VOICES VS. VIOLS
EEM faces off with Parthenia
FRIDAY & SATURDAY, NOVEMBER 2 & 3 AT 8 PM
SUNDAY, NOVEMBER 4 AT 3 PM

EEM shares the stage with Parthenia, Early Music Foundation's (EMF) associate consort of viols, performing Renaissance and early baroque fantasies and dances for a quartet of violas da gamba, Elizabethan consort songs featuring members of the EEM, and Adriano Banchieri’s “Battaglia.” A favorite subject for programmatic music of the 16th-century, battaglias imitated fanfares, cries, drum rolls and the general commotion of a battle – a fight to the finish with voices versus viols; let’s hope its a draw!

NOVA
A Medieval Christmas
FRIDAY & SATURDAY, DECEMBER 7 & 8 AT 8 PM
SUNDAY, DECEMBER 16 AT 3 PM
TUESDAY, DECEMBER 25 AT 3 & 8 PM

Come celebrate the EEM’s traditional sold-out holiday concerts at the Cathedral of St. John the Divine. Among ever changing repertoire, some perennial highlights will be Hildegard's De Innocentibus (a poignant plaint to the Holy Innocents) from 12th-century Germany, and the hauntingly beautiful “Beata viscera,” by Notre Dame's Master Perotin, of 13th-century France. NOVA also includes “Angelus ad virginem,” a Latin hymn of the Annunciation believed to be the song Chaucer referred to in The Canterbury Tales; and lively 13th-century Italian laude and Spanish cantigas scored for a plethora of medieval instruments.

Keep your eyes peeled for announcements of a new series of spring concerts, featuring Frederick Renz and members of New York's Grande Bande. Check our web site and your mailbox for a notice of a three-concert series of 17th-century chamber music by members of the EMF's original instrument orchestra and guest singers. These performances of early baroque music will be announced first to subscribers and mail list members.
To quote the nearly full page feature article about Frederick Renz and the Early Music Foundation, which appeared in The New York Times this fall (11/10/2000), “This season the Ensemble for Early Music has been looking back at revolutionary compositional movements.”

The season opened with three October concerts “Ars Nova - 1400.” This “new art” of the 14th-century reflected a philosophy that reconciled the worldly and the holy. EEM’s performance of a range of representative musical works from France and Italy from the years 1300 to 1400 included *virelais* of Guillaume de Machaut and humorous madrigals of Jacopo da Bologna and Francesco Landini. Rarely have audience members read translation notes which included a paean to making one’s own lasagna, and a lament “Ah me, poor tummy, I’ve come to such a pretty pass that I eat no more fat, but only bread and turnips. I’ll wash it down with pond water.”

In November, the EEM moved forward in time, presenting “1600 - Nuove Musiche.” In the 17th-century, melodic supremacy was the vogue, marking the birth of the baroque era. To set the stage, the concerts began with late 16th-century polyphony by Carpentras, Festa, and Crecquillon. But the bulk of the music performed was by Claudio Monteverdi, the figure that perhaps best represents the transition from the Renaissance to the baroque. Soloists Kirsten Blase (soprano) and Jolle Greenleaf (soprano) joined the gentlemen of the EEM to provide beautiful vocal and character interplay in songs of love and betrayal, most expertly accompanied by Lucas Harris on the *chitarrone*, a giraffe-necked lute.

December saw the return of the EEM’s traditional sold-out holiday concerts. A Renaissance Christmas included favorite carols from the court of Henry VIII and noels by Busnois and Brumel. As is the annual EEM custom, audience members were wassailed with hot spiced cider to greet the New Year with holiday cheer. A new recording of this program on the EMF’s own *Ex cathedra Records* label meant audience members could take home a CD of these Renaissance carols after the concert. Copies are always available via the EMF’s website: www.EarlyMusicNY.org or by phone: 212/749-6600.

**The Best Medicine - “April Fools”—Third Annual Cathedral Residency**

Spirits ran high for the “Jocus Aprilis” or April Fools concert, given by New York’s Ensemble for Early Music on March 31 and April 1, 2001. The impish Henry Chapin lent himself as Fool to the occasion, in which role he acted as narrator and Master of Ceremonies, cavorting about and distributing door prizes to audience members favored by fortune. This fit in with the theme of the program’s centerpiece - the Gambler’s Mass from the 13th-century Carmina Burana, a parody portraying the evil vices of gaming. Catches, canons and medieval spring songs by Purcell, Mozart and the ever popular anonymous (among others) rounded out a delightful program ushering in the flowering season and raising funds toward the EMF’s 27-year residency at the Cathedral. Special thanks to those who attended the event, and all of our donors, including the local businesses listed below that provided a myriad of door prizes. Thanks also to the EEM Resident Artists who selected works and donated rehearsal time to make the Benefit possible.

![Frederick Renz, Director of Misrule](image1)

![Resident Artists (clockwise, from left) Mark Sullivan, Gregory Parnhagen, Wayne Hankin, Todd Frizzell, Thom Baker and Oliver Brever bet their vestments on the fickle dice while Henry Chapin (center) plays the Fool](image2)

* Early Music Foundation wishes to thank the following businesses for supporting its Third Annual Cathedral Residency Benefit Concerts:
  * Caffe Pertutti • Cathedral Gift Shop
  * Hungarian Pastry Shop
  * Mondel Chocolates • Symposium Restaurant
  * Janoff’s Typewriter and Stationery • Metisse Restaurant
  * Caffè Pertutti • Cathedral Gift Shop
  * Hungarian Pastry Shop
  * Mondel Chocolates • Symposium Restaurant
The renowned “Festival of Two Worlds” in Spoleto, Italy, has cordially requested the EEM (an augmented company of 21) to perform its medieval play Daniel and the Lions no less than 14 times from late June through mid July, 2001. The 12th-century work, which tells the Old Testament story of Daniel in the lions’ den, will be remounted after a three season hiatus — a “command performance” in celebration of Gian Carlo Menotti’s 90th birthday!

We look forward to reviving a treasure of medieval France and performing at one of the most popular, distinguished and long-standing international festivals. The six Resident Artists of the EEM will also present concert performances as part of the festival’s noonday series, “Umbria Segreta” and the late night “Ora Mystica” series. The tour is made possible in part by a grant to the EMF from the Fund for U.S. Artists at International Festivals and Exhibitions, administered by Arts International.

Additional tour dates for Daniel and the Lions include a return to Down Under in September with performances at the Barossa Festival, Australia. (EEM was last in Australia with Daniel in 1991, at the first Brisbane Biennial). In addition to our performances in New York, a domestic tour of Florida will include a return invitation by the Bach Festival Society of Winter Park.
EMF's own Ex cathedra Records continues its highly successful series with the production and release this year of A Baroque Christmas. The new CD, produced in association with The Metropolitan Museum of Art, will be offered at The Met's stores and in its holiday catalog, as well as at EEM concerts and in the Cathedral gift shop. The recording will feature 17th-century French noels in full flower, Lutheran Advent hymns masterfully crafted into choral variations by J.S. Bach's precursors, Spanish villancicos composed in the New World, arias fashioned in the new Italian opera style, as well as Scotch airs and English ballad tunes making up an engaging hour of baroque holiday music. And don’t forget the other Ex cathedra CDs (Mass for the Millennium, Nova - A Medieval Christmas, and A Renaissance Christmas). Check out the web site, www.EarlyMusicNY.org for special offers when you order two or more CDs!

Last year’s issue, A Renaissance Christmas, has already sold more than 8,000 copies in its inaugural season!

School Visits

EEM musicians made their annual return to a number of schools to perform and demonstrate the workings of original instruments, and answer questions posed by students learning about the Middle Ages and music in general. EEM artists not only made annual trips to the Buckley School, the Cathedral School, and the Fieldston School but also performed and taught a class at Rutgers University in New Jersey.

International Touring Review

An overview of concerts “on tour” in 2000-2001

July 9th, the Festival Music Society of Indianapolis hosted the EEM Resident Artists for a performance of the Mass for the Millennium -Troped Apostolic Mass for St. Martial. This was one of several return engagements for our old friends at the FMS.

On August 12th, the EEM visited Maverick concerts in Woodstock, New York. The EEM performed the program “Pilgrimage,” revisiting in song the centers for medieval pilgrims. The concert itself was something of a pilgrimage, as Maverick hosted the ensemble in the EEM’s inaugural season. EEM also performed under the Neapolitan Christmas Tree in The metropolitan Museum of Art’s Medieval Sculpture Hall in December – a medieval Christmas Past. Reviewing the concert, Paul Griffiths of The New York Times (12/23/00) remarked, “A certain spirit of boyish adventure was preserved from earlier days in the revival of medieval music.” EEM has performed annually for The Met since its inception in 1974!

Brand-New Recording

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Early Music Foundation is proud to offer a not-for-profit umbrella and other technical assistance to two associate groups, Parthenia and Polyphony.com. Parthenia, a consort of viols, has had a musically energetic year. In May, 2000, Parthenia joined forces in Philadelphia with Piffaro for its 15th Anniversary Gala. In October, the group launched its own concert series at Grace Church in Greenwich Village. In February, Parthenia performed at Columbia University's Casa Italiana as part of the Robert Parsons Project. Parthenia has also appeared at a number of other venues over the past year, including The Metropolitan Museum of Art and at choir concerts in Stamford, Oyster Bay and New York City. Next season will bring a second series at Grace Church and a special premiere in August, 2002, at Maverick Concerts, which commissioned a work for Parthenia by Woodstock composer Brian Fennelly.

Polyphony.com, an online listing of historical music performances, has plans to expand its services to include a web radio station, featuring early repertoire. This service would be a boon to performance groups that lack outlets on regular bandwidth radio. It would also be welcome to the fans of this music that have a difficulty finding it on their radio dial. The EMF is working hard to help find funding for the project, which would make early music just a click away on your computer.

General Manager Aaron Cohen left the EMF in December when offered an opportunity to be on the production team of a children's radio show at WNYC. As something that could be described as his “dream job,” Aaron couldn't say no, despite his reluctance to leave his part-time appointment with the EMF. We all wish him the best of luck in his new position! Replacing Aaron is arts management veteran Alexander Morr. With over ten years of experience as the General Manager of Washington, DC's Kennedy Center for the Performing Arts, as well as a distinguished list of consulting clients in theater and music, Alex brings a deep knowledge of marketing and arts administration to this new full-time position. The duties of the EMF's former part-time Booking Manager, Ron Evans, will be incorporated as part of the new full-time General Manager position. Welcome, Alex.
PLACE YOURSELF IN THE BEST COMPANY

Add yourself to our Contributor’s List!

Following is our roster of contributors for the 2000-2001 season (updated as of May 15, 2001). 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.

FRoENS OF THE EARLY MUSIC FOUNDATION
27th Anniversary Season
2000-2001

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Early Music Foundation wishes to thank the many individuals who attended the Third Annual Cathedral Residency Benefit Concerts.

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 full extent of the law.

For further information, please contact:
Early Music Foundation, Inc.
Chris Tokar, Development Manager
1047 Amsterdam Avenue
New York, NY 10025
Il dramma medievale a Spoleto (Medieval drama at Spoleto)

Daniele e i Leoni (Daniel and the Lions)

cultura e spettacolo (cultural and spectacular)

“All the performers displayed impressive skill. The voices were perfect in the solo passages as well as the choral moments; they showed themselves to be well-trained and full of sincere expressiveness. In short, it was, in our opinion, an incomparable performance, realized in the very best manner. The work has its own evident cultural interest, and, considered in this respect, it assumes an exceptional value; but it offers a great deal...even if viewed from the standpoint of a spectacle pure and simple. One could not wish for more.”

Gazzetta Bari Bari, Spoleto, Italy