



FREDERICK RENZ
Fortieth Anniversary in Early Music

EARLY MUSIC
NEW YORK

FREDERICK RENZ
DIRECTOR

Colonial Capers

The
Cathedral Church
of Saint John
the Divine

Amsterdam
Avenue
at 112th Street

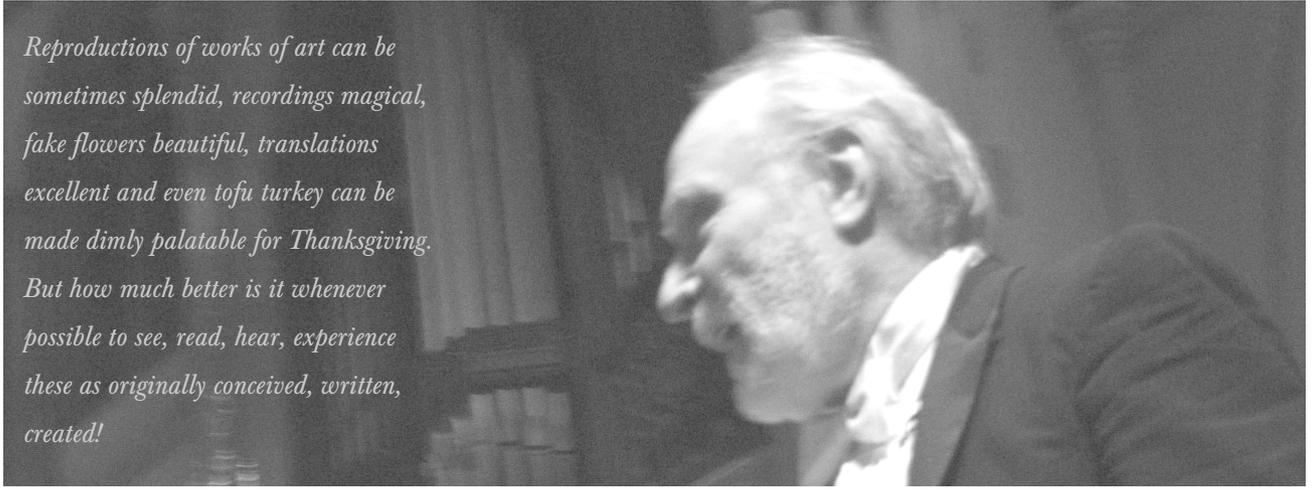
34th SEASON

Saturday, 1 November 2008 at 8 PM
Sunday, 2 November at 3 PM

Our 2008-2009 concerts are made possible by generous contributions from

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Anna-Rose Tykulsken
Elisabeth L. Van Buskirk
George Walsh

Reproductions of works of art can be sometimes splendid, recordings magical, fake flowers beautiful, translations excellent and even tofu turkey can be made dimly palatable for Thanksgiving. But how much better is it whenever possible to see, read, hear, experience these as originally conceived, written, created!



About the program

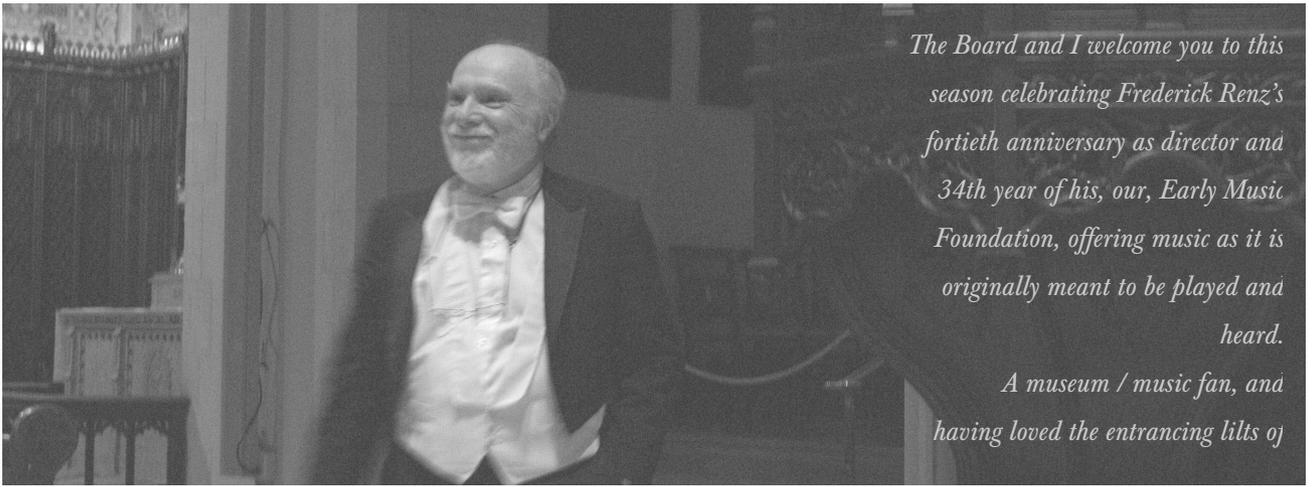
Music of all sorts resounded through the British American colonies. Theater tunes echoed in taverns, workers sang in the fields, formal dances and musicales at great homes like Mount Vernon called upon players both amateur and professional. While formal concerts were rare, and even outlawed during the Revolutionary war, hired musicians could be heard in officers' tents playing patriotic and ceremonial music, and dancing continued in the colonial capitals. Americans also raised their voices through psalms, anthems and other religious songs, some of which sprang from the pens of our first native-born composers. While most of our early music came directly from the Old World, our ancestors were quick to put new lyrics to such familiar tunes, and, in some cases, to compose fresh new, and different musical material. This program is a sampling of these many traditions, done on appropriate period instruments, realized with informed vocal technique, and therefore reflecting our best understanding of the musical manner of the times.

The sources for this program include a surviving Revolutionary-era music book belonging to an officer from Delaware—Capt. George Bush. An amateur fiddler, Bush started to copy out some his favorite songs and dance tunes in 1779. Over the next decade, despite being wounded at the Battle of Brandywine, he added marches honoring George Washington and the congress, some popular theatre tunes, songs of soldiering, as well as minuets and country dances taking titles of Revolutionary battles and heroes. The Capt. Bush collection draws us

directly into the repertory of the War for Independence, especially that of an officer and gentleman. And other tunebooks besides this one, whether copied by fifers, flute players, keyboardists or others, include many of Bush's favorites – proving the popularity of such tunes and allowing us to know people truly loved this music.

In contrast to this secular, entertaining music, our program draws also upon the creative output of William Billings (1746-1800) and other American composers of church music. Billings, of Boston and arguably America's first significant composer, wrote literally volumes of new music at a time when American church music was dominated by European psalms and a smattering of early hymns. Going beyond the simple metric psalm structures of his day, Billings came up with adventurous anthems and fusing tunes—designed to please not just the congregation but the enthusiastic choir members and amateurs at home as well. Well aware of his lack of formal training, indeed proud of it, Billings wrote rustic, at time brazen harmonizations and counterpoint defying the rules of Baroque masters. Rounding out the development of American church music after Billings are some vocal pieces of 19th-century America, in the emerging style known best as shape note or Sacred Harp music. The dissemination of this folksy approach was outward from American cities and into the countryside.

The history of music in the British colonies began with the importation of unfiltered European traditions -- psalm tunes, ballad airs, and dance tunes and other functional music. While many pieces reflected English practice, music from France,



The Board and I welcome you to this season celebrating Frederick Renz's fortieth anniversary as director and 34th year of his, our, Early Music Foundation, offering music as it is originally meant to be played and heard.

A museum / music fan, and having loved the entrancing lilts of

Germany and other countries found its way here as well. Yet even before the Revolutionary period and years of the early Republic, Americans were increasingly “Americanizing” their music—not only by adapting new, homespun lyrics to European melodies, but by crafting at first new melodies in European styles then later encouraging new musical styles and genres based largely on evolving folk traditions outside of the realm of what we sometimes call “classical” music. But during the post-Revolutionary years and into the early 19th century, better informed musicians in American cities began to strive for a more “classical” ideal, as the establishment of the Handel and Haydn Society in Boston in 1814 exemplifies. So, as professionally-trained musicians flocked here from London and other Old World cities, settled in New York, Philadelphia, Baltimore, and beyond, they tried to bring the U.S. up to date to their own standards of church music and concert music. This left those of America’s rural countryside to appear backwards and behind the times, yet they kept alive the earlier practices of group dancing, ballad singing, and worshipping in a true folk style. It is not the urban, European-looking musical life of early America we explore today, but the pure, rustic sound of the colonial, Revolutionary, and later periods as our music spread out through the countryside and into the wilderness.

David Hildebrand
The Colonial Music Institute

About EARLY MUSIC NEW YORK,
FREDERICK RENZ - Director

Offering vocal and instrumental programs that span the medieval, Renaissance, baroque, and early classical eras, Early Music New York performs as a resident artist of the Cathedral of St. John the Divine on the Upper West Side, and at the East Side church of St. James’ on Madison Avenue. EM/NY also regularly performs at The Metropolitan Museum of Art, has appeared at the Lincoln and Kennedy Centers, and has toured throughout the United States and abroad, winning critical acclaim at many of the world’s most prestigious music festivals including Spoleto, Brisbane, Jerusalem, Hong Kong, Edinburgh, Krakow, Ravinia, Caramoor, Charleston, Paris, Athens, Regensburg, and Tokyo. EM/NY’s Orchestra of Original Instruments was founded in 1977 as the “Grande Bande,” the first original instruments orchestra to present a regular subscription series in Lincoln Center.

EM/NY’s recordings are on the Ex-cathedra Records label, and on Lyrichord, Musicmasters, Musical Heritage Society, Nonesuch, and Foné. On Ex-cathedra EMF has produced nine recordings in collaboration with The Metropolitan Museum of Art, including its upcoming release, *Music of Renaissance Love*.

Colonial Capers

Scott Dispensa, baritone

Todd Frizzell, tenor

Steve Hrycelak, bass

Christopher Layer, flute, fife

Marc Levine, violin

Myron Lutzke, cello

Thomas McCargar, baritone

Scott Mello, tenor

Craig Phillips, bass

Paul Shipper, bass, guitar,
percussion

Mark Sullivan, bass-baritone

David Vanderwal, tenor

the Canterbury Tales Middle English, upon learning years ago of early music being played on instruments as originally written, of course I went. Entranced by composers, cadences unknown to me, I also heard familiar works I thought I knew now transformed, illuminated, reborn, played upon, to me, recondite sometimes astonishing instruments. Frederick Renz has given and will continue to give us the rare delight of hearing music, early music, exquisitely played as written and in venues that if you squint a bit may approximate the original ones. I suspect Machaut to Mozart et. al. would be jubilant. For these many years and for many to come of these often rare, often familiar but always excellent pleasures, thank you, Frederick!

Audrey Boughton

President, EMF Board of Trustees

I.

The Power of Music (*The Harmony of Maine, Boston 1794*)
Burlington (*Harmonia Americana, 1791*)

Supply Belcher, 1751-1836
Jacob Kimbal, 1761-1826

The Coldstream March/
Lovely Nancy/
Come Haste to the Wedding (*Captain George Bush's Notebook, 1779*)

II.

Dampier (*James Alexander's Notebook, 1730*)

Caledonia (*The Middlesex Harmony, Boston 1803*)

Samuel Babcock, ca 1760-1813

Bonny Lassy Take a Man (*Captain George Bush's Notebook, 1779*)

The Pleasure of Love (*operetta: "The Fashionable Lady," 1730*)

James Ralph, 1695-1762

The Devil in the Bush (*The English Dancing Master, London, 1710-28*)

The Rising Sun (*Kingsley MS, Mansfield, CT 1795*)

Leominster (*The Worcester collection of Sacred Harmony, Worcester 1786*)

Joseph Stone, 1758-1837

Rondeau (*The Musical Oleo, 1805 & 1811*)

Timothy Olmstead, 1759-1848

A Canon of 6 in One with a Ground (*The New England Psalm Singer, 1770*)

William Billings, 1746-1800

III.

Down Among the Dead Men (*The English Dancing Master, London, 1726-28*)

Jackson's Morning [Mourning] Brush (*Aaron Thompson MS "A Table of Time," 1777*)

The Witches (*The English Dancing Master, London, 1728*)

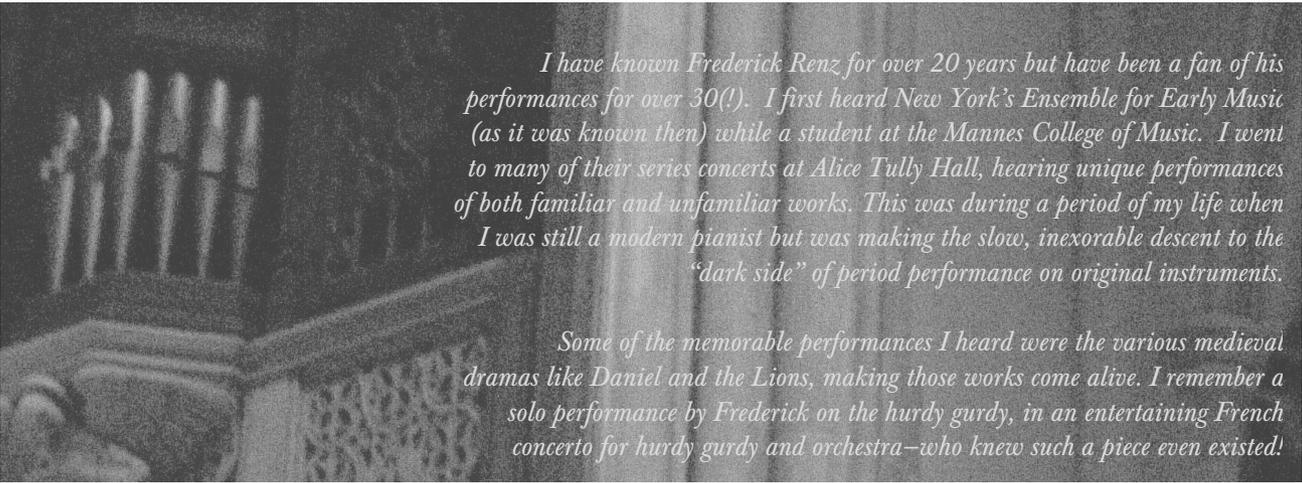
Morgan Rattler (*Carroll MS, ca 1800*)

Andover (*The Middlesex Harmony, Boston 1803*)

Samuel Babcock, ca 1760-1813

Soldier's Farewell (*The Songster's Assistant, 1795*)

Timothy Swan, 1758-1842



I have known Frederick Renz for over 20 years but have been a fan of his performances for over 30(!). I first heard New York's Ensemble for Early Music (as it was known then) while a student at the Mannes College of Music. I went to many of their series concerts at Alice Tully Hall, hearing unique performances of both familiar and unfamiliar works. This was during a period of my life when I was still a modern pianist but was making the slow, inexorable descent to the "dark side" of period performance on original instruments.

Some of the memorable performances I heard were the various medieval dramas like Daniel and the Lions, making those works come alive. I remember a solo performance by Frederick on the hurdy gurdy, in an entertaining French concerto for hurdy gurdy and orchestra—who knew such a piece even existed!

Off with the Mask (*The English Dancing Master, London 1718* & 28)
York Fusiliers (*Murphey MS, Newport, 1790*)
Les Paniers Cotillion (*Ditson, 19th century*)
Lads of Dunce (*Captain George Bush's Notebook, 1779*)

Anthem: Down Steers the Bass (*An American Songbook, 1785*)

Daniel Read, 1757-1836

Rickett's Hornpipe (*Carroll MS, ca 1800*)
Washington Forever (*Beck MS, Philadelphia, 1786*)
Chorus Jig (*Dodd, 1795*)

IV.

Dissolution II (*Harmony of Harmony, Northampton, 1802*)
Dryden
Christian's Hope

Jacob French, 1754-1817
Daniel Read, 1757-1836
Samuel Babcock, ca 1760-1813

Some Say the Devil's Dead (*James Alexander's Notebook, 1730*)
La Pintièvre Cotillion (*Trois Rivières MS, ca 1765*)

The Female Sailor (*Feuillet/Essex, 1710*)
Emperor of the Moon (*The English Dancing Master, London 1695-1728*)

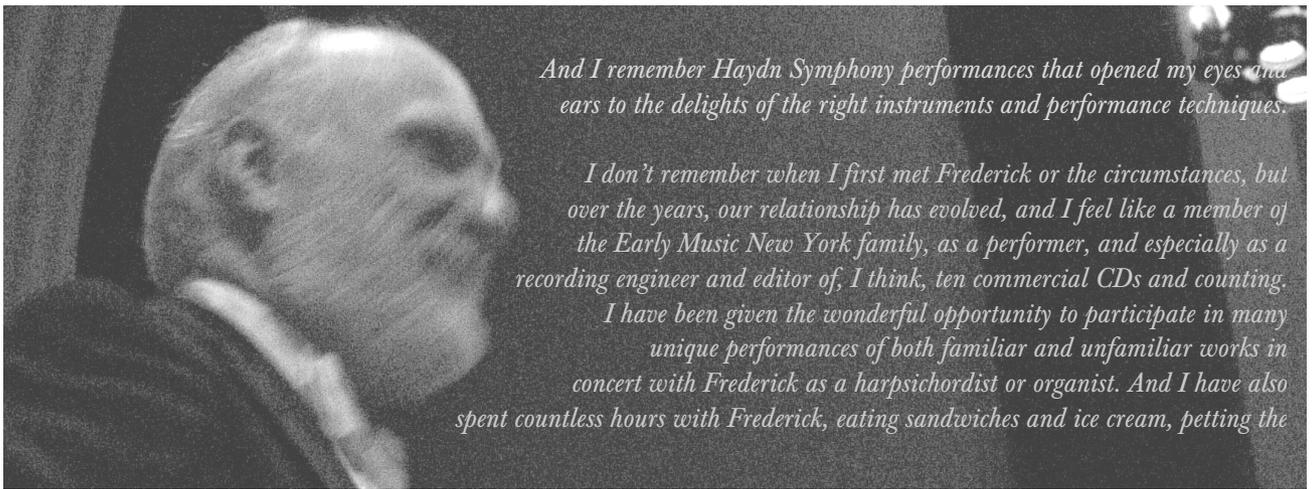
— interval —

V.

Invitation (*The Harmony of Maine, 1794*)
Oxford (*Harmonia Americana, Boston 1791*)
Cobham (*The Continental Harmony, Boston 1794*)

Supply Belcher, 1751-1836
Samuel Holyoke, 1762-1820
William Billings, 1746-1800

The Colly Flower Cotillion (*Skipwith MS, VA, ca 1790*)
Hobson's Choice (*Frobischer MS, 1793*)
Miss Macdonald's Reel (*Aaron Thompson MS "A Table of Time," 1777*)
Lord Macdonald's Reel (*Skipwith MS, ca 1790*)



And I remember Haydn Symphony performances that opened my eyes and ears to the delights of the right instruments and performance techniques.

I don't remember when I first met Frederick or the circumstances, but over the years, our relationship has evolved, and I feel like a member of the Early Music New York family, as a performer, and especially as a recording engineer and editor of, I think, ten commercial CDs and counting.

I have been given the wonderful opportunity to participate in many unique performances of both familiar and unfamiliar works in concert with Frederick as a harpsichordist or organist. And I have also spent countless hours with Frederick, eating sandwiches and ice cream, petting the

Shape-note Hymn: Middlebury (*Carder, 1824*)

Federal Cotillion (*American imprint, ca 1790*)

The Negroe (*Johnson, VI, London 1751*)

The Pantheon (*Thompson, 1773*)

Devil's Dream (*Carroll MS, ca 1800*)

VI.

Anthem: The Dying Christian's Last Farewell (*The Continental Harmony, 1794*)

William Billings, 1746-1800

Funeral Anthem (*The Harmony of Maine, 1794*)

Supply Belcher, 1751-1836

Struan Robertson's Strathspey (*Frobischer MS, 1793*)

Shape-Note Hymn: The Promised Land (*The Southern Harmony, and Musical Companion, 1835*)

Shape-Note Hymn: Sweet Affliction (*White & King, 1845*)

The Duchess of Athol's Strathspey (*Frobischer MS, 1793*)

A Trip to Carlisle (*Thompson II (1757-1800)*)

Federal Cotillion (*Frederick Granger, A Selection of Cotillions, Boston 1808*)

VII.

How Luckless the Fortune (*Captain George Bush's Notebook, 1779*)

The Drum (*Captain George Bush's Notebook, 1779*)

Shape-Note Hymn: Holy Manna (*The Southern Harmony, and Musical Companion, 1835*)

Mount Vernon (*Port Gordon MS, ca 1799*)

Washington Liberty, (*Clark MS, Simsbury, CT 1790*)

Mad Moll (*The English Dancing Master, London 1698-1728*)

The Merry Conclusion (*The English Dancing Master, London 1718 & 1728*)



How does early music sound? The performer sits down with a period instrument and looks at the marks on a page. A listener settles into her seat, shuts off her cell phone, and waits for the performance to begin.

How should the marks on the page be played? What tempo, timbre, technique; what intonation, expression, or inflection will make these notes sound right, true, authentic? And how should these sounds be heard? Are we in a church or a museum, honoring an ancient tradition? Are we time travelers, letting the music transport us, tourists in a bygone world?

We cannot know for certain how people played music in the 12th or 15th or 18th centuries; we cannot know what it meant to them to listen, how it felt, how it changed them. We have only the written scores, the documents, images, and a few surviving instruments.

The performer of early music employs all the resources of musicology, studying the historical artifacts, learning everything that can be known about compositional structure, musical symbolism, and ancient performance practice. The musician researches physically, too, with an instrument, learning through hands and breath how to reanimate notes that have survived only as silent marks. Through education and musical instinct, the performer tries to recreate how early music sounded when it was written.

And the listener? The listener comes to this music in a sense already educated. No matter how much we love and listen to early music, we have ears full of Mozart and Beethoven, Brahms, Mahler, Bebop, and the Beatles. As modern listeners, perhaps the first thing we hear in early music is that it is early. Astringent strings, nasal winds, modal harmonies and melodies—we recognize these instantly as belonging to the Western musical tradition, but as “early music,” music that leads to the “classical” core of the orchestral canon.

Perhaps, as listeners, we succumb to this “pastness.” Listening to period instruments, we may feel a connection to a lost or obscured tradition. In these sounds we may experience nostalgia for a time when, we imagine, music or life was simpler, more devout, more courtly. Often early music concerts are held in a church, and this setting enhances the illusion that we are stepping back in time, entering a sacred, protected, spiritual space, distant from the stress and complexity of our daily lives.

Yet even if the performers succeed in perfectly recreating the sound of early music, it would have been an utterly different experience for its original audience. It would not have sounded like “early music,” but like the newest, the fullest, most emotionally concentrated music ever written. The music was not composed to lead to later music. It expressed the world as it was.

The performer of early music must learn everything there is to know about ancient performance practices. But perhaps listeners must learn to give up the comparison with what we already know in order to feel how this music lives now.

cat, and huddled over my computer working on the edits and the flow of the many recordings we've done.

Frederick was and is one of my important influences and one of the reasons I got into period performance practice in the first place. We have had many illuminating and interesting conversations about what we are doing and why we do it. Conversations have involved pitch and temperament and what is appropriate for the music being performed. Techniques for playing period instruments and how best to make the instruments sound. We recently exchanged intense e-mails about singing early music. By the way, we don't always agree on the issues. But I feel invigorated whenever we "get into it." I think Frederick has

The performer sits down with a period instrument and transforms marks on a page into sound. But the listeners, to hear how this music sounded originally, listen to music, not a historical recreation. The listeners let the sound be new.

Glenn Kurtz

Glenn Kurtz is the author of PRACTICING (Vintage Books), a memoir that takes us from his first lessons at the age of eight to his acceptance at the New England Conservatory of Music.

After graduation he attempts a solo career in Vienna but realizes that he has neither the ego nor the talent required to succeed and gives up the instrument, and his dream, entirely. But not forever: Returning to the guitar, Kurtz weaves into the narrative the rich experience of a single practice session. PRACTICING takes us on a revelatory, inspiring journey: a love affair with music.

Frederick Renz, EM/NY's director and the founder of the Early Music Foundation (EMF), researches and performs music and music drama from the eleventh through the eighteenth centuries. Internationally acclaimed for his work as a conductor, producer, director, performer and historical performance advocate, Maestro Renz has received commissions from the Spoleto Festival, The Metropolitan Museum of Art, and the Cathedral of St. John the Divine, grants from the National Endowment for the Arts and the Ingram Merrill Foundation, and an honorary doctorate from the State University of New York.

a true love for what he does, and an insatiable quest to find the best way to make music sound, to excite, move, sadden and make us laugh. And at all times to do things within the confines of what we know and are learning about how things were done. That, to me, is what I wish to also do in my own musical life, and Frederick has been a big part of that over these many years.

Dongsok Shin

Performers' biographies

Baritone **Scott Dispensa** has been involved with EMNY for three years, singing on two recordings and playing King Darius in the medieval mystery play Daniel and the Lions. He is a member of the St. Thomas Choir of Men and Boys and is active in many New York ensembles, including Vox Vocal Ensemble, Clarion Music Society, the Tiffany Consort, and others. He is a founding member of the male a cappella quartet New York Polyphony. Scott is a graduate of Westminster Choir College and The Juilliard School.

Todd Frizzell has performed widely with EMNY (since 1989) and has been a member of the Western Wind Vocal Ensemble for the past 8 years. Performances with Maestro Renz have included tours, concerts and staged performances and participation on six of the group's CDs. Todd serenaded Dame Judi Dench in June 2000 at Broadway's Ethyl Barrymore Theater during a special performance honoring Ms. Dench's receipt of the Golden Quill award with Parthenia under the direction of Maestro Renz. He was the tenor soloist (2004) with the National Symphony Orchestra at Alice Tully Hall and in Handel's Israel in Egypt at Avery Fisher Hall with the National Chorale, and is a member of the Choir of the Church of St Luke in the Fields under David Shuler. Todd has appeared at the Bard College Festival and performed with the New York Virtuoso Singers, Musica Antica at St. Bart's, and the New York Concert Singers.

Steven Hrycelak is thrilled to be back in NY after recently completing a master's degree in voice at Indiana University. At IU he was in demand on the opera and concert stages, performing six opera roles in addition to several oratorio solos. He is equally at home as an operatic, concert, and ensemble performer, with a focus on early and new repertoire in each genre. This summer, he received critical acclaim for his portrayal of Monteverdi's Seneca, which the NY Times said had "a graceful bearing and depth." Steven also attended Yale University, where he sang with the world-renowned Yale Whiffenpoofs.

Son of Indiana bluegrass fiddler, Edwin Layer and soprano Dolores Layer, **Christopher Layer** played his first professional engagement at age of 11. His musical friends and associates include David Amram, Cathie Ryan, Hanneke Cassell, Natalie Haas, Laura Risk, Michael Barret, Liz Carroll, Rodney Miller, Tony DeMarco, Dennis Cahill, Tracy Schwarz, Pete Sutherland, Tim Britton, Kieran O'Hare, Jerry O'Sullivan, Mel Mericer, Danny Noveck, Greg Liszt, Hamish Moore, Dougie Pincock, Margaret MacArthur, Eric Beaudry, Andre Marchand, Grey Larsen, Julian Goodacre, Jack Coen, Eamon O'Leary, Andy McGann, Alasdair Fraser, Matt Munisteri, Butch Thompson, and Paul Woodiel. As a teacher of the flute and pipes, Layer has worked for Scotland's Feis Na Gael, Dance Week at The Augusta National Heritage Center, The Hamish Moore School of Piping, and music festival workshops the world over. He is Artist In Residence for the Moab Music Festival and founder of the Moab Community Dance Band. For the last ten years Chris has toured four continents with the Trinity Irish Dance Company as the principle pipe soloist and flautist.

A few years ago, it was suggested that the entire Early Music Foundation operation change its name to FRED. Although Fred Renz's modesty precluded the change, it would have been completely fitting, as, among musicians, everything to do with EMF is ubiquitously and affectionately referred to as FRED.

Fred Renz has for many years stood for the high quality and the quiet passion that are hallmarks of the early music community in New York. His scholarship is celebrated, and the breadth of his repertoire, drawn from many eras and presented with such a variety of scale, is a marvel.



Marc Levine, prize winner in the 2008 American Bach Soloists International Competition for Baroque Violin, is an active performer and teacher of violin in New York City and Long Island. Performing with baroque orchestras across the United States, Marc is also a founding member of the chamber music ensemble Flying Forms, which has performed at the Boston Early Music Festival, Yale University, the Metropolitan Museum of Art and Stony Brook University where it presented a concert in February, 2008 of seven new works written for period instruments. Marc teaches at Stony Brook University and Suffolk County Community College and of his playing the Southampton Press says, "superb – crisp and energetic in fast passages, lovely and singing in adagios . . . a pleasure to hear."

Myron Lutzke is well known to audiences as a 'cellist on both modern and period instruments. He attended Brandeis University and is a graduate of the Juilliard School. He is currently a member of the Aulos Ensemble, Mozartean Players, Bach Ensemble, the Loma Mar Quartet, The Theater of Early Music and the Esterhazy Machine and serves as principal 'cello for the Orchestra of St. Luke's, American Classical Orchestra and, for fourteen years, Handel and Haydn Society. He has appeared as soloist at the Caramoor, Ravinia and Mostly Mozart festivals and is a regular participant at the Ottawa Chamber Music Festival, Santa Fe Promusica and the Smithsonian Chamber Players. He is currently on the faculty of Mannes College of Music where he teaches period 'cello and baroque performance practice.

Thomas McCargar (baritone) launched his singing career with the Grammy Award-winning men's vocal ensemble Chanticleer, extensively touring the United States, Europe and Japan. Since moving to New York City, he has become a member of the Trinity Wall Street Church choir, and currently acts as director of the Trinity Parish Choir. Other engagements include Pomerium, New York Virtuoso Singers, VOX Vocal Ensemble, Collegiate Chorale, the choirs of St. Thomas and St. Bartholomew's, and Seraphic Fire, Miami's professional chamber choir.

Tenor **Scott Mello** has appeared in concert with Akron Symphony, Apollo's Fire, Aspen Music Festival, Carmel Bach Festival, Oberlin Baroque and Chamber Orchestras, Seraphic Fire, SongFest, Cleveland's Trinity Chamber Orchestra, the West London Sinfonia and the New England Symphonic Ensemble at Carnegie Hall. Highlights of the 2007-08 season included appearances with the Mark Morris Dance Group on tour performing Brahms' Liebeslieder and Neuliebeslieder Waltzer, Bernstein's MASS and Ramirez' Miss Criolla with the Camerata Exaudi Orchestra in Buenos Aires, Argentina, a recital of American Music at Gallarie Icosahedron which included the NYC premiere of Jake Heggie's cycle *Here and Gone*, and return engagements with Apollo's Fire, the Cleveland Baroque Orchestra in *Lovers and Lyres: The Worlds of Monteverdi* and Praetorius' Christmas Vespers.

Nurturing the field of early music and its musicians in the U.S. is a demanding task. Bringing these beautiful instruments and this gorgeous music to true public awareness is more difficult still. It is wonderful for all concerned to have Fred to look to as a guiding star.

Rita Putnam

Rita Putnam is a board member of Gotham Early Music Scene, and Associate in the Music Program at New York State Council on the Arts.

Praised for his "handsome, elegant bass" (New York Times), **Craig Phillips** is in steady demand on opera stages and concert halls around the country. For his portrayal of Nardo in New York City Opera's *La finta giardiniera*, the New York Sun singled-out Mr. Phillips as one of the "true lights of the production", highlighting both his "clear lyric bass baritone" and "great talent for physical comedy." Other credits include Argenio in Handel's *Imeneo* with Glimmerglass Opera, Rambaldo in *La rondine* with Sarasota Opera and Sam in *Un ballo in maschera* with Florida Grand Opera. Mr. Phillips is a founding member of the vocal quartet New York Polyphony. Hailed as "one of the seasons' best" by Gramophone Magazine, NYP's debut CD *I sing the birth* was released on Avie Records in 2007.

Paul Shipper is a singer, instrumentalist, actor, and director. Over the years he has performed in all 50 states and in 17 countries with early music groups such as *Tragicomedia*, *Pomerium*, *The Harp Consort*, *Piffaro*, *Artek*. He is a founding member of *Ex Umbris*, and also performs regularly with *El Mundo* and *Apollo's Fire*. In the opera world he has sung feature roles from Monteverdi to Berlioz, and devised gestures and stage direction for *The New York Continuo Collective*, as well as colleges and regional opera companies. His next project is directing *The Marriage of Figaro* for *Juneau Lyric Opera*. Paul is a 27 year veteran of EMNY.

Mark Sullivan, bass-baritone, was a member of Chanticleer from 2001 to 2006. Previous to Chanticleer, he performed and recorded with New York Choral Artists, Saint Patrick's Cathedral, Anthony Newman's *Bachworks*, and Early Music New York. During a tenure with EM/NY Mr. Sullivan participated in tours to France and Italy and recorded *A Renaissance Christmas* and *A Baroque Christmas*. He has appeared in operatic productions with the companies of Sarasota, Chautauqua, Central City, and Glimmerglass. Staged concert appearances include Pilate in Jonathan Miller's staging of Bach's *St. Matthew Passion* (Brooklyn Academy of Music) and Variagian in Rimsky-Korsakov's *Mlada* with the San Francisco Symphony led by Michael Tilson Thomas. Mr. Sullivan is also active as a teacher and served as Adjunct Professor of voice at the Borough of Manhattan Community College. He is a current member of the St. Thomas' Choir of Men and Boys.

David Vanderwal, tenor, is in high demand for his clarion lyric vocal qualities. The American Bach Soloists, The Seattle Baroque Orchestra, the Oregon Bach Festival Orchestra, the Austin Symphony Orchestra, the Oregon Symphony, New York Collegium, *Tafelmusik*, as well as many other regional orchestras across the nation have featured him in roles. Mr. Vanderwal has several upcoming engagements including *Messiah* performances throughout the region. During the Summer he will be Singing in the Carmel Bach festival in California, and will be teaching and coaching at the International Bachakademie's Stuttgart Festival in Überlingen, Germany.



Early Music New York's next concerts:

A BAROQUE CHRISTMAS: Ballads, Carols, Noels & Villancicos

EM/NY's traditional, sold-out event. This seasonal program, recorded on compact disc in association with the Metropolitan Museum of Art, includes anonymous English broadsides along with works by Charpentier, Praetorius, Salazar & Gagliano.

Saturday, December 6, at 8:00 PM

Sunday, December 14, at 3:00 PM

Sunday, December 21, at 3:00 PM

Thursday, December 25, at 3:00 PM

Thursday, December 25, at 8:00 PM

Cathedral of Saint John the Divine
Amsterdam Avenue at 112th Street

Spring 2009

CAPRICIOUS EXTRAVAGANCE: Audacious composers to the Austrian Imperial Court
Maestro Frederick Renz conducts programmatic diversions for emperors - from Lully's protégé Georg Muffat (1653-1704) to Bach's celebrated contemporary, Johann Joseph Fux (1660-1741) with illustrative programmatic compositions by Biber (Battaglia), Farina (Capriccio stravagante) and Schmelzer (Fechtschule).

Saturday, March 14, 2009, at 8:00 PM

St. James' Church
Madison Avenue and 71st Street

CONCERTS SPIRITUELS: The First Public Entertainment

Not just for French royalty anymore, the first public concerts for the bourgeoisie were introduced to Paris in 1725 and featured a mixture of sacred vocal works and virtuosic instrumental confections. Singers join the orchestra in motets composed for the Chapelle Royale by Lully, Rameau, Charpentier & Dumont.

Saturday, May 9, 2009, at 8:00 PM

St. James' Church
Madison Avenue and 71st Street

Tickets are available on-line at
www.EarlyMusicNY.org
or by telephone:
Box Office: 212-280-0330

Audience members to tonight's concert may purchase tickets to our remaining performances at subscription rates of \$35 per ticket for two performances, \$30 per ticket for three performances, by calling the Box Office.



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We are grateful for your patronage today. Your tax-deductible contribution helps bridge the gap between ticket income and the actual cost of producing this event.