

EARLY MUSIC
NEW YORK
FREDERICK RENZ
DIRECTOR

EARLY MUSIC FOUNDATION
NEWSLETTER SUMMER • 2002

SUBSCRIBER PREVIEW

2002 - 2003 SUBSCRIPTION SERIES

Early Music Foundation is proud to present an extended season of five events in 2002-2003. By popular demand, we will offer events throughout the concert season at two venues: our home turf, the Cathedral of Saint John the Divine on the Upper West Side, and our new home-away-from-home, St. Vincent Ferrer Church on the Upper East Side. At the Cathedral, enjoy a

selection of concerts, featuring enlarged forces, spanning the three major periods of early music: Medieval, Renaissance and Baroque. At St. Vincent Ferrer, explore, in depth, the many facets of the Baroque era, with chamber ensembles of mixed singers and instrumentalists. All five exquisite programs will be under the direction of *maestro* Frederick Renz.

HEINRICH YSAAC

ca.1450-1517

Renaissance Chameleon

SATURDAY, OCTOBER 19 AT 8 PM

SUNDAY, OCTOBER 20 AT 3 PM

SIRENS ~ HARPIES

*Medieval Women as Performers,
Subjects & Composers*

SATURDAY, NOVEMBER 23 AT 8 PM

SUNDAY, NOVEMBER 24 AT 3 PM

BAROQUE CHRISTMAS

From our latest recording, produced in association with The Metropolitan Museum of Art

SATURDAY, DECEMBER 7 AT 8 PM; SUNDAY, DECEMBER 15 AT 3 PM

SUNDAY, DECEMBER 22 AT 3 PM

WEDNESDAY, DECEMBER 25 (CHRISTMAS DAY) AT 3 PM & 8 PM

CATHEDRAL OF SAINT JOHN THE DIVINE, AMSTERDAM AVENUE AT 112TH STREET

MONTEVERDI

*Early 17th-Century Concertato Style
(1600-1650)*

SATURDAY, MARCH 1 AT 8 PM

CHAPEL ROYAL

*Purcell and the Middle Baroque
(1650-1700)*

SATURDAY, MAY 3 AT 8 PM

ST. VINCENT FERRER CHURCH, LEXINGTON AVENUE AT 66TH STREET

SEE CONCERT DESCRIPTIONS ON PAGE 2. • SEE SUBSCRIPTION ORDER FORM ON PAGE 7.

"Ensemble for Early Music, directed by Frederick Renz, is arguably the best Early Music group in New York."

New York Stringer (NYStringer.com), October 15, 2001

HEINRICH YSAAC The personification of a Renaissance man, Heinrich Isaac was well-traveled, succeeding in a number of courts of Europe by mastering a range of musical styles. From Florence – where he was the leading composer during the golden age of the Medici dynasty, to the German court of Emperor Maximilian – where he worked for many years, Isaac proved himself a prolific composer of polyphony, equal to Josquin Desprez, and a cosmopolitan musician. His multi-faceted body of work defies strict categorization; a comprehensive collection has yet to be published. From the nostalgic folk-like hymn of praise to the Emperor's favorite city, "*Innsbruck ich muss dich lassen*," to zany Florentine carnival songs and a moving lament on the death of Lorenzo the Magnificent, "*Quis dabit capiti meo aquam*," Isaac reveals his understanding and mastery of all the regional dialects that were coming to fragment a single, central music language.

SIRENS & HARPIES Featuring ecstatic, secular and spiritual work, this program shows a distinctly female face of medieval music. Nine women singers will perform music celebrating St. Cecilia's Name Day, the Roman virgin and martyr who came to be regarded as the patron of musicians. Highlighted will be the music of Hildegard von Bingen, the 12th-century abbess, prophet, mystic, composer, and healer. Also included will be selections from medieval manuscripts: the *Canciones de amor*, a cycle of seven love songs expressing a woman's sentiments, and the *Codex Las Huelgas*, a manuscript containing nearly 200 compositions scribed in the late 13th and early 14th centuries for use in a Cistercian nunnery outside Burgos, Spain.

A BAROQUE CHRISTMAS This sold-out holiday event features 17th-century French *noels* in full flower, Lutheran Advent hymns masterfully crafted into chorale variations by J.S. Bach's precursors, Spanish *villancicos* composed in the New World, as well as spirited Scots airs

and English ballad tunes performed with the accompaniment of *theorbo*, lute, guitar, cittern, baroque harps and *viola da gamba*. Don't miss this hour of uniquely engaging baroque holiday repertoire including "The old year now away is fled," set to the popular country dance tune Greensleeves and join the artists after the program for our annual Wassail reception.

CLAUDIO MONTEVERDI Featuring seldom-heard spiritual music by the Italian *Orfeo*, this chamber concert with its dozen combined voices and instruments, will reveal stunning repertoire requiring median baroque forces. Don't let that fool you! These early baroque miniatures are both intensely personal and wildly dramatic. The *concertato* style, a product of the early 17th century, is defined by "contrast" or "rivalry!" Discover Heinrich Schütz and other Monteverdi disciples in an ideal acoustical setting, performed on original instruments and voices chosen for their ensemble bent yet individual quality. Works from Monteverdi's Venetian period, *Selve morale e spirituali* of 1641, will serve as the program's centerpiece and will include his strikingly beautiful "*Beatus vir*."

CHAPEL ROYAL *Orpheus Britannicus*, as Henry Purcell is dubbed, absorbed the human pathos of Italian drama and the pompous spirit of the French court. These elements took a more sensuous, less demanding, almost boyish turn in Purcell, and in their adoption he always remained his own inimitable self. Gianbattista Lulli (1632-1687), later known as Jean Baptiste Lully, came to France in 1646 and entered the service of the young Louis XIV in 1652. His musical training was primarily French, not Italian. He distinguished himself as a violinist and dancer. Both these musical giants define the Middle Baroque, the direct forerunners of Bach and Handel. This program will concentrate on music for the Chapel Royal by Purcell and John Blow, and sacred motets of Lully, Charpentier and Henri Dumont.

LAST SEASON IN REVIEW

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

Last season kicked off with a triumphant October revival of DANIEL and the LIONS, a fully staged 12th-century music drama originating in Beauvais, France. Called "a stunning auditory and visual *tour de force*" by the New York Stringer (Oct. 15, 2001), DANIEL was performed in the soaring Great Choir of the Cathedral. Audience members delighted in the giant lion puppet tamed by the intervention of an angel, the feuding courts of King Belshazzar and King Darius, the vindication of Daniel, and the procession and staging of the 16 member costumed cast and the other theatrical effects which beautifully surrounded the sung Latin and Old French verse. Accompanied by court musicians playing 11 different period instruments, the Ensemble for Early Music was in

fine form, doing more than justice to this 900 year-old masterwork.

In November's Voices Vs. Viols concert, EMF hosted its associate consort of viols, Parthenia. It was a pleasure to present this talented ensemble alongside New York's Ensemble for Early Music in a spirit of cooperation and at times friendly competition. Parthenia provided glorious accompaniment to a number of Consort Songs and performed a unique arrangement of the instrumental work, Hugh Ashton's *Maske*. But the highlight of the concert was Banchieri's *Battaglia*, a battle song in which the opposing ensembles "hurled" alternating antiphonal phrases "at" each other. We are happy to report the battle was indeed a draw, all musicians exiting unscathed to

DANIEL AND THE LIONS IN ITALY

A COMMAND PERFORMANCE FOR MAESTRO MENOTTI'S 90TH BIRTHDAY BRINGS DANIEL BACK TO SPOLETO: ADDITIONAL ENGAGEMENT IN WINTER PARK, FLORIDA.

Prior to the performance of DANIEL and the LIONS in New York City, the EMF was invited to present DANIEL at the 44th Spoleto Festival, Italy in June and July 2001. The invitation was spurred by Festival founder Gian Carlo Menotti's fond memories of having presented EMF's DANIEL in 1983.

For this 2001 Spoleto tour, sold-out shows and rave reviews (see below) greeted EMF's 21-member delegation from New York as it gave 12 performances of the fully staged music drama. The 13th-century church, serving as the ideal performance venue, was decorated with delicate and valuable medieval frescoes, adding a special dimension of verisimilitude to the performances.



The Ensemble was also pleased to perform two special concerts as part of the Festival's late-night *Ora Mystica* concerts, and the noonday *Umbria Segreta* series, also placed in historic churches nestled among the hilltop towns surrounding Spoleto.

In October, after the New York performances, the DANIEL company traveled again, this time to Winter Park, Florida for a performance in the annual series of the Bach Festival Society.

The DANIEL tour was made possible in part by grants to the EMF from the Fund for U.S. Artists at International Festivals and Exhibitions, administered by Arts International; and by the National Endowment for the Arts.



"One of the most followed performances throughout the 44th Spoleto Festival is definitely Daniel and the Lions, the medieval liturgical drama par excellence..."

The production is impeccable; the antique instruments awaken a picturesque image inside the Basilica of St. Euphemia, the performers' voices are extraordinary, the costumes are wonderful and the action is efficaciously moved by the clever direction."

- La Gazetta Del Mezzogiorno, July 2001.



"The production is enhanced with choreography rich in movement, pantomime, elaborate costumes – kings and saints, courtiers, arms bearers and veiled women walking along the sides of the audience before rejoining in the apse. New York's Ensemble for Early Music, directed by Frederick Renz, makes the tension believable, supporting the text in a bold and heart-felt way."

- Il Resto Del Carlino & Il Giorno, July 2001.

CONGRATULATIONS "DOCTOR" FREDERICK RENZ

EMF'S DIRECTOR FREDERICK RENZ IS AWARDED AN HONORARY DOCTORATE CONFERRED BY THE STATE UNIVERSITY OF NEW YORK (SUNY). Mr. Renz received the Doctor of Music degree as part of the 2002 commencement exercises of his *alma mater* SUNY Fredonia, which also marked the college's 175th Anniversary year celebration. Recommended for the award by faculty *emeritus* and mentor Professor Richard T. Patterson, Mr. Renz received a citation that read in part:

This honorary degree is awarded for your many achievements in bringing unique genres of music to a world audience... A philosophy articulated in Fredonia's Mission Statement is illustrated through your work "...to promote involvement in scholarly and creative enterprise by recognizing and supporting a broad range of intellectual activity," which includes artistic creation and research. The theme of Fredonia's 175th Anniversary year celebration, "Traditions and Transitions," is reflective of your contributions to the study and performance of the historical traditions and transformation of music through centuries...It is with great pleasure that the State University of New York, through SUNY Fredonia, honors you for your commitment to excellence and education, and bestows upon you the degree, Doctor of Music.



ASSOCIATE NEWS

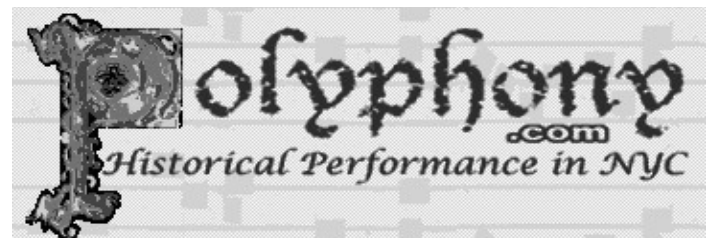
Early Music Foundation is proud to offer a not-for-profit umbrella and other technical assistance to two associate groups, Parthenia and the website Polyphony.com.

PARTHENIA, New York's dynamic viol consort enjoyed an active year of collaborations with wonderful artists in the early music field.



In addition to its performances with New York's Ensemble for Early Music in the fall, the group presented two concerts in its second season as Ensemble in Residence at Grace Church in Greenwich Village, hosting acclaimed guest artists. In March, British duo Alison Crum and Roy Marks were featured; in May, Parthenia teamed up with baroque violinists Robert Mealy and Vita Wallace. Parthenia also worked with the Four Nations Ensemble in Pennsylvania and New York and released its first CD, by Museovich Recordings, called Parthenia Sampler. A new full-length CD will be available in the fall on the same label.

POLYPHONY.COM, the premier concert listing website for early music in the New York area, is growing every year. Over 200 concerts were listed on Polyphony.com in the 2001-2002 season, representing the work of more than 70 ensembles and presenters. Three thousand people visit Polyphony.com every month and 370 subscribe to Polyphony's monthly email announcement. Polyphony also provided the webcast of the Midtown Concerts' benefit for the Bread of Life Food Pantry and Social Services Outreach in support of September 11th victim relief. The concert remains available for listening on Polyphony.com. In the fall of 2002, Polyphony.com will be providing a discography of New York area early musicians, with easy links for further information and purchase.

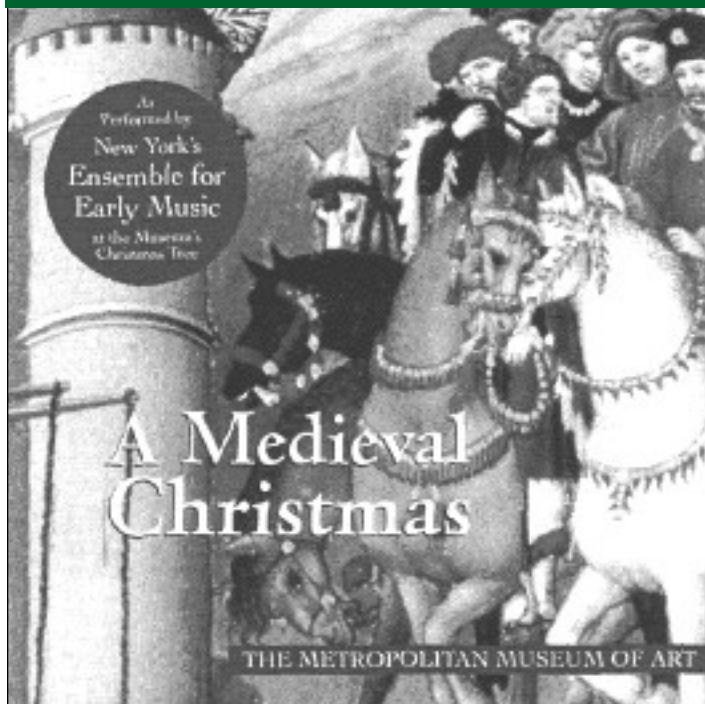


winning applause.

The holiday season ushered in EMF's popular Christmas concerts amidst the confusion of the unfortunate fire in the Cathedral's north transept. With heroic efforts by the Box Office, Cathedral and EMF staffs, the concerts were held in the Synod House on the Cathedral Close without a hitch. The 2001 holiday program, NOVA – A Medieval Christmas featured "Angelus

ad virginem," a Latin hymn on the Annunciation believed to be the song Chaucer referred to in The Canterbury Tales, and other medieval holiday works from across Europe. While the season had to be completed "next door," we are happy to report that EMF's offices in the crypt, and the musical instruments stored there, took no hurt from the fire or the water needed to squelch it.

METROPOLITAN MUSEUM & *ex cathedra* TO REPRINT NOVA RECORDING



In an ongoing association with The Metropolitan Museum of Art, EMF's *ex cathedra* Records label will re-release its medieval Christmas recording. The popular first pressing is virtually sold out, and we are taking the opportunity of repackaging the CD with new, full color cover art from the Museum's permanent collection. The recording will be available late summer, where you can find it at the Museum's gift shop and via its catalog, as well as at EMF concerts and our website. And don't forget the other *ex cathedra* CDs (Mass for the Millennium, A Baroque Christmas, and A Renaissance Christmas). Check out the website, www.EarlyMusicNY.org when you order two or more discs!

"The Ensemble imbues each work with a very appealing sweetness, and at times their performances turn even happily raucous...The result is an absorbing hour of listening and a very attractive alternative soundtrack for the holiday season."

—Early Music America

STAFF ADDITIONS AT EMF

We are happy to welcome Gene Murrow as our new General Manager. Gene comes to EMF with an extensive business background in computer consulting, as well as a decade-long tenure as Board member then President of the American Recorder Society. His skills in contemporary technology combined with his experience teaching, marketing, and administering the arts makes for a great new champion of our endeavors here at the EMF.

BENEFACTORS GET A BIRD'S EYE VIEW

In May, the EMF hosted its first Benefactors event to thank its major donors for their crucial support this year. The guests of honor included the new Dean of the Cathedral of St. John the Divine, The Very Reverend James A. Kowalski, and his daughter Rebecca. The guests enjoyed a private tour of the Textile Restoration Lab led by its Director Marlene Eidelheit, where the ongoing work on the Cathedral's collection of Barbarini tapestries

were on view, including, sadly, the charred remnants of the two tapestries partially destroyed in the December fire. Other rare textiles being repaired for private clients, including antique Chinese robes and a series of unusual needlepoint panels, were the subject of a lively discussion. Guests then repaired to the Cathedral House for champagne, fruits and savories marvelously "catered" by Chris Tokar, EMF's multi-talented Development Manager.

"Scholarly interest aside, what truly matters is that, thanks to the production of New York's Ensemble for Early Music directed by Frederick Renz, Daniel and the Lions is able to reveal today an incredible appeal to the audience."

—La Gazzetta Del Mezzogiorno, July 2001

PLACE YOURSELF IN THE BEST COMPANY

Add yourself to our Contributors List!

*Following is our roster of contributors for the 2001-2002 season (updated as of May 15, 2002).
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

28th Anniversary Season 2001-2002

(\$10,000 AND OVER)

Anonymous

Horace W. Goldsmith Foundation

Florence J. Gould Foundation, Inc.

Music Liberty Initiative for NY

New York State Council on the Arts
Starr Foundation

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

Gladys Kriebel Delmas Foundation
Fund for US Artists at International
Festivals and Exhibits/ Arts
International

Gilder Foundation, Inc.

Janice P. Haggerty

Merrill G. & Erita E. Hastings
Foundation

E. Nakamichi Foundation

National Endowment for the Arts
Eleanor Naylor Dana
Charitable Trust

Fan Fox & Leslie R. Samuels
Foundation, Inc.

Vidda Foundation

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

The Very Reverend James
& Mrs. Pamela T. Morton

Jean Crichton

& Robert Joseph Gunhouse

Mr. Stanley J.

& Mrs. Connie Heginbotham

Hoyt & Margot Spelman

Dr. and Mrs. Constantine T. Tsitsera

(\$500 - \$999)

Maureen Sanders

& Charlotte Gemmel

Dr. Martin Lederman

Elisabeth L. Van Buskirk

(\$250 - \$499)

Frances Antonou

Mark & Cindy Combs

Catherine Curran

James & Maureen Houtrides

(\$100 - \$249)

Anonymous

Louise Antonou

Pat Belanoff

Audrey Boughton

Anne Chamberlain

Patricia Eames

Maris G. Fiondella

Richard T. Garner

David & Joan Katz

Lorna Kettaneh

Michael Lanza

Mrs. James B. Lewis

Charles and Nancy Little

Victoria Litz

Ann McDonagh

Kathleen McNamara

Dr. Marilyn E. Noz

Joan Ogden

James and Eve O'Neill

Dewayne A. Peterson

Teresa M. Peterson

Sandra Peterson

Dorothy Piepke

Dr. & Mrs. Isaiah Rubin

Robert Salerno & Margaret Skaggs

Andrea E. Spooner

Richard and Lisa Terry

A. Bronson Thayer

Irene A. Timon

Elizabeth Trussell

Judith Anne Wink

& Michael Zumoff

Frederic Withington

Edward B. Whitney

(UP TO \$99)

Howard Amols

Vivian Olivia Berger

Vesna Besarabic

Judith Bronfman

Lucy L. Brown

L. Contiguglia

Hope Cooke

Tara Corcoran

Mary Jane Corry

Anne Crepeau

Catherine DeVido

Joanne M. & Edward J. Dobranksy

Martha W. Driver

Carolyn Ernst

Gary Goodenough

Edelgarde Gumpel

Hattie Heavner

Mr. and Mrs. Frederick C. Herman

Margaret Jeffres

Josaphie Lissandrello

Laurel Kendall/Homer Williams

Susan J. Longhito

Donna J. McCampbell

Kathleen Roberts

Marilyn Rosenblatt

Rosalie Sarcinella

Anthony & Rosanne Scriffignano

Thomas E. Shoemith & Donna
Mendell

Jean and Jim Szabo

Eileen M. Tokar

Amy L. Tonsits

Valerie K. Turer

Kathryn K. Wheeler

Karen Wilkin

Dr. Richard Woronoff

Kristin E. Zimmerman

Early Music Foundation gratefully
acknowledges the receipt of employee
matching gifts from the following
companies:

matching gifts

CBS Foundation

Computer Associates

IBM 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.

Chris Tokar, Development Manager

1047 Amsterdam Ave., New York, NY 10025

(212) 749-6600

C.Tokar@EarlyMusicNY.org