

EARLY MUSIC FOUNDATION

Frederick Renz, Director

NEWSLETTER * SPRING 2001

2001-2002 SEASON SERIES SUBSCRIBER PREVIEW

SEE SUBSCRIPTION ORDER FORM ON PAGE 7



DANIEL AND THE LIONS

FRIDAY, OCTOBER 12 AT 8 PM

SATURDAY, OCTOBER 13 AT 3 & 8 PM

Direct from featured performances at the Spoleto Festival in Italy, New York's Ensemble for Early Music (EEM) presents its fully staged and costumed, internationally acclaimed medieval play DANIEL and the LIONS in the Cathedral's palatial Romanesque Great Choir. Boasting nearly 200 performances around the world, this production is drawn from a 12th-century masterwork from Beauvais, France. With a cast of 16 musician/actors, this remount of "Daniel" marks the first performance of an EEM dramatic production in NYC since 1996. Don't miss a rare opportunity!

VOICES VS. VIOLS

EEM faces off with Parthenia

FRIDAY & SATURDAY, NOVEMBER 2 & 3 AT 8 PM

SUNDAY, NOVEMBER 4 AT 3 PM

EEM shares the stage with Parthenia, Early Music Foundation's (EMF) associate consort of viols, performing Renaissance and early baroque fantasies and dances for a quartet of violas da gamba, Elizabethan consort songs featuring members of the EEM, and Adriano Banchieri's "Battaglia." A favorite subject for programmatic music of the 16th-century, *battaglias* imitated fanfares, cries, drum rolls and the general commotion of a battle – a fight to the finish with voices versus viols; let's hope its a draw!

NOVA

A Medieval Christmas

FRIDAY & SATURDAY, DECEMBER 7 & 8 AT 8 PM

SUNDAY, DECEMBER 16 AT 3 PM

TUESDAY, DECEMBER 25 AT 3 & 8 PM

Come celebrate the EEM's traditional sold-out holiday concerts at the Cathedral of St. John the Divine. Among ever changing repertoire, some perennial highlights will be Hildegard's *De Innocentibus* (a poignant plaint to the Holy Innocents) from 12th-century Germany, and the hauntingly beautiful "Beata viscera," by Notre Dame's Master Perotin, of 13th-century France. NOVA also includes "Angelus ad virginem," a Latin hymn of the Annunciation believed to be the song Chaucer referred to in *The Canterbury Tales*; and lively 13th-century Italian *laude* and Spanish *cantigas* scored for a plethora of medieval instruments.

Keep your eyes peeled for announcements of a new series of spring concerts, featuring Frederick Renz and members of New York's Grande Bande. Check our web site and your mailbox for a notice of a three-concert series of 17th-century chamber music by members of the EMF's original instrument orchestra and guest singers. These performances of early baroque music will be announced first to subscribers and mail list members.

2000-2001 SEASON IN REVIEW

SUBSCRIPTION SERIES - IN RESIDENCE - THE CATHEDRAL OF ST. JOHN THE DIVINE

To quote the nearly full page feature article about Frederick Renz and the Early Music Foundation, which appeared in The New York Times this fall (11/10/2000), "This season the Ensemble for Early Music has been looking back at revolutionary compositional movements."

The season opened with three October concerts "Ars Nova - 1400." This "new art" of the 14th-century reflected a philosophy that reconciled the worldly and the holy. EEM's performance of a range of representative musical works from France and Italy from the years 1300 to 1400 included *virelais* of Guillaume de Machaut and humorous madrigals of Jacopo da Bologna and Francesco Landini. Rarely have audience members read translation notes which included a paean to making one's own lasagna, and a lament "Ah me, poor tummy, I've come to such a pretty pass that I eat no more fat, but only bread and turnips. I'll wash it down with pond water."

In November, the EEM moved forward in time, presenting "1600 - Nuove Musiche." In the 17th-century, melodic supremacy was the vogue, marking the birth of the baroque era. To set the stage, the concerts began with

late 16th-century polyphony by Carpentras, Festa, and Crecquillon. But the bulk of the music performed was by Claudio Monteverdi, the figure that perhaps best represents the transition from the Renaissance to the baroque. Soloists Kirsten Blase (soprano) and Jolle Greenleaf (soprano) joined the gentlemen of the EEM to provide beautiful vocal and character interplay in songs of love and betrayal, most expertly accompanied by Lucas Harris on the *chitarrone*, a giraffe-necked lute.

December saw the return of the EEM's traditional sold-out holiday concerts. A Renaissance Christmas included favorite carols from the court of Henry VIII and noels by Busnois and Brumel. As is the annual EEM custom, audience members were wassailed with hot spiced cider to greet the New Year with holiday cheer. A new recording of this program on the EMF's own **Ex cathedra Records** label meant audience members could take home a CD of these Renaissance carols after the concert. Copies are always available via the EMF's website: www.EarlyMusicNY.org or by phone: 212/749-6600.

THE BEST MEDICINE - "APRIL FOOLS" - THIRD ANNUAL CATHEDRAL RESIDENCY



Frederick Renz, Director of Misrule



Resident Artists (clockwise, from left) Mark Sullivan, Gregory Purnbagen, Wayne Hankin, Todd Frizzell, Thom Baker and Oliver Brewer bet their vestments on the fickle dice while Henry Chapin (center) plays the Fool

Spirits ran high for the "Jocus Aprilis" or April Fools concert, given by New York's Ensemble for Early Music on March 31 and April 1, 2001. The impish Henry Chapin lent himself as Fool to the occasion, in which role he acted as narrator and Master of Ceremonies, cavorting about and distributing door prizes to audience members favored by fortune. This fit in with the theme of the program's centerpiece - the Gambler's Mass from the 13th-century Carmina Burana, a parody portraying the evil vices of gaming. Catches, canons and medieval spring songs by Purcell, Mozart and the ever popular anonymous (among others) rounded out a delightful program ushering in the flowering season and raising funds toward the EMF's 27-year residency at the Cathedral. Special thanks to those who attended the event, and all of our donors, including the local businesses listed below that provided a myriad of door prizes. Thanks also to the EEM Resident Artists who selected works and donated rehearsal time to make the Benefit possible.

Early Music Foundation wishes to thank the following businesses for supporting its Third Annual Cathedral Residency Benefit Concerts:

Caffe Pertutti • Cathedral Gift Shop
Hungarian Pastry Shop
Janoff's Typewriter and Stationery • Metisse Restaurant
Mondel Chocolates • Symposium Restaurant

PREMIER FESTIVAL - COMMAND PERFORMANCES

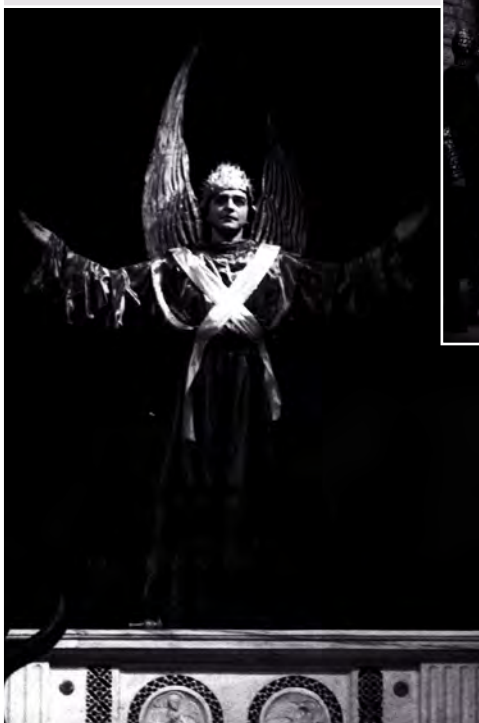
DANIEL AND THE LIONS RETURNS TO SPOLETO, ITALY

The renowned "Festival of Two Worlds" in Spoleto, Italy, has cordially requested the EEM (an augmented company of 21) to perform its medieval play Daniel and the Lions no less than 14 times from late June through mid July, 2001. The 12th-century work, which tells the Old Testament story of Daniel in the lions' den, will be remounted after a three season hiatus - a "command performance" in celebration of Gian Carlo Menotti's 90th birthday!

We look forward to reviving a treasure of medieval France and performing at one of the most popular, distinguished and long-standing international festivals. The six Resident Artists of the EEM will also present

concert performances as part of the festival's noonday series, "Umbria Segreta" and the late night "Ora Mystica" series. The tour is made possible in part by a grant to the EMF from the Fund for U.S. Artists at International Festivals and Exhibitions, administered by Arts International.

Additional tour dates for Daniel and the Lions include a return to Down Under in September with performances at the Barossa Festival, Australia. (EEM was last in Australia with Daniel in 1991, at the first Brisbane Biennial). In addition to our performances in New York, a domestic tour of Florida will include a return invitation by the Bach Festival Society of Winter Park.



Production photos taken during the EEM's 1983 debut of Daniel at the Spoleto Festival, in the Romanesque church of Sant'Eufemia, where Daniel makes its triumphant return this summer.



SCHOOL VISITS

EEM musicians made their annual return to a number of schools to perform and demonstrate the workings of original instruments, and answer questions posed by students learning about the Middle Ages and music in general. EEM artists not only made annual trips to the Buckley School, the Cathedral School, and the Fieldston School but also performed and taught a class at Rutgers University in New Jersey.



“(EEM's) singing is transparent, refined, clear; the musical rigor is undeniable. Solidly produced, the voices form a single and unique instrument.”

La Montagne, Limoges 5/23/2000.

The above quote is from a review of the EEM's performance of the Mass for the Millennium in Limoges, France last May.

INTERNATIONAL TOURING REVIEW

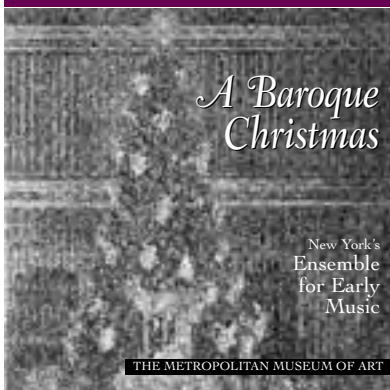
AN OVERVIEW OF CONCERTS “ON TOUR” IN 2000-2001

July 9th, the Festival Music Society of Indianapolis hosted the EEM Resident Artists for a performance of the Mass for the Millennium - Troped Apostolic Mass for St. Martial. This was one of several return engagements for our old friends at the FMS.

On August 12th, the EEM visited Maverick concerts in Woodstock, New York. The EEM performed the program “Pilgrimage,” revisiting in song the centers for medieval pilgrims. The concert itself was something of a

pilgrimage, as Maverick hosted the ensemble in the EEM's inaugural season. EEM also performed under the Neapolitan Christmas Tree in The Metropolitan Museum of Art's Medieval Sculpture Hall in December – a medieval Christmas Past. Reviewing the concert, Paul Griffiths of The New York Times (12/23/00) remarked, *“A certain spirit of boyish adventure was preserved from earlier days in the revival of medieval music.”* EEM has performed annually for The Met since its inception in 1974!

BRAND-NEW RECORDING



EMF's own **Ex cathedra Records** continues its highly successful series with the production and release this year of **A Baroque Christmas**. The new CD, produced in association with The Metropolitan Museum of Art, will be offered

at The Met's stores and in its holiday catalog, as well as at EEM concerts and in the Cathedral gift shop. The

recording will feature 17th-century French *noels* in full flower, Lutheran Advent hymns masterfully crafted into choral variations by J.S. Bach's precursors, Spanish *villancicos* composed in the New World, arias fashioned in the new Italian opera style, as well as Scotch airs and English ballad tunes making up an engaging hour of baroque holiday music. And don't forget the other **Ex cathedra** CDs (Mass for the Millennium, Nova - A Medieval Christmas, and A Renaissance Christmas). Check out the web site, www.EarlyMusicNY.org for special offers when you order two or more CDs!

Last year's issue, A Renaissance Christmas, has already sold more than 8,000 copies in its inaugural season!

5 Stars for “A Renaissance Christmas” CD

An Amazon.com surfer from Portage, Michigan comments:

“Great for a snowy night and a quiet house. I first heard cuts off this CD on the syndicated early music program Harmonia and was enchanted by it...the heavenly vocals of the six members of the New York's Ensemble for Early Music, with a mixture of period instruments thrown in for good measure. If you are looking for a beautiful peaceful collection of music to add to your holiday collection, this is it.”

CONCERTS FOR YOUNG PEOPLE

Early Music Foundation is working with teacher and medievalist Susan Melvoin Martin to develop a new series aimed at middle and high schoolers and their families. The program aims to create dramatic performances of medieval verse with music, staging and costumes. The material developed for these performances will be translated into English and edited for length, but will strive to be historically and artistically faithful to the original manuscripts from which they will be drawn. Concerts will be bolstered by educational material either available on the web or in print that will help teachers enrich their history and English curriculums with the performances. We hope to mount an adaptation of "Aucassin et Nicolette," a medieval Romeo and Juliet story, in the spring of 2002.

To serve this new education enterprise, the EMF has formed a distinguished advisory committee to assist in the development process. The committee, which includes the members listed below, advises the EMF staff

on educational, promotional and fundraising issues around the new program. We are grateful for the time they so generously donate. The committee includes:

Susan Martin (chair), Cathedral School. Dr. Richard Chase (committee host), Learning Pathways. Henry Chapin, Public School District #3 Arts Representative. Clark Genser, composer and author, "You're a Good Man Charlie Brown." Janice P. Haggerty, Vice President, EMF. Maureen Houtrides, Program Officer, New Visions for Public Schools. Joan Katz, New York City Board of Education Dept. of Assessment and Accountability. Don Lee Kelly, General Director, Jean Cocteau Repertoire Theatre.

Linda Larkin, Town School Business Manager. Vincent Lawrence, Vice President & Marketing Director of Educational Division, McGraw Hill. Jon Levi, author, publisher, current Assistant to New York City School Chancellor Harold Levy. Frederick Renz, Director, EMF. Chris Tokar, Development Manager, EMF.

ASSOCIATE NEWS

Early Music Foundation is proud to offer a not-for-profit umbrella and other technical assistance to two associate groups, Parthenia and Polyphony.com. Parthenia, a consort of viols, has had a musically energetic year. In May, 2000, Parthenia joined forces in Philadelphia with Piffaro for its 15th Anniversary Gala. In October, the group launched its own concert series at Grace Church in Greenwich Village. In February, Parthenia performed at Columbia University's Casa Italiana as part of the Robert Parsons Project. Parthenia has also appeared at a number of other venues over the past year, including The Metropolitan Museum of Art and at choir concerts in Stamford, Oyster Bay and New York City. Next season

will bring a second series at Grace Church and a special premiere in August, 2002, at Maverick Concerts, which commissioned a work for Parthenia by Woodstock composer Brian Fennelly.

Polyphony.com, an online listing of historical music performances, has plans to expand its services to include a web radio station, featuring early repertoire. This service would be a boon to performance groups that lack outlets on regular bandwidth radio. It would also be welcome to the fans of this music that have a difficulty finding it on their radio dial. The EMF is working hard to help find funding for the project, which would make early music just a click away on your computer.

STAFF CHANGES

General Manager Aaron Cohen left the EMF in December when offered an opportunity to be on the production team of a children's radio show at WNYC. As something that could be described as his "dream job," Aaron couldn't say no, despite his reluctance to leave his part-time appointment with the EMF. We all wish him the best of luck in his new position! Replacing Aaron is arts management veteran Alexander Morr. With over ten years of

experience as the General Manager of Washington, DC's Kennedy Center for the Performing Arts, as well as a distinguished list of consulting clients in theater and music, Alex brings a deep knowledge of marketing and arts administration to this new full-time position. The duties of the EMF's former part-time Booking Manager, Ron Evans, will be incorporated as part of the new full-time General Manager position. Welcome, Alex.

PLACE YOURSELF IN THE BEST COMPANY

Add yourself to our Contributor's List!

Following is our roster of contributors for the 2000-2001 season (updated as of May 15, 2001). 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

27th Anniversary Season
2000-2001

(\$10,000 AND OVER)

Gilder Foundation, Inc.
Horace W. Goldsmith Foundation
Florence J. Gould Foundation, Inc.
New York State Council on the Arts
Starr Foundation

(\$2,500 - \$9,999)

Fund for US Artists at International
Festivals and Exhibits/Arts
International
Janice P. Haggerty
Merrill G. & Emita E. Hastings
Foundation
National Endowment for the Arts
Eleanor Naylor Dana
Charitable Trust
Fan Fox & Leslie R. Samuels
Foundation, Inc.
Dr. and Mrs. Constantine T. Tsitsera
Vidda Foundation

(\$1,000 - \$2,499)

Dr. Richard Allen Chase
Roy Matthews
The Very Reverend James
& Mrs. Pamela T. Morton
Jean Crichton
& Robert Joseph Gunhouse
Mr. Stanley J.
& Mrs. Connie Heginbotham
James & Maureen Houtrides
Margot & Hoyt Spelman

(\$500 - \$999)

Consolidated Edison of New York
Cecil & Jean Holland
Maureen Sanders
& Charlotte Gemmel

(\$250 - \$499)

Frances Antonou
Anne Chamberlain
Mark & Cindy Combs
Catherine Curran
Dr. Martin Lederman
Dr. Marilyn E. Noz

(\$100 - \$249)

Anonymous
Louise Antonou
Alan Berenbaum
Mark & Cindy Combs
Patricia Eames
Anne Enslow
Edythe Fishbach
Richard T. Garner
David R. Georgius
Robert V. Huber
David & Joan Katz
Mildred Kern
Ms. Lidou
Kathleen McNamara
Joan Ogden
T. Richard Patterson
Teresa M. Peterson
Stephanie Rosenbaum
Robert Salerno & Margaret Skaggs
Lisa M. Sherry & Gary Ferzoco
Dr. David Strader
Kathryn Taras
A. Bronson Thayer
Elizabeth Trussell
Vera Wills
Judith Anne Wink
& Michael Zumoff
Frederic Withington
Edward B. Whitney

(UP TO \$99)

Pat Belanoff
Vivian Olivia Berger
Audrey Boughton
Nevin C. Brown
Jay Cooper
Mary Jane Corry
Estera Favalora
Edelgarde Gumpel
Hattie Heavner

Noboru Hirose
Ron & Cynthia Johnston
Mildred Kern
L. Wilson Kidd
Elizabeth Leckie
Victoria Litz
Charlotte Luer
Donna J. McCampbell
Elaine R. Mittelgluck
James O'Neill
Sandra Peterson
Dorothy Piepke
Marilyn Rosenblatt
Dr. and Mrs. Isaiah Rubin
Lorna Kettaneh Saleh
Anthony & Roseanne Scriffignano
Thomas E. Shoesmith
& Donna Mendell
Amy L. Tonsits
Valerie K. Turer
Karen Wilkin
Dr. Richard Woronoff
William Zukoff

Early Music Foundation gratefully acknowledges the receipt of employee matching gifts from the following companies:
CBS Foundation
Computer Associates
IBM Foundation
Lucent Technologies
Reader's Digest Foundation

Early Music Foundation wishes to thank the many individuals who attended the Third Annual Cathedral Residency Benefit Concerts.

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 full extent of the law.

For further information, please contact.
Early Music Foundation, Inc.
Chris Tokar, Development Manager
1047 Amsterdam Avenue
New York, NY 10025

Il dramma medievale a Spoleto (Medieval drama at Spoleto)

DANIELE E I LEONI (DANIEL AND THE LIONS)

cultura e spettacolo (cultural and spectacular)



"All the performers displayed impressive skill.

The voices were perfect in the solo passages as well as the choral moments; they showed themselves to be well-trained and full of sincere expressiveness.

In short, it was, in our opinion, an incomparable performance, realized in the very best manner.

The work has its own evident cultural interest, and, considered in this respect, it assumes an exceptional value; but it offers a great deal...even if viewed from the standpoint of a spectacle pure and simple.

One could not wish for more."

Gazzetta Bari Bari, Spoleto, Italy