEW YORK (EM/NY), founded in 1974 and celebrating its 35th anniversary 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, New York, where it presents an annual subscription concert series. 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.

Thanks to Nikos Pappas for 18th-century American repertoire research and heretofore unpublished editions.

Thanks to Gwyn Roberts for the loan of a Sixth Flute (English recorder) for this performance.

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Rule Britannia ~ Hail Columbia

Incidental music from “The Married Beau” Henry Purcell, 1659-1695
or “The Curious Impertinent,” Z. 603, 1694

Overture
Slow Air
Hornpipe
Air
Hornpipe
Trumpet Tune
Jig
March
Hornpipe on a Ground

Recorder Concerto

Robert Woodcock, 1690-1728

Allegro
Adagio
Allegro

Concerto grosso

Charles Avison, 1709-1770

#5 in 7 parts done from the Lessons for Harpsichord by Scarlatti, pub. 1744

Largo
Con furia
Adagio
Vivacamente

Concerto grosso,

George Frideric Handel, 1685-1759

Op. 3, #5, 1717/18, pub. 1734

[Prelude]
Fuga: Allegro
Adagio
Allegro, ma non troppo
Allegro

interval

Quartet (London Sinfonietta), 1777 John Christian Bach, 1735-1782

Allegro
Rondo grazioso

Symphony II in A-major, 1756 William Boyce, 1711-1779

Allegro assai
Vivace
Presto

Overture, Philadelphia, 1794 Raynor Taylor 1747-1825

Allegro con spirito
Rondo: Allegro di molto (St. Patrick's Day), 1794

NEXT SEASON ~ 2010 - 2011 ~ SAVE THE DATES!

Ensemble concerts at the Cathedral of St. John the Divine

A MEDIEVAL MOSAIC

Saturday, November 6 at 8 PM, Sunday, November 7 at 2 PM

A COLONIAL CHRISTMAS QUILT

Saturday, December 4 at 8 PM, Sunday, December 5 at 2 PM

Sunday, December 19 at 2 PM

Saturday, December 25 at 2 PM, Sunday, December 26 at 2 PM

Orchestra Concerts at St. James' Church

BAROQUE & CLASSICAL MASTERS: Dates to be announced

To receive EM/NY's official season announcement,
please place your name/e-mail address card in the foyer receptacle.

NOTES

Of all the countries in Europe, none fostered as varied a musical climate as England, with its nexus London. The largest city in Europe, London maintained an active and distinctive musical life, renowned throughout the rest of the continent. However, this eminence did have a price: the opportunities afforded native-born composers versus the Continental immigrant. Beginning in the eighteenth century and roughly contemporaneous to the crowning of George I as King of Great Britain and Ireland in 1714, audiences and employers in London gave prominence to foreign musicians at the expense of her native sons, designating many English composers inferior to their Continental peers.

Indeed, the musical history of England often presents a series of conundrums, whether it encompass the lack of credulity given to native composers, the absence of a widespread patronage system afforded by the nobility and church, the presence of a strong middle class as consumers of published music and theatrical presentation, or the lack of viable professional employment outside of the capital and its regional urban centers. As such, the music heard on tonight's concert emanates from England's centers of activity, including one from her upstart, independent, colonial child, the United States.

During the seventeenth century, much tumult infiltrated the country. Racked by the sixteenth-century clash between Protestants and Catholics, England endured a civil war that deposed the ruling monarch, Charles I, and attempted to institute a popular form of religious-extremist sovereignty under Oliver Cromwell. Following a further series of clashes between Anglicans and Protestant dissenters that culminated in the "Bloodless Revolution" of 1688 under Dutch leader, William of Orange, which deposed James II, the ruling monarch of England, the country began to gain a stability not found in most of Europe. As a result, England would become one of the world's most prosperous nations with a strong middle class. Music reflected these social worlds, with immigrant composers assuming roles of leadership in the prestigious theaters such as the King's Theater and Drury Lane, pleasure gardens such as Covent Garden, the Chapel Royal and the royal court.

Although a few English composers made an entrance into these venues, such as William Boyce and Thomas Augustine Arne, Henry Purcell would be the last of a succession of native English composers to regularly hold these appointments. Instead, these honors would more often go to foreigners such as George Frederic Handel, Johann Christoph Pepusch, and Francesco Geminiani. Handel's *Concerto Grosso*, Op. 3 #5 was most likely composed shortly after his arrival to London, where he maintained his employment with the king and at the King's Theater.

This trend would continue throughout the century, witnessed with the opportunities afforded Johann Christian Bach at the King's Theater and the royal court. The quartet heard tonight was composed for a concert series attended by London's high society. Similarly, the symphony by William Boyce originally was composed as an overture to an earlier ode performed before the royal family.

Because of the lack of patronage afforded to most native-born composers in England, many had to seek employment in a variety of contexts. Often, musicians would hold several appointments, working in parish churches, middle-class theaters, directing ensembles at pleasure gardens, and teaching pupils of the upper and middling classes. English composers would have to be engaged in all of these fields concurrently to earn a fairly comfortable living.

Following the death of Charles II in 1685, Henry Purcell looked to the theater, the church, and private tutelage in order to support his family, because of the diminishing opportunities afforded by the royal court in Restoration-Era England. Previously, Purcell had composed little theatrical music. However, from 1688 until his death seven years later, he composed much incidental music such as that to the comedy *The Married Beau, or The Curious Impertinent*. This work makes especial use of many typically English tunes such as the hornpipes, airs, and jigs used throughout the piece. Alongside these typically English features, Purcell wrote French-inspired music made popular by Jean-Baptiste Lully, as heard with the opening overture.

This mixing of pan-national elements also found expression in the works of Charles Avison whose *Concerto Grosso V* comprised an orchestration of the keyboard sonatas of the then modish Domenico Scarlatti. Like Purcell, Avison was involved in many professional activities ranging from a post as church organist, the director of a concert series, to the directing of instrumental ensembles at various pleasure gardens around Newcastle-upon-Tyne.

Finally, with the lack of opportunities for English-born musicians in the United Kingdom, many sought employment in foreign lands. Rayner Taylor enjoyed some esteem in England, having worked in Chelmsford for a number of years as a church organist and teacher, and directing the Sadler Wells Theater in London. However, he decided to immigrate to the United States in the last decade of the century. His professional activities in Philadelphia centered on working for the theater and directing subscription concerts. The overture featured tonight not only remains the earliest-surviving symphony composed in the United States, but also comprises Taylor's only work with its original orchestration.

— Nikos Pappas

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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.

This series of programs is made possible, in part, with public funds from the
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