

EARLY MUSIC FOUNDATION presents

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

Harmonie

Universelle

*17th-Century Europe
National Styles
of the
Middle Baroque*

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

Saturday, 2 May 2015, 7:30 PM

Harmonie Universelle

GERMANY

Sonata/Suite a 4 Dietrich Becker, 1623?-1679
Sonata, Allegro, Adagio, Allmand, Courant, Sarband, Gigue
Musicalische Frühlings-Früchte (*Musical Spring Fruit*), 1668

FRANCE

[Suite en trio] Jean-Baptiste Lully, 1632-1687
Symphonie, "Ou estes vous allez," Symphonie, "La jeune Iris,"
Symphonie, "Ah quand reviendra t'il," Chaconne
Trios de la Chambre du Roi, LWV 35 c.1667, pub. 1705
(alt. title: Trios pour le coucher du Roi; *Trios for the King's Bedchamber*)

SPAIN

Espanoletas & Jácaras Gaspar Sanz, 1640-1710
Instrucción de música sobre la guitarra española, 1674, 1675, 1697

ENGLAND

Fantazia Henry Purcell, 1659-1695
Three parts on a ground, Z. 731, c.1678

HOLLAND

Fantasia & Echo Jacob van Eyck, c. 1590-1657
Der Fluyten Lusthof (*The Flute's Garden of Delight*), 1644-56

AUSTRIA

Balletto: Die Fechtschule J. Heinrich Schmeltzer, c. 1620/23-1680
Aria 1, Aria 2, Sarabande, Courente, Fechtschule (*Fencing School*),
Bader Aria (*Bader: medical practitioner charged with ministering to
soldiers in battle*)

~ interval ~

HOLLAND

De Engels Nachtegaal (*The English Nightingale*) Jacob van Eyck, c. 1590-1657

ITALY

Follia, Opus 5:3, 1694 Arcangelo Corelli, 1653-1713
Dédié à Sophie Charlotte, princesse de Hanovre, 1er janvier 1700
[Theme & 23 variations]

ENGLAND

Chacony, Z. 730, c. 1680

Henry Purcell

AUSTRIA

Partita: Turcaria, K. 31 J. Joseph Fux, c. 1660-1741
Concentus Musicum-Instrumentale, Opus I, 1701
Turcaria, Passacaglia: Andante,
Janitschara (*Janissaries*), Posta Turcica

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

EARLY MUSIC NEW YORK

FREDERICK RENZ – DIRECTOR

CHAMBER ENSEMBLE

Violins

Daniel Lee

Aaron Brown

Viola & violin

Rachel Evans

Violoncello

Ezra Seltzer

Recorders (*flauti dolce*)

Daphna Mor

Theorbo & Baroque guitar

Jason Priset

Chamber Organ & Harpsichord

Frederick Renz

SPECIAL THANKS

Samn Johnson – score transcription

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

Dongsok Shin – harpsichord maintenance

ABOUT THE PROGRAM

The title of tonight's program is after Marin Mersenne's *Traité de L'harmonie universelle* (also referred to as *Harmonie universelle*) of 1636. His treatise addresses the theory of music and music instruments, and is regarded as an important source of information on 17th-century music. For tonight's purposes, the title is meant to suggest the development of national styles – commonalities and differences. To this end, we sample compositions of noted composers from the major nations of the latter 17th century – the “Middle Baroque.”

The rise of the centralized court is one of the economic and political features of what is often labeled the Age of Absolutism, personified by Louis XIV of France. The court system style of manners and arts that he fostered became the model for the rest of Europe. The realities of rising church and state patronage created the demand for organized public music, as the increasing availability of instruments created the demand for chamber music

Jean-Baptiste Lully is a pre-eminent example of a court style composer. He purchased patents from the monarchy in order to be the sole composer of operas for the king and to prevent others from having operas staged.

Although the term baroque is conventionally used for European music from about 1600, its full effects were not felt in Britain until after 1660. With the Restoration of the monarchy in 1660, Charles II made the court once more the center of musical patronage in Britain for theater and church. The king's time on the continent, his clandestine preference for Catholicism and outward desire for entertainment led to the embracing of the baroque and continental music forms. The court became a crossroads of European musicians and styles on a much grander scale than previously achieved. **Henry Purcell** composed a uniquely English form of baroque music and is considered one of England's greatest composers.

Arcangelo Corelli is remembered as influential for his achievements on the other side of musical technique—as a violinist who organized violin technique and pedagogy—and in purely instrumental music. Whereas Lully was ensconced at court, Corelli was one of the first composers to publish widely and have his music performed all over Europe.

In 1668 **Dietrich Becker** dedicated a collection of pieces entitled *Musikalischen Frühlingsfrüchte* (Musical Spring Fruit) to the mayor and members of the City Council. This collection consisted of chamber sonatas and suites for three to five voices with basso continuo. Becker's chamber music was among the most significant instrumental music coming from Germany during this time.

The Middle Baroque period had no bearing on the theoretical work of **Johann Fux**, who systematized the strict counterpoint characteristic of earlier ages in his *Gradus ad Paranassum* (1725). Through this treatise, the Renaissance polyphonic style was made the basis for composition study. His 'Turcaria' illustrates a tongue in cheek contrast between the 'studied' style and one that is freely programmatic.

Born blind, **Jacob van Eyck** was a Dutch nobleman and one of the best-known musicians in the Netherlands in the 17th century as a carillon player, expert in bell casting and tuning, organist, recorder virtuoso, and composer. *Der Fluyten Lusthof* is an extensive collection of about one hundred forty melodies, each with variations for solo soprano recorder. The themes include folk songs, dance tunes, church works, Psalms, and songs of the days.

The compositions of **Gaspar Sanz** provide some of the most important examples of popular Spanish baroque music for the guitar and now form part of classical guitar pedagogy. He has influenced some 20th-century composers: Manuel de Falla, Joaquín Rodrigo, and Peter Warlock.

ABOUT EARLY MUSIC NEW YORK [EM/NY]

Now celebrating its 40th Anniversary 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 award-winning CBS and ABC national news programs, EM/NY performs an annual subscription series in NYC. EM/NY has appeared at the Lincoln and Kennedy Centers, Library of Congress and The Metropolitan Museum of Art, and has toured throughout the U. S. and abroad for international music festivals: Athens, Brisbane, Caramoor, Charleston, Edinburgh, Hong Kong, Jerusalem, Krakow, Paris, Ravinia, Regensburg, Spoleto, and Tokyo. EM/NY records for *Ex cathedra* Records, Lyrichord, Musicmasters, MHS, Nonesuch, and Foné, and has produced several recordings in collaboration with The Met 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 11th through the 18th 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 and the recipient of *Doctor honoris causa* by the State University of New York.

THE PRESENTER

Early Music Foundation (EMF) was founded in 1974 by Frederick Renz and other members of the New York Pro Musica Antiqua. Upon its inception, EMF was invited as Artist in Residence at the Cathedral of St. John the Divine, New York City. The mission of the Early Music Foundation is to enrich public understanding of western culture through the highest quality, historically informed performances and recordings of music and music drama from the medieval through the classical eras.

EMF presents EARLY MUSIC NEW YORK, administers the in-house *Ex cathedra* Records compact disc label, and manages a service project to promote NYC historical performance artists and presenters - **New York Early Music Central**. The 5th City-wide Festival - "New York Early Music Celebration 2015: *El Nuevo Mundo*" - will take place in October.

EARLY MUSIC NEW YORK Next Season [2015-2016] -

AUTUMN _____ Cathedral Church of St. John Divine
October 10 & December 5, 6, 20, 25

SPRING _____ First Church of Christ, Scientist
March 5 & May 7

Save the Dates and look for our Season Announcement to order tickets at
EarlyMusicNY.org or phone the box office at **212-280-0330**

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

YOUR VALUED SUPPORT

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.

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