

# EARLY MUSIC FOUNDATION

*Frederick Renz, Director*

NEWSLETTER \* SUMMER 2000

2000-2001 SUBSCRIPTION SERIES PREVIEW

## “A NEWË WORK”

*New York's Ensemble for Early Music proudly presents “A NEWË WORK to salute the year 2000, completing a two-year cycle of programs entitled “Milestones of the Millennium.”*

*The birth of the renaissance along with the invention of the novel baroque style are major turning points in the history of western civilization. To celebrate the commencement of the new millennium, New York's Ensemble for Early Music will highlight “new” music from the first 1000 years. To cap this stunning, three-concert subscription series, members of the EEM will perform NOË - A Renaissance Christmas — featuring a treasury of seasonal music from its soon to be released compact disc.*

### 1400 - ARS NOVA (The New Art)

A century of provocative musical composition, from 1300 and culminating in the year 1400, will feature the late medieval period - the age of Guillaume de Machaut and the complex *rondeaux* and *ballades* of the French Mannerists. Hints of the burgeoning Italian renaissance, with lyric madrigals and canonic hunting songs of Jacopo da Bologna and Francesco Landini, will complement this illustrative hour of 14th-century music from the era of Boccaccio's *De Cameron*.

In the early fourteenth century, Philippe de Vitry, bishop, poet, and composer, issued a work he entitled *Ars nova*. It gave the name to the whole century - a period of steady development and humanizing of the art with liberating influences initiated by the secular art of the troubadours and trouveres.

### 1600 - NUOVE MUSICHE (The New Music)

Music from 1500 and culminating at the threshold of the new baroque age - 1600, will feature polyphonic motets and madrigals of the high renaissance. This is the period of masters Roland de Lassus, Giovanni da Palestrina, William Byrd and Tomas de Victoria and, turning then to the early works of the Italian monodists, Giulio Caccini and Claudio Monteverdi.

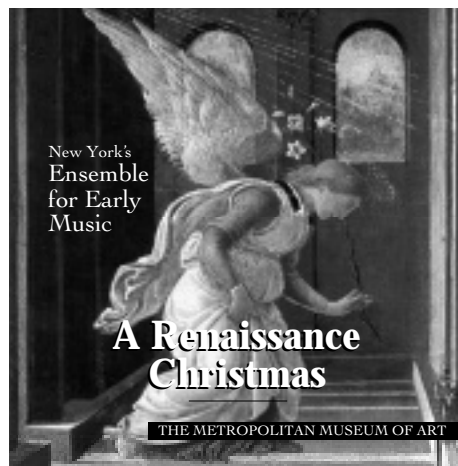
The earliest surviving compositions in the Florentine monodic style are songs written by Caccini published in 1602 under the title *Le nuove musiche*. This new style, which opened the door to the new baroque era, provided a medium by which dialogue and exposition could be conveyed clearly, quickly, and with flexibility necessary for free, dramatic expression.

### NOË - A Renaissance Christmas

By popular demand, Resident Artists of the EEM will sing favorite carols and noels from the Court of Henry VIII, by Busnois and Brumel, The Coventry Carol, *Es ist ein' Ros' entsprungen* and seldom heard treasures - soon to be recorded and released by Ex cathedra Records.

“Noel” (from Fr. Nouvelle) first makes its appearance in songs of the early fifteenth century; a variation, equally popular is “noe” (Lat. Nova, Eng. Nowell). The word carol is thought to be derived from the medieval French word “carole” - round dance. This term is associated with early pagan dance-songs performed in celebration of the winter solstice, a ritual that was later merged with Christmas.

*Frederick Renz*



SEE SUBSCRIPTION ORDER FORM ON  
PAGE 7

## 1999-2000 SEASON IN REVIEW

### SUBSCRIPTION SERIES – IN RESIDENCE – THE CATHEDRAL OF ST. JOHN THE DIVINE

Ensemble for Early Music's twenty-sixth season focused on the interplay of music and technology. Human invention - from printing presses to the internet - directly affects our self-perception and our self-expression, including new ways to produce and share music. The EEM's concerts in St. James Chapel at the turning of the year 2000 explored some of the turning points in the first millennium's advances in society and music. The series also drew a growing audience - our number of subscribers increased from 239 in the 1998-1999 season to our current number of 276 subscribers.

In October, EEM's concert program "1250 - The Age of Construction" traced the growing complexity of vocal music from plainchant to polyphony. The new Gothic architecture coming to life in the

great cathedrals of Chartres and Notre Dame was paralleled by an increasing elaborate use of the voice in the 13th century. The core members of the Ensemble did beautiful justice to the delicate and precise musical interplay required by these pieces in three well-attended concerts. A pre-concert lecture and Cathedral tour was given by the Cathedral Public Education department to complement the musical program.

The Renaissance witnessed the completion of Michelangelo's Sistine Chapel frescos, Columbus' westward journey and Gutenberg's printed bible. In November, the EEM celebrated the first printed music in the concert program "1500 - The Age of Discovery & Invention." A pre-concert lecture by Dr. Lucy Cross, musicologist and lutenist, gave audience members insight on the history and culture of the period. As

an outgrowth of these three performances, the recording label "Celestial Harmonies" is planning to document this musical face of the Renaissance in a new EEM CD, due for production in 2001.

The season concluded with a triumphant series of December performances of "Nova - A Medieval Christmas." Due to the popularity of our past holiday season concerts, we added a fifth show to accommodate more audience members, and still had to turn people away! (Note that six performances of EEM's December concert are scheduled for the new season). For those who could not attend, the good news is that this program is available on disc, produced by our own Ex cathedra Records label. Be sure to order your copy on EMF's website: [www.EarlyMusicNY.org](http://www.EarlyMusicNY.org). Or call us to place an order: 212-749-6600.

### HAPPY TRAILS - REVIEW OF EMF TOURS IN 2000

#### *Sponsus: The Parable of the Wise and Foolish Virgins*



*Marshall Coid as Angel Messenger warning the Virgins, "Do not fall asleep!"*

sopranos, a costumer and a lighting designer to reenact in song a parable of judgement day found in the Book of Matthew. This masterwork of 11th-century Limoges, France was seen and enjoyed by nearly 5,000 American and Canadian audience members in the 2000 season. Special thanks to the National Endowment for the Arts and the Florence J. Gould Foundation for making these performances possible.

In its second season of touring, the EEM's newest production *Sponsus* delighted audiences in Cleveland, Ohio; Alberta, Canada; Corpus Christi, Texas; Lawrence, Kansas; St. Louis, Missouri; and Pittsburgh, Pennsylvania. Researched and directed by Frederick Renz, the EEM's Resident Artists were joined by ten

#### *Special Metropolitan Museum Performances*

New York's Ensemble for Early Music was happy to appear at two festive occasions at The Metropolitan Museum of Art this year. In the stunning setting of the Medieval Sculpture Court, the Ensemble performed the favorite "NOE - a Renaissance Christmas." The EEM has appeared annually at The Metropolitan Museum since the Ensemble's inception. (Early Music Foundation, in cooperation with The Metropolitan Museum, will soon be making a recording of "NOE" available - see the article on recording, below). The EEM was also invited to perform seasonal music at the lighting of the Neapolitan Christmas tree at the Museum, and to give a special performance at The Cloisters for its annual Trustees' Dinner. The Early Music Foundation is pleased to continue its longstanding and fruitful partnerships with The Metropolitan Museum of Art.

#### *West Coast Touring*

Frederick Renz and the EEM's Resident Artists brought early music from sea to shining sea this season. In addition to the East Coast and Midwest performances of concerts and music-dramas, the core artists of the EEM performed a series of West Coast concerts. In October 1999, the EEM made a return visit to the Abby of St. Martin's in Lacey, Washington to perform the Mass for the Millennium - Troped Apostolic Mass for the Feast of St. Martial. On the same trip, the Ensemble stopped off in Berkeley, California to perform its Pilgrimage concert program for Berkeley's Early Music Society. In March, the EEM returned to California to perform the Mass again - this time at the Memorial

Church on the Stanford University Campus. The Resident Artists came home, but Frederick Renz stayed on the “left coast” to direct the acclaimed vocal ensemble Chanticleer in his reconstruction of the 12th-century Resurrection Play of Tours at venues in San Jose, Berkeley, and San Francisco.

### *Educational Concerts*

Resident Artists of the Ensemble also appeared at a variety of schools this year to perform early music and demonstrate instruments and field questions from young people. Sites visited this year included The Cathedral School, the Fieldston and Buckley



Schools, and Casa Italiana at Columbia University. While on tour, Frederick Renz also visited seven schools in the San Francisco Bay area where he lectured and coached middle and high school choirs.

## S E R V I C E T O T H E F I E L D

As a service to select, emerging early music groups, the Early Music Foundation extends its not-for-profit umbrella and provides technical assistance.

Parthenia, a consort of viols (Beverly Au, Lawrence Lipnik, Rosamund Morley and Lisa Terry) has had an active year, traveling, performing and recording. The ensemble toured the Northeast last summer, with performances at the Nantucket Musical Arts Society series and at Maverick Concerts in Woodstock, NY. In October, Parthenia made a guest appearance in Oyster Bay performing with the choir of Grace Episcopal Church. It also appeared on the new Mid-Town series at St. Francis of Assisi Church in Manhattan. The Four Nations Ensemble presented Parthenia as part of its showcase at the Chamber Music America convention in NYC in January; and in April the group offered a noontime concert at St. Paul’s Chapel at

Columbia University - its popular “Pursuing Purcell” program.

A highlight of Parthenia’s season was a collaboration with Piffaro and the New York Historical Dance Company in a pair of concerts in early May in Philadelphia. Parthenia spent a busy winter recording fantasias of Purcell and Locke, and Purcell’s theater dances. The CD will be prepared for distribution in the coming year.

Next season Parthenia looks forward to collaborating with the Four Nations Ensemble, presenting the music of William Byrd. In February 2001, Parthenia and friends will participate at Columbia’s Casa Italiana as part of the “complete works of Robert Parsons.” The group will again be heard at Columbia’s St. Paul’s Chapel, playing Purcell Fantasias and selections from Bach’s Art of the Fugue.

## THANKS MOM – EMF HOSTS SUCCESSFUL BENEFIT CONCERT HONORING MOTHERS

On May 13 and 14, the Resident Artists of New York’s Ensemble for Early Music showcased their talents and helped raise money for the Early Music Foundation and the Cathedral of St. John the Divine. In the second annual Cathedral Residency benefit, attendees helped raise funds to offset the expenses of the Early Music Foundation’s residency at the Cathedral. The audience was regaled with songs of mothers and motherhood, honoring sacred and secular mothers - even Mother Nature. Prizes and a champagne reception with each concert made for a festive weekend. Our thanks to our former intern assistant Anne Marie Ebert, who

was an invaluable help at the Benefit, as well as at the regular season concerts at the Cathedral. We are also grateful for the participation of the ticket buyers, as well as the following local businesses and Cathedral Departments, which donated prizes:

- Café St. John • Caffé Pertutti • Cathedral Gift Shop
- Cathedral Public Education • Hungarian Pastry Shop
- Janoff’s Stationers • Martin Brothers Wines and Liquors
- Mondel Chocolates • Symposium Restaurant



*Inattentive Foolish Virgins from left: Holly Mentzer, Debra Oliveira, Susan Lewis, Beth Cullinane, Karol Steadman*

*“ANCIENT PARABLE COMES TO LIFE WITH FLOURISH, EXPRESSIVE COLOR — New York’s Ensemble for Early Music offered a luminous example of historic reconstruction...haunting music...ritualistic aura. The play unfolded...soaring purely like a dream. The production was rich yet simple, colorful yet dignified...a glowing sense of line and poetic nuance. The instrumental contributions were delightful. Perhaps the Ensemble could be lured back...”*

*Cleveland Plain Dealer, November 9, 1999.*

## ANNOUNCEMENTS

### TIDBITS – *Brief but Important Happenings at the Early Music Foundation*

Special Thanks to Michael Sanita for the design and implementation of our wonderful website ([www.EarlyMusicNY.org](http://www.EarlyMusicNY.org)). Michael produced a beautiful on-line profile for us. The site has become increasingly important as we reach out to new audiences and keep in touch with our faithful friends. We use it to announce concert dates, book tours, and make our CDs available internationally at the click of a

button, so it also helps to keep us afloat. We are grateful to have such a great cyber-nest and look forward to its further development.

Congratulations to Frederick Renz, who was named to the 1999 SUNY Fredonia Alumni Honor Roll. The award is used to honor alumni of the State University of NY who demonstrate “out-standing professional achievement and

significant contributions to higher education and/or public service.” Cheers!

Warm Welcome to new funder, the Starr Foundation, which made a first-time generous grant of \$10,000 towards Early Music Foundation’s general operations in November, 1999. We are grateful for this terrific new support and are happy to have a new partner in our efforts.

### FROM THE GENERAL MANAGER



Dear Friends,

I’ll never forget one evening last August when I received a phone call offering me the position of General Manager with the Early Music Foundation. I could tell it was going to be a very special job.

My first season with EMF has been a great joy as well as a true, hands-on learning experience.

Working with our director, Frederick Renz, on a daily basis is a privilege. Other aspects of arts management that I’ve enjoyed this year have included working with the musicians, getting to know our devoted subscribers, and keeping our many concerts running smoothly and efficiently.

I look forward to meeting each of you in the coming season.

Best wishes,

Aaron Cohen, General Manager

### FROM THE DEVELOPMENT MANAGER

When people ask me what I do and I say “development” they usually think it has something to do with real estate. Having worked in Arts Management for over a decade, I have come to think this is not so far from the truth. My role as fundraiser is like building a house - it requires a cooperative effort among a large group of people (individuals, foundations, corporations and government sources) to keep a roof over our heads and a solid financial structure under our feet. I look forward to working with Frederick Renz, Aaron Cohen, and the EMF Board to keep the “house” in order as we plan exciting new projects in the upcoming season.

Sincerely,

Chris Tokar, Development Manager

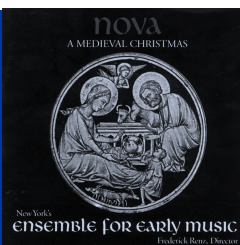


### AULD LANG SYNE – SPECIAL PERFORMANCE WITH OLD FRIENDS SLATED FOR 2001

As usual, New York’s Ensemble for Early Music plans to perform a number of concerts beyond the subscription in 2000-2001. Two imminent dates for the season include revisitations to old friends. Maverick Concerts in Woodstock, New York was actually the site of the Ensemble’s premiere performance. Director of Maverick, Vincent Wagner, likes to remind us how old we are by recalling our first season in existence (1974). We look forward to making our Hudson Valley appearance on August 12 when we will per-

form “Pilgrimage.”

On July 9, 2000 the Festival Music Society in Indianapolis, Indiana will host the EEM for a performance of *the Mass for the Millennium - Troped Apostolic Mass for St. Martial*. Special thanks to Frank Cooper for remembering the EEM. Festival Music, like Maverick Concerts, also first saw the EEM in its formative years in the late 70s, and is the site of the first performance of New York’s Grande Bande. We’re thrilled to return.



*“The programming is inventive...the opportunity to hear such diverse works side by side creates a new and intriguing context for each composition. The Ensemble’s performances are similarly invigorating, giving fresh readings and careful consideration...thoughtfully rendered. The Ensemble imbues each work with a very appealing sweetness, and at times their performances turn even happily raucous — a welcome reminder of some of the Ensemble’s earlier recordings, including two volumes of Istanbulita....The result is an absorbing hour of listening and a very attractive alternative soundtrack for the holiday season.”*

*Early Music America, Winter 1999-2000.*

## CONCERTS NEAR AND FAR – INTERNATIONAL TOURING 2001

Early Music Foundation has a growing reputation, both domestically and internationally. We have been invited to perform in a number of foreign venues. Recent and upcoming engagements abroad include:



**LIMOGES, FRANCE.** For the final performance of our 1999-2000 season, EEM was hosted by Les Amis des Musées de Limoges in May to perform the complete *Troped Apostolic Mass for the Feast of St. Martial*. Composed by Adémar de Charbannes in 1029, its premiere at the Limoges Cathedral was interrupted due to a Church political and historic dispute. Rediscovered almost 1,000 years later, the Mass has become a renowned element of the EEM's repertoire, both live and with the world premiere recording released last year on Ex cathedra Records. Now the Ensemble has performed the Mass in its place of origin. While the Limoges Cathedral no longer exists, the performance took place at the nearby Church of St. Michel-des-Lyons where the relics of St. Martial

are now enshrined. Special thanks to Madame Michele Bourzat, president of Les Amis des Musées and the Florence J. Gould Foundation for making this special and important appearance possible. (Couldn't make it to Limoges? Get a CD! Available via [www.EarlyMusicNY.org](http://www.EarlyMusicNY.org) or through our offices at 212-749-6600).

**BAROSSA, AUSTRALIA.** In 1999 the Annual Barossa International Music Festival launched a three year cycle titled "A Thousand Years of Music," exploring music in all its forms since the year 1000. New York's Ensemble for Early Music has been invited to perform the Mass and other pieces at the second year of this cycle in October, 2000. This will be our second outing to "Oz" - the first being the Brisbane Festival in 1992.

**TALLINN, ESTONIA.** The Tallinn Summer Music Festival has invited EMF to join them in August for a special performance of *Sponsus: The Parable of the Wise and Foolish Virgins*. In our first venture to Eastern Europe, the EEM cast looks forward to the prospect of hearing and seeing a new range of performing groups focusing on historical music.

*"Director Frederick Renz used the Lied Center's space to his advantage...The vocal performances by the six male and ten female singers were disciplined and technically strong. But without doubt, the highlight of the show came when the fabric Hellmouth was unfurled and animal- and grisly faced demons emerged to torment and round up the Foolish Virgins...it makes for great theater."*

*Lawrence (Kansas) World-Journal, February 14, 2000.*



*Jon Szabo as the Bridegroom*

### EYA! EYA! (*medieval for "yea!"*) TWO NEW RECORDINGS IN 2001!

Due to the great success of the recording *NOVA - A Medieval Christmas*, the Early Music Foundation will be making a new holiday CD this year based on its concert program *NOE - A Renaissance Christmas*. Recording is slated to begin early in the season, and Ex cathedra Records will once again be teaming up with The Metropolitan Museum of Art to distribute the disc. In addition to being available at the Museum's store, the CD will also be featured in The Metropolitan's nationally circulated gift catalog, which should significantly boost sales. The recording will also be sold at concerts and on the EMF website, as well as on Web sites such as Amazon.com and CD Now. We are also

working with Fountainbleu Entertainment/Bleu Moon Media (Raphael Fuentes, Director) to distribute EMF recordings in record stores across the country.

Inspired by the concert *1500 - The Age of Discovery & Invention*, WNYC Executive Producer of Music Programming John Schaefer approached EMF with the idea of making a recording of the pieces featured in the live performance. Mr. Schaeffer has since introduced the idea to recording label Celestial Harmonies, and EMF is negotiating the possibility of a recording session early in 2001.

# PLACE YOURSELF IN THE BEST COMPANY

*Add yourself to our Contributor's List!*

*Following is our roster of contributors for the 1999-2000 season (updated as of May 15, 2000). If you're not already on the list, please consider making a donation. We need your help now to plan a successful season in the fall. And to all of you listed here, our sincere thanks.*

## FRIENDS OF THE EARLY MUSIC FOUNDATION

26th Anniversary Season  
1999 - 2000

### **BENEFACTOR (\$1,000+)**

Dr. Richard Chase  
Robert Sterling Clark Foundation  
Eleanor Naylor Dana Charitable Trust  
Fan Fox & Leslie R. Samuels Foundation, Inc.  
Horace W. Goldsmith Foundation  
Florence J. Gould Foundation, Inc.  
Janice P. Haggerty  
Merrill G. and Emita E. Hastings Foundation  
Roy Matthews  
The Very Reverend James  
and Mrs. Pamela T. Morton  
National Endowment for the Arts  
New York State Council on the Arts  
Mr. & Mrs. David Edwin Robertson  
Robert Salerno  
Margaret Skaggs  
Starr Foundation  
Vidda Foundation

### **PATRON (\$500 - \$999)**

Charlotte Gemmel  
Consolidated Edison of New York  
Cecil and Jean Holland  
James and Maureen Houtrides  
Dr. Marilyn E. Noz  
Maureen Sanders

### **DONOR (\$250 - \$499)**

Frances Antonou  
Mark and Cindy Combs  
Jean Crichton  
Robert Joseph Gunhouse  
Mr. and Mrs. Stanley J. Heginbotham  
Robert V. Huber  
Dr. Martin Lederman  
Dr. and Mrs. Isaiah Rubin

### **SPONSOR (\$100 - \$249)**

Spiros V. Antoniadis  
Louise Antonou  
Alan Berenbaum

Audrey Boughton  
Anne Chamberlain  
Dr. Robert J. Dell'Angelo  
Patricia Eames  
Edythe Fishbach  
Richard T. Garner  
Dr. Virginia R. Hannon  
Dr. Noel Grean Jahr  
David & Joan Katz  
Teresa Peterson  
Dorothy Piepke  
Lorna Kettaneh Saleh  
Lisa M. Sherry  
Peter M. Stearns  
Dr. David Strader  
Jim and Jean Szabo  
A. Bronson Thayer  
Elizabeth L. van Buskirk  
Judith Anne Wink

### **ASSOCIATE (\$50 - \$99)**

Josephine Burchell  
Ms. Mary Cregan  
Gloria DeLuca  
Roy Farmer  
Carrie Figdor  
Eva M. Glatz  
Thomas and Carolyn Greaney  
Miriam Hlawatsch  
Esther Howe  
Judy Kahn  
Linda L. Levin  
Susan Longhito  
Donna McCampbell  
Lorraine McDonnell  
Kathleen McNamara  
Annabel Meister  
Michael B. Miller  
Ms. Danna V. Mitchell  
Elaine R. Mittelgluck  
Eleanor D. Negrin  
Rose Claire Newman  
Ms. Janet Pflederer  
Anne G. Pratt  
Richard T. Roberts  
Christine Rose  
Carol J. Scott  
Susan Singer  
Louisa Smith  
Donna Swartz  
Amy L. Tonsits  
Elizabeth D. Trussell

George Walsh  
Amy L. Tonsits  
Karen Wilkin  
Dr. Richard Woronoff

### **CONTRIBUTOR (LESS THAN \$50)**

Diane Anderson  
Paul Arents  
Vivian Berger  
Nancy Braithwaite  
Hope Cooke  
Francis and Anne Crepeau  
James R. Flagler  
Thomas and Carolyn Greaney  
Eldegarde V. Gumpel  
Dorothy Haase  
Thomas M. Haggerty  
Lynn Hanke  
Dr. Virginia R. Hannon  
Anna Hirsch  
Dona Hooper-Lessin  
Ellen Kohl  
Susan Longhito  
Helen Mancuso  
Donna McCampbell  
Lorraine McDonnell  
Rosemary Nash  
James and Eve O'Neill  
Mark Rees  
Christine Rose  
Daniel Rossiter  
Robert Silver  
Judy Singleton  
Dr. James L. Snyder

Early Music Foundation wishes to thank the nearly one hundred and fifty individuals who attended the Second Annual Cathedral Residency Benefit Concerts. The Foundation also gratefully acknowledges the receipt of employee matching gifts from the following companies: CBS Foundation, Computer Associates, IBM and Reader's Digest Foundation.

Early Music Foundation is a not-for-profit organization under Section 501 (c)(3) of the IRS Code. Contributions to the Early Music Foundation are tax-deductible to the full extent of the law. For further information, please contact:

Early Music Foundation, Inc.  
Aaron Cohen, General Manager  
1047 Amsterdam Avenue  
New York, NY 10025