

# EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

Kristina Boerger – soprano  
Abigail Fischer – mezzo  
Jacquelin Horner – soprano  
Larisa Malikova – soprano  
Kirsten Sollek – mezzo

Ruth Cunningham – soprano & flutes  
Margo Gezairlian Grib – mezzo & vielle  
Silvie Jensen – mezzo  
Holly Mentzer – mezzo & flutes  
Lucy Yates – mezzo

## BURGUNDIAN CHANSONS

### *Women & Polyphony in the 15<sup>th</sup> Century*

Kyrie “angelorum”	Gilles Binchois, c.1400-1460
Kyrie “De angelis” (alternatum)	Plainchant, 15th Century
Gloria	Binchois
Alma redemptoris mater	Plainchant Antiphon
Alma redemptoris mater	Guillaume Dufay, c.1400-1474
Flos florum	Dufay
Ave regina caelorum	Dufay
La belle se siet	Dufay
Ce moys de may	Dufay
Credo (Missa “Sine nomine”)	Johannes Ockeghem, c.1410-1497
Si j’ay perdu mon amy	Josquin Despres, c.1445-1521
Recordare, virgo Mater	Despres
Secunda pars: Et ut avertat	
Baisés moy (instruments)	Adrian Willaert, c.1480-1562, <i>pub.1536</i>
Je suis déséritée	Anonymous, <i>pub.1541/43</i>
J’ayme bien	François de Boys, <i>pub. 1541/43</i>
De tous biens playne (instruments)	Hayne van Ghizeghem, fl.1457-d.c.1495
Sanctus (Missa “De tous biens playne”)	Jacob Obrecht, 1430-1505
Agnus Dei (Missa “De tous biens playne”)	Obrecht
La rousé du moy de May	Anonymous, <i>pub. 1541/43</i>
La rousé du moy de May (instruments)	Willaert
Jennette, Marion	Anonymous, <i>pub. 1541/43</i>
Ave Maria, gratia Dei plena	Antoine Brumel, c.1460-c.1520
Mater Patris et filia	Brumel
Respice in me	Clemens non papa (Clement), c.1510-1555
Secunda pars: Vide humilitatem meam	

## TEXT

**Kyrie eleison** (*threefold*);  
Christe eleison (*threefold*);  
Kyrie eleison (*threefold*).

**[Gloria in excelsis Deo]**

Et in terra pax hominibus  
bone voluntatis.  
Laudamus te.  
Benedicimus te.  
Adoramus te.  
Glorificamus te.  
Gracias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, rex celestis,  
Deus, Pater omnipotens.  
Domine Fili unigenite,  
Jesu Christe. Domine Deus,  
Agnus Dei, Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis:  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus  
Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris. Amen.

**Alma redemptoris mater,**  
quae pervia caeli porta manes,  
et stella maris, succurre cadenti  
surgere qui curat populo:  
tu quae genuisti, natura mirante,  
tuum sanctum genitorem:  
virgo prius ac posterius, Gabrielis ab ore  
sumens illud ave,  
peccatorum miserere.

## TRANSLATION

Lord have mercy;  
Christ have mercy;  
Lord have mercy.

[Glory to God in the highest]  
And on earth peace to men  
of good will.  
We praise you.  
We bless you.  
We adore you.  
We glorify you.  
We give thanks to you  
because of your great glory.  
Lord God, heavenly king,  
God the Father omnipotent.  
Lord the only begotten Son,  
Jesus Christ. Lord God,  
Lamb of God, Son of the Father.  
Who takes away the sins of the world,  
have mercy on us:  
Who takes away the sins of the world,  
take up our prayer.  
You who sit at the right hand of the Father,  
have mercy on us.  
Because you alone are holy,  
you alone are the Lord,  
you alone, most high  
Jesus Christ.  
With the Holy Spirit  
in the glory of God the Father. Amen.

Gracious mother of the redeemer,  
who staves at the doors of heaven,  
star of the sea, aid the falling,  
rescue the people who struggle:  
thou who, to the astonishment  
of nature, hast borne the creator:  
virgin before and after, who heard  
the *Ave* from the mouth of Gabriel,  
be merciful to sinners.

**Flos florum,**  
Fons hortorum,  
Regina polorum,

Spes veniae,  
Lux laetitiae,  
Medicina dolorum,

Virga recens,  
Et virgo decens,  
Forma bonorum:

Parce reis  
Et opem fer eis  
In pace piorum,

Pasce tuos,  
Succure tuis,  
Miserere tuorum.

**Ave regina caelorum**  
Ave domina angelorum.  
Salve radix sancta,  
Ex qua mundo lux est orta.

Gaude gloriosa,  
Super omnes speciosa.  
Vale, valde decora,  
Et pro nobis semper Christum exora.  
Alleluia.

**La belle se siet** au piet de la tour  
Qui plure et souspire et mainne grant dolour.  
Son pere lui demande: "Fille qu'avez vous?  
Volez vous mari, ou voulez vous seignour?"  
"Je ne veul mari, je ne veul seignour:  
Je veul le mie ami qui pourist en la tour."  
"Et par dieu, belle fille a celui faudres vous,  
Car il sera pendu, demain au point du jour."  
"Et pere, s'on le pent, enfouyes moy desous,  
Si diront les gens: vecy loyaus amours."

**Ce moys de may** soyons lies et joyeux  
Et de nos cuers oston merancolye.  
Chantons dansons et menons chiere lye  
Por despiter ces felons envieus.

Plus c'onques mais chascuns soit curieux  
De bien servir sa maistresse jolye.  
Ce moys de may soyons lies et joyeux  
Et de nos cuers oston merancolye.

Flower of flowers,  
fountain within the gardens,  
Queen of Heaven,

our hope of pardon,  
our joyful radiance,  
our remedy in distress,

fresh new sprig,  
and honorable maiden,  
model of all good things:

spare the guilty  
and bestow upon them  
the peace of the faithful,

feed those who are yours,  
sustain them,  
have mercy upon them.

Hail, Queen of Heaven.  
Hail, ruler of the angels.  
Hail, holy root  
from which light arose in the world.

Rejoice, glorious lady,  
beyond all others beautiful.  
Farewell lady most graceful,  
pray to Christ for us always.  
Alleluia.

The fair lady sits at the foot of the tower,  
she weeps and sighs and is very sorrowful.  
Her father asks her: "Daughter, what ails you?  
Do you want a husband, or do you want a lord?"  
"I do not want a husband, I do not want a lord.  
I want my love who is rotting in the tower."  
"By God, my pretty daughter, him you will not have,  
for he is to be hanged, tomorrow at dawn."  
"Father, if he is to be hanged, bury me by him,  
so people will say: here was true love."

This month of May let us be glad and joyous  
and banish melancholy from our hearts.  
Let's sing and dance, and make merry  
to spite those jealous fellows.

More than ever, let everyone strive  
to serve his pretty mistress well.  
This month of May let us be glad and joyous  
and banish melancholy from our hearts.

Car la saison semont tous amoureux  
A ce faire pourtant n'y fallons mye.  
Carissimi! Dufay vous en pryé  
Et Perinet dira de mieux en mieux.

Ce moys de may...

**[Credo in unum Deum,]**

Patrem omnipotentem,  
factorem celi et terre,  
visibilium omnium, et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.  
Et ex patre natum ante omnia secula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem patri:  
per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem  
descendit de celis.  
Et incarnatus est  
de spiritu sancto  
ex Maria virgine:  
et homo factus est.  
Crucifixus etiam pro nobis:  
sub Pontio Pilato  
passus, et sepultus est.  
Et resurrexit tertia die,  
secundum Scripturas.  
Et ascendit in celum:  
sedet ad dexteram patris.  
Et iterum venturus est cum gloria  
judicare vivos et mortuos:  
cujus regni non erit finis.  
Et in spiritum sanctum,  
Dominum, et vivificantem:  
qui ex Patre Filioque procedit.  
Qui cum Patre et Filio  
simul adoratur, et conglorificatur:  
qui locutus est per Prophetas.  
Et unam sanctam catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum.  
Et vitam venturi seculi. Amen.

For the season invites all lovers  
to do this, so do not fail in the least.  
Dear ones! Dufay entreats you  
and Perinet will say it better and better.

This month of May...

[I believe in one God,]  
The Father Almighty,  
maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord Jesus Christ,  
The only-begotten Son of God.  
Begotten of his Father before all worlds.  
God of God, light of light,  
Very God of very God.  
Begotten, not made,  
being of one substance with the Father:  
by whom all things were made.  
Who for us men  
and for our salvation  
came down from heaven.  
And was incarnate  
by the Holy Ghost  
of the Virgin Mary:  
and was made man.  
And was crucified for us:  
under Pontius Pilate  
he suffered, and was buried.  
And the third day he rose again,  
according to the Scriptures.  
And ascended into heaven:  
sitting at the right hand of the Father.  
And he shall come again with glory  
to judge both the quick and the dead:  
whose kingdom shall have no end.  
And I believe in the Holy Ghost,  
the Lord, and giver of life:  
who proceeds from the Father and the Son.  
Who with the Father and the Son  
together is worshipped and glorified:  
who spoke by the Prophets.  
And I believe one holy catholic  
and apostolic Church.  
I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead.  
And the life of the world to come. Amen.

**Si j'ay perdu mon amy,**  
Je n'ay pas cause de rire,  
Je l'avoye sur tous choisy,  
Vray Dieu, que voulés vous dire?  
Il m'a [voit] juré sur sa foy  
De n'avoir aultre que moy;  
Morte suis sy je ne l'ay.  
Et qu'en voulés vous donc dire de moy?

**Recordare, virgo Mater**

in conspectu Dei,  
ut loquaris pro nobis bonum.

*Secunda pars:*

Et ut avertat indignationem suam  
ab hac familia.  
Tu propicia, mater eximia,  
pelle vicia, fer remedia, reis invia,  
dans in patria vitae gaudia.  
Pro quibus dulcia  
tu praeconia, laudes cum gloria  
suscipe, pia virgo Maria. Amen.

**Je suis déséritée**

Puis que j'ay perdu mon amy,  
Seulett'il m'a laissée,  
Pleine de pleurs et de soulci,  
Rossignol du bois joly  
Sans point fere demeurée,  
Va t'en dire a mon amy  
Que pur luy suis tormentée.

**J'ayme bien mon amy**

De bonne amour certaine,  
Car je sçay bien qu'il m'aime,  
Et aussi fais je luy.

**Sanctus, sanctus sanctus**

Dominus Deus sabaoth.  
Pleni sunt celi et terra gloria tua.  
Osanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

**Agnus Dei, (twofold)**

qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei,

If I have lost my lover,  
I have no cause to laugh,  
I had chosen him over all others,  
good God, what will you say?  
He swore to me upon his faith  
to have no other but me;  
I am as dead if I can't have him.  
Then what will you say about me?

Remember, O Virgin and Mother,  
as you stand before God,  
to say good things in our behalf.

*Part II:*

And that God might avert his wrath  
from this family.  
O miraculous mother, you are gracious,  
drive away vices, bring remedies, pardon the guilty,  
and grant us the joys of life in our fatherland.  
For which, accept our sweet worship,  
our praise and our glory,  
O faithful Virgin Mary. Amen.

I am abandoned  
because I have lost my love,  
he has left me alone,  
full of tears and grief.  
Nightingale of the pretty wood,  
having done nothing I remain perplexed.  
Go tell my love  
that I am suffering because of him.

I love my sweetheart well  
with a good and constant love,  
for I know surely that he loves me,  
and also do I him.

**Holy, holy, holy**

Lord God of hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.  
Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest.

**O Lamb of God (twofold)**

that takes away the sins of the world:  
have mercy upon us.  
O Lamb of God,

qui tollis peccata mundi:  
dona nobis pacem.

that takes away the sins of the world:  
grant us thy peace.

**La rousé du moy de May**

M'a gasté ma verte cotte,  
Par un matin m'y levay,  
En un jardin m'en entray,  
Dites vous que je suis sotté?  
La rousé du moy de May  
M'a gasté ma verte cotte.

The dew of the month of May  
has spoiled my green coat;  
one morning I got up  
and went into my garden,  
do you think I am foolish?  
The dew of the month of May  
has spoiled my green coat.

**Jennette, Marion** se vont jouer aux champs,  
Elle ont pleumé leur con poil a poil,  
    en chantant,  
Elle alloient cherchant  
Entre deux gabions  
Pour i metre ung merchant  
Qui feust bon compaignon  
Et bon belaribon, bon, bon.

Jeanette and Marion went off to the fields to play,  
they plucked themselves hair by hair,  
    all the while singing,  
they were going searching  
between two protective pillars  
to put there a merchant  
who makes a good companion  
and a good *belaribon, bon, bon*.

**Ave Maria gratia Dei plena**  
per saecula. Amen

Hail Mary, full of God's grace  
forever. Amen

**Mater patris et filia**

Mulierum laetitia  
Stella maris eximia,  
Audi nostra suspira.  
Regina poli curiae,  
Mater misericordiae,  
In hac valle miseriae.  
Maria, propter filium  
Confer nobis remedium:  
Bone Jesu, Fili Dei,  
Nostras preces exaudi.  
Et precibus nostris  
dona nobis remedium. Amen.

Daughter and mother of the Father,  
joy of women,  
exceptional star of the sea,  
hear our prayers.  
Queen of the celestial court,  
mother of mercy,  
in this valley of misery,  
Mary, for the sake of your son  
bestow upon us our remedy:  
O good Jesus, Son of God,  
hear our prayers,  
and to our prayers  
grant us fulfillment. Amen.

**Respice in me**

et miserere mei,  
quia unicus et pauper sum ego.

Take care for me  
and have mercy upon me,  
for I am all alone and poor.

Vide humilitatem meam

et laborem meum,  
et dimitte omnia delicta mea.

See my humbleness  
and my labors,  
and cast away all my offenses.

## NOTES ON THE PROGRAM

The Duchy of Burgundy, a territorial organization which comprised parts of modern France, the Netherlands, and Belgium, was a country dominated by French influence and civilization. Its court at Dijon was French in nature; its intellectual language and predilections were French; its duke was the first peer of the realm and exerted a great deal of influence on the internal policies of France. The great artistic centers of the country, however, were its rich and populous cities in the Low countries – Brant, Flanders, and Hainault; and it was here that the celebrated Burgundian School (often called the School of the Netherlands) originated. For many years the music in these wealthy cities of Philip the Good and Charles the Bold, the two outstanding members of the Burgundian ducal family, was considered by contemporary critics to be the best in the world, quite the equal of the famous painting and sculpture fostered by these art-loving dukes. The centers of the music were the churches and chapels maintained by the princes. The chapel service of Philip the Good, modeled on that of the Papal Chapel, was for nearly a century the most important influence in the cultivation of the music of the time.

The great theoretical writer at the end of the fifteenth century, the Netherlander Tinctoris, recorded the fact that the origin of the School of the Netherlands, that school which has meant so much to the development of music, was in England and associated it with the name of John Dunstable (c.1370-1453). With Dunstable there begins a new feeling of euphony, largely achieved by the use of thirds and sixths; he stands at the beginning of a technical line of development which culminated in Palestrina. That Dunstable enjoyed an enormous reputation amongst his contemporaries all over Europe is evidenced by the fact that most of his works have survived in continental, rather than English, libraries.

It was his pupils Binchois and Dufay who carried his ideas to the kingdom of Burgundy and developed them there. The rich ducal patrons of this country made it possible for Dufay to settle in the city of Cambrai from 1450 to the end of his life and to devote his time to both composition and travel. His life there seems to have been that of a great personage, honored and respected by all of intellectual and artistic Europe. He was connected with the Cambrai Cathedral and wrote a great deal of church music for its choirs; but he did not confine himself to this style, and his use of the secular forms of the period, particularly the *chanson française*, the most favored form of aristocratic music, shows some of his most characteristic attributes. These *chansons* were the northern counterparts of the Italian secular forms and like them, were governed in structure by literary formulas. Dufay cultivated all types of these, writing *ballades*, *rondeaux*, and *virelais* with equal ease and success. He must have been particularly happy in his work at Cambrai and made it one of the great musical centers of the time.

It has become customary with music historians to group Dufay with Dunstable and Binchois to form a so-called first phase of a Netherlands School. Gilles Binchois (c.1400-1460) was a soldier turned musician, a pupil of Dunstable, and the *maestro di cappella* of the Burgundian court of Philip the Good. He composed some fifty Masses and a number of sensitive *chansons*, which had a strong influence on South German song writing as late as the sixteenth century.

The more often one hears the music of these Burgundian masters, strange as it seems at first to modern ears, the more one realizes that it was but part and parcel of the vivid life of its time. In writing of Dufay's music, a modern Dutch critic has said that it is necessary, if we are to appreciate it to the full, to picture ourselves in the setting of the court of Philip the Good in Dijon, with its Gothic room covered with multicolored tapestries and filled with elaborate and infinitely varied costumes, the hats and headdresses original almost to the point of extravagance. Only then can we realize that Dufay's music, with its delicate melodic parts and slightly dissonant counterpoint, was just the type to please an aristocracy, which prided itself on being fully abreast of the times, eager to take up the newest and finest creations.

One of Dufay's enthusiastic contemporaries speaks of him as having written the "first music worthy of being heard." Most modern listeners would probably reserve this honor, insofar as it implies emotional expressiveness in music for Josquin Despres (c.1445-1521). Midway between these masters stands Johannes Ockeghem, Dufay's principal pupil, who until recently has been regarded chiefly as a composer given over to the working-out of ingenious technical problems – to the "cultivation of crabbed canons," as one writer has put it. Recent research and the publication of a great deal of his music, however, tend to absolve Ockeghem from such a stigma. He and his contemporaries did write some music that reminds us of total puzzles to be solved by the application of intricate rules; but they also wrote much that is beautiful and worthy to be classed with the best music of their time.

Ockeghem and his pupils represent a later phase of the Netherlands School, one that is characterized chiefly by a greater use of complex, canonic writing and the desire to develop a polyphonic movement from a single melody according to definitely prescribed rules. These composers made wide use of the practice of employing a *cantus firmus* for all the movements of their Masses.

Jacob Obrecht (1430-1505) represents still another phase of the Netherlands School, one in which the art of contrapuntal construction grew less complex under the influence of the Italian composers of the south. His counterpoint has been described as "clean and clear" and does not contain the rhythmic subtleties of some of the other later Netherlanders.

But all these men are entirely overshadowed by Josquin Despres, a pupil of Ockeghem, who, like Dufay, was a man of international importance, having been born in the north but active for much of his life in Italy and France. He employed all the constructive skill and craftsmanship developed by his predecessors, and he was able to impart much more expressiveness to his music.

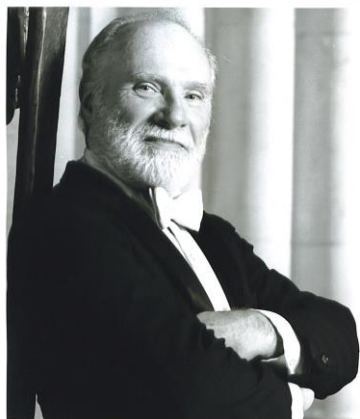
Like Beethoven, Josquin lived and wrote in two epochs; in him was united the Gothic ideal of art, the ability of creating a universal expression out of a multiplicity of individual elements, with that of the Renaissance, the idea of creating art for its own sake. He may be said to have been the first composer to express in music the ideals of the Renaissance. His imagination was able to seize on the spirit of a text, whether solemn or majestic, passionate or serious, secular or sacred, and to express it with something like definite exactness. Luther's remark on Josquin, who was his favorite composer, sums it up well: "He is the master of his notes: they have to do as he bids them; other composers have to do as the notes will."

Although Josquin wrote more than thirty Masses, beside many motets and secular *chansons*; even in his own day his work was regarded as unique, and every other composer of the period was affected by it. In many respects his music is suggestive of the peculiar beauty that is to be found in the paintings of his contemporary countryman, Hans Memling. Both these artists had a simple charm of style and a decided novelty of expression that made them stand out far above the general artistic level of their time. Both happened to serve the Church, for the influence of that powerful factor in the development of art was still very potent; yet both men were interested in making their art beautiful as art, developing its technical resources not merely for the joy of craftsmanship, but so that with it they could increase its human expressiveness. Thus were they true forerunners of the Renaissance.

Select Latin translations – Thomas Baker  
Historical pronunciation – Kristina Boerger  
Select score transcriptions – Holly Mentzer



## ABOUT THE ARTISTS



**Frederick Renz**, founder of the Early Music Foundation (EMF), is a unique figure in the early music movement. Equally adept in all forms of music and music drama from the 11th through the 18th centuries, he has reaped international acclaim for his work as conductor, producer, director and performer while leading EARLY MUSIC NEW YORK (EMNY) to preeminence in the field. Among his numerous accolades are commissions from the Spoleto Festival, The Metropolitan Museum of Art, the Cathedral of Saint John the Divine, NYC as well as multiple Producer's Grants from the National Endowment for the Arts. Most recently, the State University of New York awarded Mr. Renz an honorary Doctor of Music degree, and the Mayor of The City of New York presented a proclamation recognizing his thirty years of dedicated service to the arts.

**Kristina Boerger** (soprano) received her formative training from pianist Annie Sherter and holds the Doctorate in choral conducting from the University of Illinois. Founding director of AMASONG and artistic director of the Cerddorion Vocal Ensemble, she has recently appeared as a guest conductor with the University of Illinois Chamber Singers, the Syracuse Schola Cantorum, AMUSE, and the Kalamazoo Bach Festival. As a singer, she tours and records with the Western Wind sextet and the early music ensemble Pomerium. She also lectures in music history at Barnard College.

**Ruth Cunningham** (soprano and flutes) is a former member of the vocal quartet Anonymous 4. With them she performed in concerts and festivals throughout the United States, Europe and the Far East and made ten recordings with Harmonia Mundi and one with Sony Classical. She has also performed and recorded with Early Music New York, Pomerium and frame drummer Layne Redmond. Ruth received a B. Mus. in Performance of Early Music from the New England Conservatory of Music and is certified as a cross cultural music healing practitioner (CCMHP) by the Open Ear Center where she studied with Pat Moffitt Cook.

**Abigail Fischer** (mezzo-soprano) is a versatile singer praised for her luxurious voice and unfailing sensitivity. Performing repertoire from Caccini to Zorn, she has worked with musicians such as Paul O'Dette, Ellen Hargis, Andrew Parrott, Brad Lubman, Gil Rose, and Daniel Reusse. On the stage, she has performed as Oberon, Cherubino, Mrs. Lovett, Sesto, and as a soloist in Purcell's *Fairy Queen*. Ms. Fischer has been a soloist with EMNY's all-Vivaldi concert, and in Mozart's *Requiem*, Beethoven's *Missa Solemnis*, and Handel's *Messiah* at Trinity Wall Street. In January, 2006, she will play the role of Dido in Purcell's *Dido and Aeneas* with the Bronx opera.

**Margo Gezairlian Grib** (mezzo and vielle) performs with Early Music New York, New York Collegium, Ivory Consort and the Long Island Baroque Ensemble. She is heard on EMNY's recording "Music of Medieval Love," and Ivory Consort's "Music in the Land of Three Faiths." Other recordings include "Einstein on the Beach" by Robert Wilson and Philip Glass, which she also performed in opera houses around the world, and Mr. Glass' score for the film "Kundun." An extensive theatre resume includes work with playwright David Mamet, the Atlantic Theatre Co. and the London Shakespeare Company. Ms. Grib received an award from the NY Council on the Arts for her performance of early music.

**Jacqueline Horner** (soprano) started her career as a leading exponent of new music in the UK, performing all over Europe. Since moving to the US she has worked with new music ensembles such as Continuum and SEM ensemble, as well as developing a reputation as a Baroque soloist with The Washington Bach Consort, Rebel, and Fairfax Choral Society, amongst others. She joined Anonymous 4 in 1998 and has made seven award-winning recordings with the group, including "American Angels," which reached number one on the classical Billboard charts. She also has a thriving voice studio in NYC and will be giving a master class at Mannes School of Music later this month.

**Silvie Jensen** (soprano) A native of San Francisco, has performed widely in a variety of operatic roles: Vitellia, Agathe, Musetta, Fiordiligi, Freia, Giulietta, Alice in “Alice In Wonderland” with Riverside Opera, Bronx Opera, New Amsterdam Opera, Mannes Baroque Ensemble, and the Friends and Enemies of New Music. In 2001, she won the Pacific Opera Scholarship Prize. Silvie has sung with the orchestras of Marble Collegiate Church and Church of the Good Shepherd, both in New York City. She has performed song recitals at Weill Hall, the Liederkrantz Club, Roerich Museum, and has appeared as a soloist at the Barbican in London with Ornette Coleman.

**Larisa Malikova** (soprano) was born in Omsk, Russia and studied at the Conservatory in Novosibirsk and the Music School in Trossingen, Germany, specializing in singing early music. For many years she was the lead singer of the Vocal Quintet of Philharmonie Novosibirsk, which in 1992 won the International Vocal contest in Korntal-Muenchingen, Germany. Larisa has appeared as soloist with European ensembles including William Christie’s “Les Arts Florissants,” Hermann Max’s Baroque orchestra "Das kleine Konzert", the Bayerische Kammeropera, and many others.

**Holly Mentzer** (mezzo and flutes) is a graduate of the Juilliard School and studied early flutes with Stephen Preston and with Nancy Hadden at the Edinburgh Flute Course. An interest in early harp drew her to the New York Continuo Collective and on to further studies with Maxine Eilander while participating in *L'Accademia d'Amore* in Bremen. Mx. Mentzer is a founding member of Infiorare, and appeared with Early Music New York, Long Island Baroque, City of Ladies, Polyhymnia, and ARTEK. She has appeared on many New York and Boston-based series including SOHIP, the New York Early Music Series, Music for the Spirit, and Music Before 1800.

**Kirsten Sollek** (mezzo) holds vocal performance degrees from Indiana University and the Eastman School of Music. She has performed as a soloist with Paul O'Dette, Bach Collegium Japan, Ensemble Rebel, Musica Angelica Baroque, the Brooklyn Philharmonic, Alarm Will Sound and the American Composers Orchestra. She is a frequent soloist at Trinity Church at Wall Street in New York, and performs regularly with groups such as Voices of Ascension and the New York Virtuosi Singers. Ms. Sollek has recorded for BIS, Cantaloupe and Albany Records.

**Lucy Yates** (soprano) will next be heard here on New Year's Eve, as the soprano soloist in Beethoven's Ninth Symphony. She launched an international operatic career in 2002 as Violetta in Franco Zeffirelli's new production of *La traviata* in Busseto. Gian Carlo Menotti then chose her to play Monica in *The Medium* at Spoleto, under his direction. Miss Yates is also an omnivorous advocate of music much older and newer: she has studied with the Hilliard Ensemble, has sung with Carly Simon, and is developing a video installation based on Poulenc's *Le travail du peintre*. A featured soloist at the Festivals of Aldeburgh, Ravinia, Caramoor, and Bard, and a frequent recitalist at the Boston Early Music Festival, she has also been a guest of the Boston Bach Ensemble and has sung with the New York Collegium under Andrew Parrott.

## ABOUT EARLY MUSIC NEW YORK (EMNY)

Now celebrating its 31st season, EARLY MUSIC NEW YORK - FREDERICK RENZ, DIRECTOR (formerly New York's Ensemble for Early Music) captivates audiences worldwide with its scintillating performances of music and music drama from the medieval through the classical periods. Profiled on the award winning national news programs, CBS Sunday Morning and ABC Nightline, EMNY performs an annual subscription series in New York City at the Cathedral of St. John the Divine on the Upper West Side and on the East Side at St. James' Church on Madison Avenue.

EMNY has performed at the Lincoln and Kennedy Centers, regularly performs at The Metropolitan Museum of Art, and has toured throughout the United States and abroad, winning critical acclaim at many of the world's most prestigious music festivals including Athens, Brisbane, Edinburgh, Hong Kong, Jerusalem, Krakow, Paris, Regensburg, Spoleto, Tokyo, Caramoor, Charleston and Ravinia.

## ABOUT THE EARLY MUSIC FOUNDATION

Frederick Renz, with other members of the legendary New York Pro Musica Antiqua, founded the EARLY MUSIC FOUNDATION (EMF) in 1974. The mission of the Foundation is to enrich public understanding of western culture through the highest quality, historically informed performances and recordings of music and music drama from the 11th through the 18th centuries.

The Foundation presents the performances of EARLY MUSIC NEW YORK (EMNY), hosts an in-house recording label Ex cathedra Records, and functions as an advocacy service and not-for-profit umbrella for early music activity in New York City. The Foundation organized the first New York Early Music Celebration, featuring over 60 concerts throughout the City, in October of 2004.

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Gene Murrow - General Manager  
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**Please join us for the remaining concerts in our 2005-2006 season.**

A BOHEMIAN CHRISTMAS

Saturday, December 10, 2005 at 8 PM  
Saturday, December 17, 2005 at 8 PM  
Sunday, December 18, 2005 at 3 PM  
Sunday, December 25, 2005 at 3 PM  
Sunday, December 25, 2005 at 8 PM

Cathedral of St. John the Divine  
Amsterdam Avenue at 112<sup>th</sup> Street

14<sup>th</sup>- and early 15<sup>th</sup>- century motets honoring Czechoslovakia's "Good King Wenceslas" (St. Vasclave) and Poland's St. Stanislas. Political songs by native composers extol the 'fatherland,' while monophonic carols during the time of Jan Hus and polyphonic motets from the Codex "Specialnik" celebrate the Nativity and honor the Virgin Mary. Hear the famous "Messe de Notre Dame" by esteemed French poet/composer Guillaume de Machaut, Secretary to the King of Bohemia, and the only extant medieval dance from Czech lands with the provocative title 'Caldzy Waldy.'

Continuing the EMNY Orchestra of Original Instruments multi-year repertoire project, tracing the history and growth of the baroque and classical orchestra, two spring concerts will elucidate the bridge from the baroque to the classical eras:

BACH'S PROGENY

March 18, 2006 at 8 PM  
St. James' Church  
Madison Avenue at 71<sup>st</sup> Street

The symphonic works of Johann Sebastian Bach's celebrated sons – the oldest, Wilhelm Friedemann, dubbed the 'Bohemian' Bach; Carl Phillip Emmanuel, court composer to King Frederick the Great and godson of Georg Philip Telemann; John Christian, the English Bach; and the youngest, Johann Friedrich, known as the German Bach. Thoroughly trained and steeped in the waning baroque style by their accomplished father, J. S.'s sons were products of their time, taking to the latest musical vogue during the Age of Enlightenment and composing exquisitely in the *empfindsamer Stil* -- the style of natural expression.

RAMEAU'S ORCHESTRA

May 20, 2006 at 8 PM  
St. James' Church  
Madison Avenue at 71<sup>st</sup> Street

The foremost French musician in the eighteenth century, Jean Philip Rameau (1683-1764) was a master of 'orchestration,' utilizing winds and strings in a full palette of textures and devices that signaled the waning of the high baroque. Colorfully descriptive orchestral music was an integral element in Rameau's operas and ballets from which maestro Renz extracts a choice sampling of dance suites and incidental *bon bons*.

Purchase tickets online at [www.EarlyMusicNY.org](http://www.EarlyMusicNY.org) OR call (212) 280 - 0330