

EARLY MUSIC

NEW YORK

FREDERICK RENZ

DIRECTOR

32nd SEASON

*"Mainstay of the New York
early music scene"*

- The New York Times

FALL 2006 - Chamber Ensemble

Henry VIII & the Tudor Court

Saturday, November 4 at 8 PM

Sunday, November 5 at 3 PM

Cathedral of St. John the Divine
Amsterdam Ave. at 112th Street

EM/NY performs Renaissance songs and lively instrumental dances from the time of King Henry VIII. Originally destined for the church, Henry received the musical training necessary for an ecclesiastic.

While only one of his Latin compositions survives, his secular inclinations for music are well displayed in a handsome manuscript preserved in the British Museum known popularly as Henry VIII's Song Book. It contains thirty-three of his own compositions and a fascinating miscellany of works by composers of his court and Chapel Royal, among them Fayrfax, Pygott, Cornyshe, Cooper, Farthing, and Rysbye.



MEDIEVAL CHRISTMAS

Friday, December 22 at 8 PM

Saturday, December 23 at 3 PM & 8 PM

Monday, Christmas Day at 3 PM & 8 PM

Cathedral of St. John the Divine
Amsterdam Ave. at 112th Street



Celebrate the winter season with EM/NY's traditional holiday concerts at the Cathedral. Perennial highlights will be featured including Hildegard's *De innocentibus* (a poignant plaint to the Holy Innocents) from 12th-century Germany, and the hauntingly beautiful *Beata viscera* by 12th-century Notre Dame's Master Perotin. Hear *Angelus ad virginem*, a tuneful Latin hymn of the Annunciation believed to be the song referenced by Chaucer in the *The Canterbury Tales*; along with lively 13th-century Italian *laude* and Spanish *cantigas* scored for a trove of medieval instruments.

Turn the page for more concerts . . .

SPRING 2007 - Orchestra of Original Instruments

GEORG PHILIPP TELEMANN (1681-1767)

Saturday, March 24 at 8 PM

St. James' Church
Madison Avenue at 71st Street

Telemann overshadowed Bach in his lifetime then was all but forgotten after his death, whereas Bach was to be revered in subsequent generations. Not until the cataloguing of Telemann's works in the 1950's was the magnitude of his output - in all forms, sacred and secular - recognized. Listed in the Guinness Book of World Records as the most prolific composer, Telemann's hundreds of works brought to light revealed his genius. His "Tafelmusik" is compared to Bach's Brandenburg concerti. The humorous cantata "Ode on the Death of a Pet Canary" shows a lighter side that insured popularity in his day.



FRANZ JOSEF HAYDN (1732-1809)

Saturday, April 21 at 8 PM

St. James' Church
Madison Avenue at 71st Street

Music in the Age of Enlightenment embodies a universal language that is immediately pleasurable to any sensitive listener. It is a language rich in contrasts, with a nobility that entertains, and a decorum couched in naturalness that avoids needless technical complications. These ideals were best realized in the years 1770 to 1800. Close friends, Haydn and Mozart epitomize this period and, like Bach and Telemann before them, created works of greatness in the accepted musical language of their time. From Haydn's *oeuvre* of over 100 symphonies, maestro Renz programs select works composed for the Esterhazy court as well as the later Paris symphonies.

Order your tickets NOW!

By PHONE: (212) 280-0330 - By WEB: www.EarlyMusicNY.org

By MAIL: Fill out and mail the order form at the end of this newsletter

EARLY MUSIC NEW YORK 2005 - 2006 SEASON IN REVIEW

For 31 seasons, Early Music Foundation (EMF) has proudly presented its performing arm – EARLY MUSIC NEW YORK (EM/NY) – in an annual NYC subscription concert series under the artistic direction of Frederick Renz. Unique among historical performance ensembles, a four-concert season includes the ‘gamut’ of historical performance – medieval, Renaissance, baroque and classical.

Last fall, the season began with the EM/NY women’s ensemble singing and playing 15th-century polyphony, in a program titled “Burgundian Chansons” exploring the unique repertoire of sacred motets and secular love chansons by the great Burgundian masters of polyphony - Dufay, Binchois and Josquin.

EM/NY’s traditional December seasonal offering featured a new program entitled “A Bohemian Christmas.” Once again, The Metropolitan Museum of Art commissioned EM/NY Director Frederick Renz to research and prepare a program to complement a major exhibition, in this case the Museum’s fall 2005 show “Prague: Crown of Bohemia.” The men’s vocal ensemble was accompanied by a trio of Renaissance instruments.

“The male singers captured the rough-hewn verve... an impression furthered by the warm, raucous cries of shawm, sackbut, and bagpipes... even in the complicated polyphony of the Machaut, with the top line of the Kyrie broken like sobs and the sudden hush in the Gloria at every mention of Jesus.”

Anne Midgette - The New York Times, December 12, 2005

Spring concerts featured EM/NY’s Orchestra of Original Instruments in baroque & classical orchestra repertoire.

Thanks to generous grants from foundations and government agencies, the Orchestra of Original Instruments is now reinstated as an integral part of EM/NY’s concert season. The Orchestra of Original Instruments was founded in 1977 as the Grande Bande, the first original instruments orchestra to present a regular subscription series in New York. After a few dormant years, the orchestra was revitalized in the 2002-2003 season, launching a multi-year project illustrating the historical development of the orchestra in chronological progression, complexity and size.

At its East Side venue, the Orchestra performed two concerts at St. James’ Church. In a program titled “Bach’s Progeny” – sons of J.S. Bach, the EM/NY Orchestra of Original Instruments performed the symphonic works of Johann Sebastian Bach’s four celebrated composer sons.