



## EMMANUEL MUSIC

### **FOR IMMEDIATE RELEASE**

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### **EMMANUEL MUSIC ANNOUNCES 2009-10 SEASON ~ HAYDN AND SCHOENBERG: FATHERS OF INVENTION ~**

Emmanuel Music has always been a flexible ensemble – in 2008-2009, around our core of Bach cantatas, we ranged from Josquin (1521) to Primosch (2008). But in 2009-2010, with Bach still our weekly meeting place, and early and new music still stretching us out, we become even more limber by embarking with our friend Russell Sherman on an exploration of two Fathers of Invention: Haydn and Schoenberg. In chamber and orchestra programs designed to challenge, surprise, and delight, we will guide you through some of music's most colorful terrain.

Acting Artistic Director, John Harbison, and Associate Conductor, Michael Beattie, are collaborating to provide artistic leadership through the 2009-10 season, as the search process continues for a permanent Artistic Director.

All performances take place at Emmanuel Church, 15 Newbury Street, Boston, where Emmanuel Music is the Ensemble-in-Residence. Each performance features Emmanuel Music members - all renowned for their artistry and for the collaborative ensemble playing that explores the music with a sensitivity and emotional depth that have won critical accolades and a loyal audience.

### **Opening Benefit Concert – AFTER HOURS: John Harbison and Friends**

**Wednesday, September 16, 2009, 8:00 PM at Scullers Jazz Club**

Emmanuel Music and the Token Creek Jazz Ensemble

### **Near Art Songs, Waltzes, Mary Travers Comeback Album**

Roberta Anderson, Susan Consoli, Krista River, Jason McStoots, Charles Blandy, and Michael Beattie

**Pop Songs and Instrumentals**

Nicole Pasternack, Tom Artin, John Harbison, Rose Mary Harbison, John Schaffer, and Todd Steward

September 16 is the “pub date” for John Harbison’s *After Hours* (G. Schirmer), a collection of songs written “in the margins” between 1953 and 2009, some downright lowdown, some in the new realm of Near Art. Included will be two songs written for the occasion with lyrics by Lloyd Schwartz (a sophisticated beguine called *Dreamin*) and Louise Gluck (a tough country ballad, *Stand By Your Grievance*).

**Evening Concert Series: Haydn and Schoenberg: Fathers of Invention**

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**I. Inventing Genesis**

Saturday, November 14, 2009 at 8:00 PM

Emmanuel Church

**Schoenberg: Prelude, Op. 44 (Genesis)**

**Haydn: The Creation (Die Schöpfung)**

*Soloists:* Raphael: David Kravitz; Gabriel: Kendra Colton; Uriel: Matthew Anderson;

Eva: Kristen Watson; Adam: Mark McSweeney

The Orchestra and Chorus of Emmanuel Music, John Harbison, conductor

Pre-concert lecture/discussion at 7:00 pm

Schoenberg composed his powerful “Prelude to the Bible” in 1944 as part of **Genesis Suite**, commissioned from seven different California émigré composers by Fred Astaire’s music director Nathaniel Shilkret, premiered before a glittering Hollywood audience. Haydn composed his **Creation** in 1796 on a commission organized by a similar entrepreneur, Baron von Swieten, with twelve aristocratic donors footing the bill for both the composition and a premiere before the elite of Viennese society. The common ground – deep, fervent, unfashionable religious faith expressed in indelible sounds

**II. Reinventing Vienna**

Saturday, April 17, 2010 at 8 PM

Emmanuel Church

**Schoenberg: Accompaniment to a Cinematographic (Film) Scene, Op. 34**

**Haydn: Symphony Concertante**

**Schoenberg: Five Pieces for Orchestra**

**Haydn: Symphony No. 70**

The Orchestra and Chorus of Emmanuel Music, John Harbison and Michael Beattie, conductors

Pre-concert lecture/discussion at 7:00 pm

The geographical origin of these composers is close, and so is their maverick nature. Vienna must have something to do with it – the coffee, the pastry, the sense of cultural centrality? When Richard Strauss first received Schoenberg's *Five Pieces, 1909*, he declared it the first piece he had ever been unable to hear and follow. Today, especially in Schoenberg's own chamber version, it seems clear, fresh, and beautiful. By 1934 Schoenberg was vividly imagining a powerful role for music in the still-young film industry (his Op. 34).

The two Haydn pieces on this program are less often played these days than the Schoenberg. They are equally bold and invigorating – the Symphony (1779) with Haydn's patented tricks and quirks, the Symphony Concertante (1792) with its masterful illumination of its multiple soloists, the autumnal fire of his late style.

### **FREE FORUM: Haydn and Schoenberg: Fathers of Invention**

**Saturday, April 17, 2010 at 3 PM**

**Emmanuel Church**

Join John Harbison and noted scholars for an illuminating discussion of these two groundbreaking composers, each of whom reinvented music at the center of the musical world.

### **CHAMBER SERIES: Haydn and Schoenberg: Fathers of Invention**

**PART I: Sundays, October 25, November 1 & 8, 2009 4:00 pm**

**Emmanuel Church**

#### **I. Serenades**

Haydn: Vocal solos, ensembles with piano

Schoenberg: Serenade, Op. 24

#### **II. Treasure Hunt**

Schoenberg: Canons (Boston 1934)

Schoenberg: Ein Stelldichein (compl. Cerha)

Haydn: Trio in Ab major

Schoenberg: Three Songs, Berlin 1933

Schoenberg: String Trio, Op. 45

Haydn: String Quartet in D minor, Op. 42 (arr. Pearson)

#### **III. Lovesongs**

Haydn: Piano Trio in F# minor

Schoenberg: Herzgewächse, Op. 47

Haydn: Piano Trio in D major

Schoenberg: Two Songs, Op. 14

Haydn: Piano Trio in G major

Schoenberg: Phantasy, Op. 47

**Performers to include:** Amy Advocate, Michael Beattie, Bill Buonocore, Bruce Creditor, Pamela Dellal, Gabriela Diaz, Aaron Engebret, Stephanie Fong, John Harbison, Rose Mary Harbison, Frank Kelley, Thea Lobo, Martha Moor, Eran Egozy, Peggy Pearson, Rafael Popper-Keizer, Rhonda Rider, Jayne West, Ina Zdorovetchi, and others.

**PART II: Sundays, March 28, April 11 & 25, 2010 at 4:00 pm**

**Russell Sherman, piano**

Haydn: Sonatas

Schoenberg: Complete Piano Pieces

**Bach Cantata Series**

**October 4, 2009 through April 25, 2010, 10:00 am Sunday mornings**

**Emmanuel Church**

The Cantata season, performed as part of the Emmanuel Church Sunday liturgy in a context as Bach intended, continues for the 40<sup>th</sup> consecutive year at Emmanuel Church with The Orchestra and Chorus of Emmanuel Music, and soloists drawn from the ensemble, conducted by Acting Artistic Director, John Harbison, Associate Conductor, Michael Beattie, and guests. Again in 2009-2010, The Boston Children's Chorus, Anthony Trecek-King, Artistic Director, will join the Emmanuel Music ensemble for one of the cantata performances. In addition to the cantatas, motets by Brahms, Domenico Scarlatti, and Buxtehude; Schoenberg *De Profundis* and Handel **Chandos Anthems** will be featured during the season. Again on Good Friday, April 2, 2010 Emmanuel Music will present a Schütz Passion, this year his *St. Luke Passion*.

**Free Thursday Noon Lindsey Chapel Series**

**Thursdays, February 18, 25, March 4, 11, 18.25, 2010, noon**

**Leslie Lindsey Chapel at Emmanuel Church**

**Bach: Six Harpsichord Partitas**

|             |                    |                                    |
|-------------|--------------------|------------------------------------|
| February 18 | Michael Beattie    | Partita IV in D Major, BWV 828     |
| February 25 | Leslie Kwan        | Partita III in a Minor, BWV 827    |
| March 4     | Nancy Granert      | Partita I in B-flat Major, BWV 825 |
| March 11    | Charles Sherman    | Partita V in G Major, BWV 829      |
| March 18    | Michael Sponseller | Partita II in c Minor, BWV 826     |
| March 25    | Robert Levin       | Partita VI in e Minor, BWV 830     |

In 2009-2010 we present Bach's extraordinary Harpsichord Partitas, performed by six players closely associated with Emmanuel Music. The performances take place on successive Thursdays at noon during Lent in the historic Leslie Lindsey Chapel at Emmanuel Church, an ideal visual and acoustical setting for a solo keyboard player. These concerts are presented free of charge.

**BACH BIRTHDAY CELEBRATION 325**

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**Saturday, March 20, 2010**

**Emmanuel Church**

*Admission Free (Tickets required) 617.536.3356*

Components of the day include:

A Master Class with invited student ensembles, coached by John Harbison, Peggy Pearson, Frank Kelley and others;

A discussion of Bach Cantata BWV 159 *Sehet! Wir gehn hinauf gen Jerusalem* with John Harbison and guests;

A performance of Bach Cantata BWV 159 with John Harbison, conductor

Further details will be announced at a later date.

Emmanuel Music programs are supported in part by grants from the National Endowment for the Arts, the Massachusetts Cultural Council, and the Boston Cultural Council.

For further information, visit [www.emmanuelmusic.org](http://www.emmanuelmusic.org) or call 617.536.3356.