



Press Release

ORCHESTRA OF ST. LUKE'S BEGINS ITS 2019-20 CHAMBER MUSIC SERIES IN NOVEMBER WITH *BAROQUE STORYTELLING: DON QUIXOTE*

Music of the Baroque and Beethoven—part of OSL’s season-wide celebration of his 250th birthday — will be performed in concerts at Merkin Hall, The Morgan Library & Museum and Brooklyn Museum

New York, NY, October 31, 2019 — Orchestra of St. Luke’s (OSL) **2019-20 Chamber Music Series** opens this November with Baroque programmatic music and then turns to Beethoven’s 250th birthday with two concerts in March and May 2020. The annual Chamber Music Series anchors every season, showcasing St. Luke’s Chamber Ensemble, the group that forms the artistic core of OSL. Concerts take place at The Morgan Library & Museum, Brooklyn Museum, and Merkin Hall.

The series opens with a concert titled ***Baroque Storytelling: Don Quixote***. Telemann’s *Don Quixotte* Ouverture-Suite is the program’s centerpiece. Written in seven movements, the overture takes the listener on Don Quixote’s journey from his dreams of adventure and romance through his chivalrous love for Dulcinea and his battle with the windmill. Performances take place on November 24, Brooklyn Museum; December 3, Merkin Hall; and December 4, The Morgan Library & Museum.

In **Spring 2020**, pianist **Paavali Jumppanen** joins the Ensemble for the first of two all-Beethoven programs celebrating the composer’s 250th birthday. Beethoven’s Quintet for Piano and Winds in E-flat Major and Ferdinand Ries’s arrangement of the “Eroica” Symphony for piano quartet are the featured works. A noted Beethoven expert, Jumppanen has recorded many of Beethoven’s works for piano and has written extensively about the composer. Performances take place on March 24, Merkin Concert Hall; March 25, The Morgan Library & Museum; and March 29, Brooklyn Museum.

St. Luke’s Chamber Ensemble’s Beethoven celebration continues in the spring with one of the composer’s grandest chamber works, the Septet in E-flat Major. Written in 1800, just before his First Symphony, the Septet is almost symphonic in its rich, varied texture created by the combination of strings and woodwinds—an ideal piece for the Ensemble to honor this great composer. Performances are on May 5, Merkin Hall; May 6, The Morgan Library & Museum; and May 10, Brooklyn Museum.

For a schedule of all Orchestra of St. Luke’s performances through June 2020, visit OSLmusic.org.

OSL 2019–2020 CHAMBER MUSIC SERIES

BAROQUE STORYTELLING: DON QUIXOTE

St. Luke's Chamber Ensemble

LOCKE Curtain Tune from *The Tempest*
REBEL *The Elements (excerpts)*
RAMEAU *Pièces de Clavecin*: Concert No. 4 in B-Flat Major
BIBER Sonata No. 10 “Crucifixion”
TELEMANN Ouverture-Suite: Burlesque de Don Quixotte
COUPERIN *Sommeil* from *Le Parnasse, ou L'Apothéose de Corelli*
VIVALDI Concerto for Flute in G Minor, RV 439, “La Notte”

SUNDAY, NOVEMBER 24, 2019, 2:00 PM

Brooklyn Museum, 200 Eastern Parkway, Brooklyn
Iris and B. Gerald Cantor Auditorium

Tickets are \$40 and subscriptions are \$96 for 3-concert OSL Chamber series at Brooklyn Museum. Information is available [here](#).

TUESDAY, DECEMBER 3, 2019, 7:30 PM

Merkin Hall, 129 W. 67th Street

Tickets are \$50 and subscriptions are \$120 for 3-concert OSL Chamber series at Merkin Hall. Information is available [here](#).

WEDNESDAY, DECEMBER 4, 2019, 7:30 PM

The Morgan Library & Museum, 225 Madison Avenue
Richard Gilder Chamber Music Series

Tickets are \$55 and subscriptions are \$132 for 3-concert OSL Chamber series at The Morgan Library and Museum and information is available [here](#).

More About the Program

The performances explore programmatic music of Baroque composers and experience the ways they evoke the terror and beauty of nature, illustrate popular and religious stories, and pay tribute to those who influenced their craft.

The program opens with **Locke's Curtain Tune from *The Tempest***, which was written in 1674 for the premiere of Thomas Shadwell's opera *The Tempest*, based on a comedy by John Dryden and William D'Avenant (inspired by Shakespeare's play). It is the first piece of music written in English where variations of tempo and expressive indications, such as “violent,” are used to illustrate the rage of nature during a storm. The wild drama of nature then shifts to France. **Jean Rebel**, court composer to Louis XIV and student of Jean-Baptiste Lully, described the creation of the world with ***The Elements***. The surprisingly modern beginning of the piece opens with what has been described as French Baroque's greatest shocker, grinding chords which prelude eruptions of instrumental color. Published in 1741, **Rameau's *Pièces de Clavecin: Concert No. 4 in B-Flat Major*** is his only music for chamber orchestra, coming after his music for solo harpsichord and before his opera-ballet, *Les Indes galantes*.

Biber's Sonata No. 10 “Crucifixion” is from *The Mystery Sonatas* written in about 1678 and dedicated to his employer, the Archbishop of Salzburg. Each Sonata is inspired by a section of the Rosary devotion of

the Catholic Church which offered a system of meditation on 15 Mysteries from the lives of Jesus and the Virgin Mary. The music isn't, strictly speaking, programmatic, though often vividly illustrative of events which took place in the life of Christ. Friend to Handel and Bach (he was godfather to C.P.E. Bach), **Telemann** was born four years earlier than either and outlived both. His **Suite for Orchestra, Burlesque de Don Quixotte**, is a light-hearted tribute to the 1605 novel *Don Quixote* by Miguel de Cervantes. The book was itself looked upon (and was written to be) a humorous one, as the translation from the full title shows: *The Ingenious Low-Born Noble Don Quixote of La Mancha*. Telemann's suite is written for strings and consists of an overture with six titled pieces in the form of Baroque dances.

Late in his life, **Couperin** acknowledged his debt to the great Italian composer Corelli and recognized his contemporaries' ongoing debate over the superiority of Italian versus French musical styles with his trio sonata, **Le Parnasse, ou L'Apothéose de Corelli**. "Sommeil" is one of seven scenes in the piece which depicts Corelli's journey to the top of Mt. Parnassus, home of the Muses. It is a dreamlike movement typical of those found in many Italian "church sonatas" of the period. The concert ends with **Vivaldi's Concerto for Flute in G Minor, "La Notte,"** filled with ghosts and nightmares, and considered the most difficult of the Opus 10 concertos from 1728. When his publisher ordered six concertos for transverse flute, Vivaldi went to no great trouble to supply them: he merely transcribed several existing recorder concertos. The only one in a minor key, "La Notte" is also the only one with six movements.

BEETHOVEN'S "EROICA"

St. Luke's Chamber Ensemble

Paavali Jumppanen, Piano

BEETHOVEN Quintet for Piano and Winds in E-flat Major, Op. 16
BEETHOVEN (arr. Ries) Symphony No.3, Op. 55 "Eroica"

TUESDAY, MARCH 24, 2020, 7:30 PM

Merkin Hall, 129 W. 67th Street

Tickets start at \$50 and subscriptions at \$120 for 3-concert OSL Chamber series at Merkin Hall and information is available [here](#).

WEDNESDAY, MARCH 25, 2020, 7:30 PM

The Morgan Library & Museum, 225 Madison Avenue

Richard Gilder Chamber Music Series

Tickets are \$55 and subscriptions are \$132 for 3-concert OSL Chamber series at The Morgan Library and Museum and information is available [here](#).

SUNDAY, MARCH 29, 2:00 PM

Brooklyn Museum, 200 Eastern Parkway, Brooklyn

Iris and B. Gerald Cantor Auditorium

Tickets are \$40 and subscriptions are \$96 for 3-concert OSL Chamber series at Brooklyn Museum. Information is available [here](#).

More About the Program

This program pairs an early work composed by the 26-year-old **Beethoven** with a remarkable **transcription of his Symphony No. 3 for piano quartet** by his friend, student, and secretary Ferdinand Ries. Beethoven's **Quintet for Piano and Winds in E-flat Major**, in three movements, has the same scoring (it is written for piano, clarinet, oboe, bassoon, and horn) and was allegedly inspired by Mozart's Quintet K452 written in 1784. Beethoven's Quintet was first performed at a benefit concert in Vienna with the young composer at the piano. In the final movement Beethoven suddenly improvised during a fermata in the last allegro and, according to Ferdinand Ries, who was present, "....entertained himself and the others for quite some time."

Ferdinand Ries arranged Beethoven's famed Symphony No. 3, "Eroica" for piano quartet shortly after the work's premiere in 1803. The practice of transcribing well-known large-scale orchestral works for chamber ensemble was common at the time and fulfilled a demand by amateur musicians who wanted to perform these works. Ries hoped to capitalize on the symphony's popularity and gain valuable revenue for his employer.

Imaginative and versatile Finnish virtuoso pianist **Paavali Jumppanen** has already cut a wide swath internationally as a solo recitalist, orchestral collaborator, recording artist, artistic director, and frequent performer of contemporary and avant-garde music. Mr. Jumppanen has performed extensively throughout the globe alongside such great conductors as David Robertson, Sakari Oramo, Osmo Vänskä, and Jaap van Zweden. He has commissioned numerous works and collaborated with such composers as Boulez, Murail, Dutilleux, Penderecki. In the recent years Paavali Jumppanen has dedicated much of his time into performing cycles of the complete Beethoven and Mozart Piano Sonatas. He has also often performed all of the Beethoven Piano Concertos and chamber sonatas.

BEETHOVEN'S SEPTET IN E-FLAT MAJOR

St. Luke's Chamber Ensemble

BEETHOVEN Sextet E-Flat Major, Op. 81b
BEETHOVEN Septet in E-flat Major, Op. 20

TUESDAY, MAY 5, 2020, 7:30 PM

Merkin Hall, 129 W. 67th Street

Tickets are \$50 and subscriptions are \$120 for 3-concert OSL Chamber series at Merkin Hall.
Information is available [here](#).

WEDNESDAY, MAY 6, 2020, 7:30 PM

The Morgan Library & Museum, 225 Madison Avenue
Richard Gilder Chamber Music Series

Tickets are \$55 and subscriptions are \$132 for 3-concert OSL Chamber series at The Morgan Library and Museum and information is available [here](#).

SUNDAY, MAY 10, 2020, 2:00 PM

Brooklyn Museum, 200 Eastern Parkway, Brooklyn

Iris and B. Gerald Cantor Auditorium

Tickets are \$40 and subscriptions are \$96 for 3-concert OSL Chamber series at Brooklyn Museum. Information is available [here](#).

More About the Program

The two works in this concert demonstrate the influence of Mozart on Beethoven. Beethoven composed the Sextet in E-Flat Major in 1795. It is in three movements and was modelled on Mozart's Horn Quintet K. 407, which is in the same key and is in the same concertante style with virtuosic writing for the two horns and string quartet. Beethoven's Septet in E-flat major is one of his most successful and popular works and one which circulated in many editions and arrangements for different forces. In later life, Beethoven remarked that he wished it had been burned, and when a would-be patron, after the premiere of the Eighth Symphony, offered him a handsome fee to compose "something in the more agreeable style of the Septet," he was enraged. The overall layout resembles a serenade and is in fact more or less the same as that of Mozart's string trio K. 563 composed in the same key. However, Beethoven expands the form by the addition of substantial introductions to the first and last movements and by changing the second minuet to a scherzo. He composed it 1799–1800, as he entered his thirtieth year.

About Orchestra of St. Luke's

Orchestra of St. Luke's (OSL), an independent orchestra and arts organization, evolved from a group of virtuoso musicians who began performing concerts at Greenwich Village's Church of St. Luke in the Fields in 1974. Now in its 45th season, the Orchestra performs over 70 times each year at venues throughout New York City and beyond. Celebrated expert in 18th-century music, Bernard Labadie, became OSL's Principal Conductor in 2018, continuing the Orchestra's long tradition of working with proponents of historical performance practice.

OSL's signature programming includes an orchestra series presented by Carnegie Hall, now in its 33rd season; the OSL Bach Festival, presented in association with Carnegie Hall and at other venues; the Chamber Music Series presented at The Morgan Library & Museum, Brooklyn Museum, and Merkin Hall; the *Music in Color* free community concert tour of New York City's five-boroughs; a summer residency at Caramoor Center for Music and the Arts, now in its 42nd season and a creative partnership with Paul Taylor American Modern Dance, where OSL provides live musical accompaniment during the company's annual Lincoln Center season.

OSL's education programs includes the Free School Concerts series, presenting innovative concerts to student audiences since 1977; Youth Orchestra of St. Luke's, providing free instrumental coaching to elementary and middle-school students; and the DeGaetano Composition Institute, providing emerging composers mentorship and creative support as they develop new works to be performed by the Orchestra.

In 2011, OSL opened The DiMenna Center for Classical Music New York City's only rehearsal, recording, education, and performance space expressly dedicated to classical music. The Center serves more than 500 ensembles and more than 30,000 musicians each year.

Learn more at [OSLmusic.org](#) or @OSLmusic on Instagram, Facebook, Spotify and more.

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