

Musicians of Ma'alwyck

Presents

Celebrating Dutch Heritage in New York's Capital

Region Through History and Music

Part 2: Schuyler Mansion



Program

Ann-Marie Barker Schwartz, Director & Violin

Norman Thibodeau, Flute

André Laurent O'Neil, Baroque Cello Alfred V. Fedak, Harpsichord Andrew Snow, Viola

Timothy Reno, Tenor

The concert is supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York.

Flute Quartet in D Minor, op 12/3

Allegro moderato

Largo

Presto

Christian Ernst Graf

(1723-1804)

Sonata Op 4/3

Largo-Allegro

Minuetto I-II-III

Johannes Kauchlitz Colizzi

(1742-1808)

Variations on a Favorite Air from "The Haunted Tower"

Johannes Kauchlitz Colizzi

Andante with Variations for Viola with Violin Accompaniment

Josephus Andreas Fodor

(1751-1828)

Strephon and Myrtilia, a Cantata

Pieter Hellendaal

(1721-1799)

Our thanks to Dr. Paula Quint at the Netherlands Music Institute in The Hague, Netherlands for her assistance in procuring the score to the Hellendaal. Additional funding is provided by Stewart's Shops and The Dake Family, a fund of The Community Foundation for the Greater Capital Region

The JM McDonald Foundation

Program Notes

The shadows cast by the legacies of Mozart, Haydn, and 18th century Italian opera composers tend to obscure, from a historical perspective, the quality and prominence of other composers of the same era. Each country had a stable of composers that were well-respected, popular and influential. Examining concert programs from England and America of the 1780s and 90s you can find music of these now nearly forgotten composers: Gretry, Pleyel, Martini, Shield, Vanhal, Gyrowitz and Dittersdorf to cite just a few. There are even mentions in early American concert programs of Dutch 18th century composers Graf and Fodor. The repertory performed in the late 1700s is much more varied, rich and multi-faceted than we typically think. Our program celebrates the leading Dutch composers of this period, with a panoply of works, including what is perhaps the American premier of a cantata by Pieter Hellendaal.

Christian Ernst Graf was born in Germany to a musician father, who trained four of his seven sons to be professional musicians. Little is known of Christian's early years, but by 1754 he had moved to The Hague where he established himself as one of the leading musicians of the court, working for Princess Anna van Hannover (a fine musician herself) and later for Prince Willem. When the Mozart family toured through the Hague in the early 1760s, they met Graf, and the young Wolfgang wrote a series of variations based on a theme by Dutch composer. Graf's output includes all genres except opera, including many symphonies, sonatas for various instruments, concerti and even an oratorio titled *Der Tod Jesu*. The op 12 flute quartets consist of 6 works, almost all in three movements. The style is very much that of the early classical period with only short development of melodic material in the first and last movements. But the quartet has a wonderful, individual voice, with some unique twists of harmony and beautiful spinning out of themes (listen to the pacing of the slow middle movement).

Born in Bohemia, **Johannes Andrea Kauchlitz Colizzi** was trained as a keyboard player, and his early employment was as a teacher of keyboard and voice. In 1766 he was hired by the University of Leiden as an instructor in Italian, his first published compositions (a series of songs) date from this period. By 1777 he had moved to The Hague to be music instructor to the future Dutch King Wilhelm I and his mother Princess Wilhemina, as well as working at the harpsichordist of the Music Chapel of the Stadtholder. He would remain in The Hague until the end of his life. Colizzi wrote in many genres, including sets of songs, string quartets, keyboard sonatas, and a few concerti. In 1779 he published an opus of three keyboard sonatas with viola accompaniment, which he dedicated to the Princess of Orange. This is a slightly unusual instrumentation, as a violin or flute would be the typical obligato instrument in this period. The third sonata is a good representation of an early classical sonata form, with short movements with little motivic development. The last movement is a combination of three minuets. The Variations on the theme from *The Haunted Tower* is a lovely set of increasingly difficult variations for solo keyboard on a melody from the very popular opera composed in 1789 by Stephen Storace.

Josephus Andreas Fodor was born in Venlo, the son of a squire and his wife (who came from a musical family). He trained with the famous Bohemian violinist Franz Benda and spent his professional life both in Paris and in the court of Catherine the Great in St. Petersburg. A well-respected soloist and composer, Fodor left a body of works mostly for violin or strings, including sonatas, chamber music and concerti. The Variations on a Theme are unusual, like the Colizzi, in that it is written with viola as the "solo" instrument with violin accompaniment. Quite difficult, they exploit many of virtuosic techniques of the instrument including extending passages of double-stops.

Perhaps the best-known composer on this program is **Pieter Hellendaal**. A child prodigy, by the age of eleven he had become organist at St. Nicholas Church in Utrecht, a prestigious and prominent position. An equally fine violinist, he was sent as a teenager to Italy to study with Giuseppe Tartini, the trip

sponsored by the city-secretary of Amsterdam. Returning to Amsterdam in 1742, he free-lanced for nearly a decade before moving to London to pursue a more permanent position. Initially working as an orchestral player (who was championed by Handel), Hellendaal eventually sought a full-time appointment and was hired as the organist of Pembroke College in Cambridge in 1772 and then in 1777 transferred to the Chapel at Peterhouse, where he stayed until his death in 1799. The featured Hellendaal work on this program is his pastoral cantata *Strephon and Myrtilia* composed in 1785. Scored for singer, either flute or violin, and basso continuo, the cantata is in one continuous movement, flowing between recitative and arietta. The text depicts a young swain smitten with a young woman. It is both humorous and highly descriptive, with much word painting in the music. The lyrics are filled with double entendre and show an excellent grasp of nuanced English. As there is no librettist indicated, we assume that Hellendaal wrote the lyrics. Our fleshing out of the instrumental lines, which are not fully indicated in the score and there seem to be no extant parts, are meant to fully enhance the text and are in line with period music practices.

Biographies

Musicians of Ma'alwyck is a flexible-size chamber ensemble in residence at the Schuyler Mansion New York State Historic Site and Schenectady County Community College. Founded in 1999 by violinist and director Ann-Marie Barker Schwartz, the group specializes in music performed in America during the eighteenth and nineteenth centuries. Many of the performing materials are drawn from the Special Collections of the New York State Library. In 2002, Musicians of Ma'alwyck performed by invitation for television producer Norman Lear in celebration of his purchase of the last private copy of the Declaration of Independence. Musicians of Ma'alwyck has been presented on National Public Radio, WMHT-FM and WMHT-TV. In 2009 the ensemble produced the 1783 opera *The Poor Soldier* by William Shield, drawing national attention. Musicians of Ma'alwyck was named the best chamber music ensemble of the Capital Region for both 2008 and 2009 by *Metroland*. In the spring of 2019 and 2020 Musicians of Ma'alwyck was nominated for an Eddie Regional Music Award.

Musicians of Ma'alwyck recently released its first commercial CD, which Joseph Dalton of the *Times Union* praised, calling it "elegant and charming."

Musicians of Ma'alwyck is delighted to be in residence for 2019 and 2020 at Hyde Hall, a historic site near Cooperstown, NY. The ensemble recorded their second CD there, which will be released in early 2021 and features music from Hyde Hall's archives.

Ann-Marie Barker Schwartz attended Boston University, where she studied with Roger Shermont and received a Bachelor's degree in Music Performance. From 1982-1997 she was a member of the first violin section of the Albany Symphony Orchestra, and currently performs with the Glimmerglass Opera Orchestra. She is director and violinist of Musicians of Ma'alwyck. She received her Master's degree in American History from the University at Albany (New York), where she specialized in research of music in America during the 1700s and 1800s. A Cunningham Research Resident at the New York State Library, she worked on early 19th-century musical activities in Albany, culminating in a production in 2009 of George Washington's favorite opera *The Poor Soldier* by William Shield and John O'Keefe. Ms. Schwartz was a producer for Dorian Recordings, and continues in that capacity for the award-winning Baroque ensemble REBEL. Their last recording, devoted to music of Telemann, was in the 2014 Grammy pool.

Ms. Schwartz has taught music history at the University at Albany and Siena College. She is the adjunct professor of violin and viola at Schenectady County Community College (SCCC) and at Union College.

Norman Thibodeau has been a member of Musicians of Ma'alwyck since 2006. He also performs with the wind quintet Fünf and Vermont Virtuosi, and has performed with the Maverick Chamber Players. He was assistant principal flutist of the Orquesta Sinfónica del Estado de México, and has played with almost all the professional orchestras in and near the Capital Region of New York State. In 2008, he was guest solo artist for the Skidmore College Flute Festival. He has recorded solo flute works of Anthony Holland for Albany Records, and has had both live and recorded performances broadcast on NPR. He embraces variety and versatility in his performing life, having performed on a range of flutes from baroque traverso to contrabass flute, plus a quarter-tone flute including a sliding headjoint.

Also a composer, Norman has works published and recorded by ALRY Publications and Albany Records. Norman was trained at Peabody Conservatory and the University at Albany. His teachers include Irvin Gilman, Robert Dick, Stephen Preston, and Britton Johnson. Norman teaches flute at Schenectady Community College and the Berkshire Music School. He also teaches extended flute techniques each summer at the Wildacres Flute Retreat, and has taught flute at Colgate University, the College of St. Rose, and the University at Albany. Additionally, Norman is a trained practitioner of the Feldenkrais Method, an approach to movement education that musicians in particular have found highly beneficial to their performance level and comfort.

Alfred V. Fedak, born in Elizabeth, New Jersey, holds degrees in Organ Performance and Music History from Hope College and Montclair State University, and has done additional study at Westminster Choir College, Eastman School of Music, and in Austria and England. His organ studies were with Prudence Curtis, Roger Davis, Roger Rietberg, and Jon Gillock, and his harpsichord studies were with Arthur Haas. A Fellow of the American Guild of Organists, Mr. Fedak also holds the AGO's Choirmaster Certificate, and since 1986 has been a member of the Guild's national Board of Examiners. Widely known as a composer of church music, he has over 300 choral and organ works in print, and his numerous hymn tunes appear in dozens of hymnals throughout the English-speaking world and Asia. The winner of many honors and awards in both organ performance and composition, including the AGO's prestigious S. Lewis Elmer Award, he has performed and lectured widely throughout the US and abroad. His highly-reviewed 2008 CD, "Come, Creator Spirit," features nearly 80 minutes of his original organ compositions. He has lectured and/or performed throughout most of the United States, and as a recitalist, accompanist, or church musician, has performed in 11 foreign countries. Mr. Fedak served on the editorial committees that produced two hymnals: *Sing! A New Creation* and *Glory to God: The Presbyterian Hymnal*, and since 1990 has worked as Minister of Music and Arts at Westminster Presbyterian Church on Capitol Hill in Albany. He is also organist/choir director at Albany's Congregation Beth Emeth; harpsichordist/organist with Capitol Chamber Artists; a member of the adjunct music faculty at SUNY Schenectady, and accompanist/composer-in-residence for the Hudson-Mohawk Chorale. www.alfredfedak.com

André Laurent O'Neil loves to stay active in many diverse musical projects, ranging from performing on and with period instruments (including the viola da gamba and fortepiano), to teaching modern cello, playing chamber music, and composing. A deep and lifelong interest in Johann Sebastian Bach's Solo Cello Suites has led him to record all six for CD release this March. André performs regularly with Capitol Chamber Artists and Bennington Baroque, is principal cellist of the Union College Community Orchestra, Studio Instructor at Union College, and is the newly appointed principal cellist of the Schenectady Symphony Orchestra. He also collaborates frequently with Musicians of Ma'alwyck. Farther afield he is the principal continuo baroque cellist and gamba player for New Trinity Baroque, with whom he

performs several times a year in Atlanta, Georgia and Belgrade, Serbia. He is an alumnus of the Empire State Youth Orchestra.

Timothy Reno is Associate Professor of Creative Arts at Siena College, where he conducts the Chorus and Chamber Singers, teaches courses in music, and acts as Music Director for musical theater productions. Incorporating a wide variety of styles and techniques, Dr. Reno's conducting, teaching, singing, and keyboard experience reflects a diverse enjoyment of music and collaboration. In addition to conducting the Montgomery and Schenectady All-County High School Choruses, Dr. Reno's work in the capital region has includes conducting Siena's masterwork concerts, *Aleda*—a new chamber opera commissioned by Musicians of Ma'alwyck, the dedication concert for the new pipe organ at Trinity Evangelical Lutheran Church in Amsterdam, as well as musical theater collaborations with Consortium Actors and the Frank A. Leak Amphitheater at Cook Park in Colonie. As a tenor soloist and choral singer, he has appeared extensively throughout the area, and his organ and piano work includes Bach's St. John Passion and the Handel Messiah with Octavo Singers, as well as church services throughout the capital region.

Reno has earned the Doctor of Musical Arts and Master of Music degrees in choral conducting from the University of Maryland, and a Bachelor of Music in music education and vocal performance from Ithaca College. In 2010 he was selected as a conducting fellow for the Philadelphia Bach Institute, under the tutelage of Helmuth Rilling, and he sang as a member of Rilling's Festivalensemble Stuttgart in 2009 and 2006. His major conducting teachers include Edward Maclary, James Ross, Lawrence Doebler, Janet Galvan, and Stephen Peterson.