

*"To-morrow to fresh woods and pastures new."* JOHN MILTON, 1608-1674

## OUR NEW NAME

EARLY MUSIC  
NEW YORK  
FREDERICK RENZ  
DIRECTOR

Since its inception, the Early Music Foundation (EMF) has sponsored two performance groups directed by

Frederick Renz: *New York's Ensemble for Early Music* and *New York's Grande Bande*. Henceforth, all performances under the direction of maestro Renz will appear under a new name: EARLY MUSIC NEW YORK – FREDERICK RENZ, DIRECTOR. With repertoire spanning the 11th through 18th centuries, performances by EARLY MUSIC New York will continue the traditions set by the Ensemble and the Grande Bande, featuring the finest historical performance specialists and a unique selection of repertoire ranging from medieval music-dramas to baroque and classical orchestral works.

## INTRODUCING THURSDAY NIGHT PERFORMANCES

Audience surveys indicate that New Yorkers will attend concerts on weeknights and often are out of town on weekends, while suburban audiences rarely go out except on weekends. Our new schedule accommodates these patterns. In the fall, concerts will be available Thursday evenings and Sunday afternoons at the Cathedral of St. John the Divine; in the spring, Thursday evening concerts will be performed at St. Vincent Ferrer Church. In addition, our new and developing suburban series includes concerts on Fridays and Saturdays.

## NEW ALBUM ON THE EX CATHEDRA LABEL

Early Music Foundation's in-house label **ex cathedra** Records has teamed up again with The Metropolitan Museum of Art to produce its fifth recording, *Music of Medieval Love*. The CD is a recorded version of a very special concert performed in our fall 2002 subscription series: "Sirens~Harpies: Medieval Women as Performers, Subjects & Composers." Featuring a dozen women artists directed by Frederick Renz, the concert (and now the recording) presents the female face of medieval music in the ecstatic, secular and spiritual works of the time. The recording will be released in the fall to coincide with the exhibit "Treasures of a Lost Art: Italian Manuscript

Painting of the Middle Ages and Renaissance" at the Metropolitan Museum of Art. The recording will be available for sale at the Museum's gift shop and in its catalog, as well as at EMF concerts and our



website: [www.EarlyMusicNY.org](http://www.EarlyMusicNY.org). Discounts are available when you buy two or more of any Ex cathedra release.

### Ex cathedra records

*"Critic's Choice... a delectable mix...  
variegated adventures..."*

*polish, rusticity and grandeur of spirit... irresistible  
... can't get enough... I'm addicted..."* James R. Oestreich,  
The New York Times, December 15, 2002

## THIS SEASON:

*Explore France, Italy, the Lowlands, Denmark, Spain, Austria and Germany through music from the medieval, Renaissance and baroque periods – the gamut of historical periods and nationalities. See next page for details.*

## MACHAUT & LANDINI

### *14th-Century Masters*

THURSDAY, OCTOBER 23 AT 8 PM

SUNDAY, OCTOBER 26 AT 3 PM

CATHEDRAL OF SAINT JOHN THE DIVINE, ST. JAMES CHAPEL



Back by popular demand, a retinue of fabulous female singers and instrumentalists will perform the work of Gothic poet, composer,

ambassador and canon Guillaume de Machaut (1305-1377), and Machaut's southern counterpart Francesco Landini (c.1325-1397). Machaut proclaimed that "he who writes and composes without feeling spoils both his words and his music," and he practiced what he preached, combining impassioned melodic movement and rhythmic liberty—the new sound of his time—to great effect. Landini, the organist of San Lorenzo in Florence, was "blind of body but enlightened in spirit" and, according to a contemporary writer, "played his love verses so sweetly that the listeners' hearts almost burst from their bosoms."

EARLY MUSIC New York artists will perform selections from Machaut's extraordinary "Lai of the Fountain," as well as a compendium of Machaut's motets and secular *virelais*, *ballades* and *rondeaux* alongside a selection of Landini's 150 extant works.

## PALESTRINA & LASSUS

### *Polyphonists of the Late 16th Century*

THURSDAY, NOVEMBER 13 AT 8 PM

SUNDAY, NOVEMBER 16 AT 3 PM

CATHEDRAL OF SAINT JOHN THE DIVINE, ST. JAMES CHAPEL

By the time of the Late Renaissance in the second half of the 16th century, western music had witnessed the flowering of contrapuntal music and the development of harmony as we know it today. For Giovanni Pierluigi di Palestrina (1524-1594), who could be considered the Beethoven of his time, these elements inform his extraor-

dinary humanized religious expression, in masses, offertories, litanies and hymns—much of which was written for the Vatican choir.

Orlando di Lasso (1532-1594), by contrast, was famous for his non-religious and even at times sacrilegious works. As a choirboy, di Lasso (originally de Lassus), was kidnapped no fewer than three times for the beauty of his voice, finally landing in the service of the Sicilian Viceroy and coming under the lifelong influence of Italian music in his early years. He was astoundingly prolific, composing 1,250 works, but was best known for *chansons* which make up only 148 of his extant music. Frederick Renz will conduct the men's ensemble in sacred and secular work of these two masters of vocal polyphony.



## RENAISSANCE CHRISTMAS

SATURDAY, ST. NICHOLAS DAY,

DECEMBER 6 AT 8 PM

SUNDAY, DECEMBER 14 AT 3 PM

SUNDAY, DECEMBER 21 AT 3 PM

THURSDAY, CHRISTMAS DAY,

DECEMBER 25 AT 3 PM & 8 PM

CATHEDRAL OF SAINT JOHN THE DIVINE, ST. JAMES CHAPEL

In December, for the perennially sold-out holiday concerts, Mr. Renz has selected Renaissance carols, *noels* and motets dating from the 15th and 16th centuries, originating in sacred and secular celebration rituals across Europe. Five performances of works from England, France, Germany, Italy, and Spain will brighten the winter afternoons and evenings, as they have done for centuries. Compositions will include motets by Antoine Busnois (d. 1492), John Dunstable (d.1453), and Tomás Luis de Victoria (c.1540-1611), as well as many other pieces written during an era when secular elements were making inroads into Church ceremonies. Traditional



“Renaissance Christmas” recording on Early Music Foundation’s own Ex cathedra Records label.

anonymous carols will also be presented along with “Green grow’th the holly,” a carol still sung today and attributed to Henry VIII, c. 1510. These wonderful works have also been captured on the

emergence of the high Baroque, including Corelli’s less well-known contemporaries and influences.

## AUSTRIAN & GERMAN BAROQUE

*Buxtehude, Schmelzer and Bach’s Predecessors*

THURSDAY, MAY 6 AT 8 PM

ST. VINCENT FERRER CHURCH

The atmosphere from which Bach sprung was one greatly influenced by imported artistic forms. The cultural force of the Italian and the French middle baroque styles was strong in the Germanic countries; the result was a universal amalgam adopted by the Germans that defies singular classification, which in the hands of Bach produced some of the greatest music of all time. Early Music New York explores some of Bach’s direct predecessors and influences, including Dietrich Buxtehude (1637-1707), a Dane with whom Bach studied organ, and Johann Schmelzer of Vienna (d.1680), who helped form the dynamic musical landscape of Bach’s era.

## ITALIAN & SPANISH BAROQUE

*Corelli, Stradella and Contemporaries*

THURSDAY, MARCH 4 AT 8 PM

ST. VINCENT FERRER CHURCH

The emergence of the violin is documented before his time, but Arcangelo Corelli (1653-1713) was the acknowledged first master of the instrument, both in performance and composition. Corelli’s influence and promotion of the violin concerto had a profound effect on the great musicians to come (including Vivaldi and Scarlatti) – but just as he was not the first to promote the violin, so he was not the first to write concertos. Corelli himself was indebted to Alessandro Stradella (1645-1682) for the creation of the form. Maestro Renz will conduct the music composed at the birth of the concerto and the



## NEW “SATELLITE SERIES”

We’re pleased to announce the inaugural season of our “Satellite Series,” featuring repeat performances of our New York City concerts in outstanding venues outside the City.

**PUTNAM COUNTY:** *St. Mary’s in the Highlands Church on Route 9D in Cold Spring.*

*Presented under the auspices of the Howland Chamber Music Circle*

SUNDAY, OCTOBER 19 AT 4:00 PM **MACHAUT & LANDINI**

SUNDAY, DECEMBER 7 AT 4:00 PM **A RENAISSANCE CHRISTMAS**

For tickets and information: call (845) 297-9243, or email [info@howlandmusic.org](mailto:info@howlandmusic.org), or visit [www.howlandmusic.org](http://www.howlandmusic.org)

**LONG ISLAND:** *Tilles Center for the Performing Arts at the C.W. Post Campus of L.I.U. in Greenvale.*

SATURDAY, NOVEMBER 15 AT 8:00 PM **SIRENS~HARPIES**

SATURDAY, DECEMBER 20 AT 8:00 PM **A RENAISSANCE CHRISTMAS**

For tickets and information: call (516) 299-3100 or visit [www.tillescenter.org](http://www.tillescenter.org)

**PHILADELPHIA:** *St. Mark’s Church, 1625 Locust Street. Presented in conjunction with Piffaro.*

Friday, November 14 at 8:00 PM **SIRENS~HARPIES**

For tickets and information: call (215) 235-8469 or visit [www.piffaro.com](http://www.piffaro.com)



## STAGED PRODUCTION ON TOUR

The spectacular, fully costumed and staged medieval music drama "DANIEL and the LIONS" will tour the US in the winter, bringing a unique repertoire to a larger audience. EARLY MUSIC NEW YORK is the only professional performing organization to maintain these beautiful and unusual works as part of its repertoire, and has brought "DANIEL" to the far corners of the world in the past, including twelve sold-out performances at the 2001 Spoleto Italy Festival and acclaimed festival performances in Brisbane, Jerusalem, Hong Kong, Edinburgh, Krakow, Rome, Regensburg, Ravinia, Caramoor, Charleston, Paris, Athens and Tokyo, as well as here in New York City. In the win-



ter of 2004, twenty-one cast members and Frederick Renz, Director will present the 12th-century French masterwork on January 30 at the Cathedral Basilica of St. Louis, MO; on January 31 at the Cathedral of Immaculate Conception in Kansas City; and other dates to be announced.

Additionally, EARLY MUSIC NEW YORK will present repeat performances of the popular concert "Sirens~Harpies on tour next spring. First presented as part of our series last fall, this engaging program sheds light on the women of the Middle Ages via the presentation of work by the 12th-century mystic Hildegard von Bingen, selections from the Codex Las Huelgas and other sources.

*"One of the most followed performances throughout the 44th Spoleto Festival is definitely "Daniel and the Lions... The production is impeccable"*

La Gazzetta Del Mezzogiorno

## LAST SEASON IN REVIEW

In 2002-2003, the Early Music Foundation extended its traditional presentation of a three-concert series to five, including two new programs at a new location, thanks to a grant from the Music Liberty Initiative for New York, the E. Nakamichi Foundation, and the Gladys Kriehle Delmas Foundation. It was a banner year, with a majority of our fall concerts sold out, and the new Spring Series drawing a substantial audience to each event

EMF continued its 29th year in residence at the majestic Cathedral of St. John the Divine. The music of Heinrich Isaac (1450-1517) was the focus of the first program, revealing his multi-faceted body of work developed as he traveled the courts of Europe. The second program, "Sirens-Harpies: Medieval Women as Performers, Subjects & Composers" featured eight women artists who performed a rich collection of music – ecstatic, secular and spiritual – including the iconoclastic work of 12th-century abbess, prophet, mystic and healer Hildegard von Bingen. "Baroque Christmas," was a series of sold-out holiday events, fea-

turing 17th-century French noels, Lutheran Advent hymns, Spanish villancicos, Scots airs and English ballads. Audience members joined the performers for hot cider and baked sweets at our post-concert Wassail receptions.

In the spring, we moved east to St. Vincent Ferrer Church for two baroque programs including members of the (formerly named) Grande Bande, the EMF's original instrument orchestra. St. Vincent's is an architectural gem completed in 1916 combining Gothic Revival style with echoes of Norman Romanesque influence.

The opening spring program "Monteverdi" revealed the intensely personal and wildly dramatic works of the early baroque, including seldom-heard spiritual music alongside the work of his disciples such as Heinrich Schütz. The second, "Chapel Royal," presented the middle baroque music of Purcell, Charpentier and Dumont composed for sacred settings. Both concerts drew loyal EMF audiences and new friends to hear the combined forces of a 24-member vocal and instrumental ensemble.

*"... as close to perfect as human musicians can get. One of the joys of listening to the Ensemble for Early Music is its programming... a lively concert with plenty of pleasant surprises. ...the extraordinary standards, is a tribute to the skill and scholarship of Frederick Renz, the Founding Director.....arguably the best early music group in New York and perhaps the country."*

The New York Stringer, November-December 2002

## EMF WELCOMES NEW BOARD MEMBERS

EMF is happy to announce the induction of two new Board members to its ranks: Audrey Boughton and Sally B. Brown.

Ms. Boughton has long been a loyal audience member and patron of the EMF, and we are grateful for her willingness to become active in the work of the Foundation by bringing her volunteer experience at Cancer Care and many other organizations to bear on the cause of early music.

Ms. Brown has long been acquainted with the Early Music Foundation through her lifelong association with

the Musical Instrument Collection at the Metropolitan Museum of Art. She brings experience as a professional fundraiser, educator and inn-keeper as well as a history of board and volunteer service to a host of arts and service organizations to her new post.

Both of these new members are warmly welcomed by standing Board members Janice Haggerty (Chair), Pamela Morton (Treasurer), Hoyt Spelman (Secretary), and Laurence Addington, Founding Director Frederick Renz, and the EMF staff.

## ASSOCIATE NEWS

**PARTHENIA**, a consort of viols, opened its 2002-2003 concert season at Music Before 1800 in a concert of Byrd and Morley with the Corpus Christi Choir. The consort has moved its own subscription series this year to St. Jean Baptiste at 76th Street and Lexington Avenue, a beautiful and resonant performing space, with easy access for the audience and ample seating. Its residency at St. Jean's has allowed Parthenia to collaborate with the church's organist Kyler Brown and his ensemble, the Virgin Consort, in its March and May concerts. Museovich Productions released Parthenia's new CD, *Within the Labyrinth*, in November. The group continues to commission new works by American composers and will feature pieces by Phil Kline, Brian Fennelly, Kim Sherman and Will Ayton next season.

**POLYPHONY.COM** is a free concert listing serv-

ice for early music and historically informed performances held in the greater New York metropolitan area. The extensive central clearinghouse it provides is complemented by a monthly email concert announcement, and positions Polyphony.com as the premier early music concert calendar – for artists as well as audience members – on the web in New York. Polyphony is listing more concerts than ever before and seeing an annually increasing number of visitors to its site.

**INSTRUMENT LOAN PROGRAM**, sponsored by the Theater Development Fund (TDF), has enabled one of our musician specialists to purchase a new historic instrument on an installment payment basis with the Early Music Foundation as guarantor. We are pleased to lend this assistance as another service to the field.

## FROM THE GENERAL MANAGER



*Gene Murrow*

It has been a pleasure working with Frederick Renz, our Board, our artists and vendors, and getting to know many of you during my first year with the Early Music Foundation. We broke new ground this past season, and we have big plans for the future. I enjoy talking with our patrons, and I welcome your ideas, suggestions, and support. Take a moment to say hello at the concerts, or send an email.

( G.Murrow@EarlyMusicNY.org)

*“Ensemble for Early Music,  
directed by Frederick Renz,  
...a mainstay of the New York early-music scene,  
...fine work. ...telling snapshots.  
The six vocal soloists ... attractive ...melodious  
...warm ... blending ...rich  
...sang with feeling and color.”*

The New York Times, December 2002

## THE FIRST NEW YORK EARLY MUSIC FESTIVAL

In its expanding role of providing services to the entire NY metropolitan early music community in its 30th anniversary season, the Early Music Foundation is laying plans for an early music festival spotlighting the wide variety of early music groups based here in New York

City. A rich program of concerts and special events is planned for early October 2004. This will be a major undertaking for us; we welcome the support, financial and otherwise, of our loyal audience.

Watch for further news!

# PLACE YOURSELF IN THE BEST COMPANY

*Add yourself to our Contributors List!*

*Following is our roster of those who contributed to the Early Music Foundation in the last year (updated as of May 20, 2003). If you are not already on the list, please consider making a donation.*

*And to all of you listed here, our sincere thanks!*

## FRIENDS OF THE EARLY MUSIC FOUNDATION

29th Anniversary Season 2002-2003

### **(\$10,000 AND OVER)**

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(3) of the IRS Code. Contributions to  
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