Early Music Foundation is proud to present an extended season of five events in 2002-2003. By popular demand, we will offer events throughout the concert season at two venues: our home turf, the Cathedral of Saint John the Divine on the Upper West Side, and our new home-away-from-home, St. Vincent Ferrer Church on the Upper East Side. At the Cathedral, enjoy a selection of concerts, featuring enlarged forces, spanning the three major periods of early music: Medieval, Renaissance and Baroque. At St. Vincent Ferrer, explore, in depth, the many facets of the Baroque era, with chamber ensembles of mixed singers and instrumentalists. All five exquisite programs will be under the direction of maestro Frederick Renz.

**HEINRICH YSAAC**  
*ca. 1450-1517*  
_Renaissance Chameleon_  
**SIRENS ~ HARPIES**  
_Medieval Women as Performers, Subjects & Composers_  

_Saturday, October 19 at 8 PM_  
_Sunday, October 20 at 3 PM_  

**BAROQUE CHRISTMAS**  
_From our latest recording, produced in association with The Metropolitan Museum of Art_  

_Saturday, December 7 at 8 PM; Sunday, December 15 at 3 PM_  
_Sunday, December 22 at 3 PM_  
_Wednesday, December 25 (Christmas Day) at 3 PM & 8 PM_  

_Cathedral of Saint John the Divine, Amsterdam Avenue at 112th Street_  

**MONTEVERDI**  
_**Early 17th-Century Concertato Style**_  
_(1600-1650)_  
**CHAPEL ROYAL**  
_**Purcell and the Middle Baroque**_  
_(1650-1700)_  

_Saturday, March 1 at 8 PM_  
_Saturday, May 3 at 8 PM_  

_St. Vincent Ferrer Church, Lexington Avenue at 66th Street_  

See Concert Descriptions on page 2. • See Subscription Order Form on page 7.
HEINRICH YSAAC The personification of a Renaissance man, Heinrich Isaac was well-traveled, succeeding in a number of courts of Europe by mastering a range of musical styles. From Florence – where he was the leading composer during the golden age of the Medici dynasty, to the German court of Emperor Maximilian – where he worked for many years, Isaac proved himself a prolific composer of polyphony, equal to Josquin Desprez, and a cosmopolitan musician. His multi-faceted body of work defies strict categorization; a comprehensive collection has yet to be published. From the nostalgic folk-like hymn of praise to the Emperor’s favorite city, “Innsbruck ich muss dich lassen,” to zany Florentine carnival songs and a moving lament on the death of Lorenzo the Magnificent, “Quis dabit capiti meo aquam,” Isaac reveals his understanding and mastery of all the regional dialects that were coming to fragment a single, central music language.

SIRENS & HARPIES Featuring ecstatic, secular and spiritual work, this program shows a distinctly female face of medieval music. Nine women singers will perform music celebrating St. Cecilia’s Name Day, the Roman virgin and martyr who came to be regarded as the patron of musicians. Highlighted will be the music of Hildegard von Bingen, the 12th-century abbess, prophet, composer in the New World, as well as spirited Scots airs patron of musicians. Highlighted will be the music of Hildegard von Bingen, the 12th-century abbess, prophet, mystic, composer, and healer. Also included will be selections from medieval manuscripts: the Canciones de amor, a cycle of seven love songs expressing a woman’s sentiments, and the Codex Las Huelgas, a manuscript containing nearly 200 compositions scribed in the late 13th and early 14th centuries for use in a Cistercian nunnery outside Burgos, Spain.

A BAROQUE CHRISTMAS This sold-out holiday event features 17th-century French noëls in full flower, Lutheran Advent hymns masterfully crafted into chorale variations by J.S. Bach’s precursors, Spanish villancicos composed in the New World, as well as spirited Scots airs and English ballad tunes performed with the accompaniment of theorbo, lute, guitar, cittern, baroque harps and viola da gamba. Don’t miss this hour of uniquely engaging baroque holiday repertoire including “The old year now away is fled,” set to the popular country dance tune Greensleeves and join the artists after the program for our annual Wassail reception.

CLAUDIO MONTEVERDI Featuring seldom-heard spiritual music by the Italian Orfeo, this chamber concert with its dozen combined voices and instruments, will reveal stunning repertoire requiring median baroque forces. Don’t let that fool you! These early baroque miniatures are both intensely personal and wildly dramatic. The concertato style, a product of the early 17th century, is defined by “contrast” or “rivalry!” Discover Heinrich Schütz and other Monteverdi disciples in an ideal acoustical setting, performed on original instruments and voices chosen for their ensemble bent yet individual quality. Works from Monteverdi’s Venetian period, Selve morale e spirituali of 1641, will serve as the program’s centerpiece and will include his strikingly beautiful “Beatus vir.”

CHAPEL ROYAL Orpheus Britannicus, as Henry Purcell is dubbed, absorbed the human pathos of Italian drama and the pompous spirit of the French court. These elements took a more sensuous, less demanding, almost boyish turn in Purcell, and in their adoption he always remained his own inimitable self. Gianbattista Lulli (1632-1687), later known as Jean Baptiste Lully, came to France in 1646 and entered the service of the young Louis XIV in 1652. His musical training was primarily French, not Italian. He distinguished himself as a violinist and dancer. Both these musical giants define the Middle Baroque, the direct forerunners of Bach and Handel. This program will concentrate on music for the Chapel Royal by Purcell and John Blow, and sacred motets of Lully, Charpentier and Henri Dumont.

LAST SEASON IN REVIEW

SUBSCRIPTION SERIES IN RESIDENCE - Last season kicked off with a triumphant October revival of DANIEL and the LIONS, a fully staged 12th-century music drama originating in Beauvais, France. Called “a stunning auditory and visual tour de force” by the New York Stringer (Oct. 15, 2001), DANIEL was performed in the soaring Great Choir of the Cathedral. Audience members delighted in the giant lion puppet tamed by the intervention of an angel, the feuding courts of King Belshazzar and King Darius, the vindication of Daniel, and the procession and staging of the 16 member costumed cast and the other theatrical effects which beautifully surrounded the sung Latin and Old French verse. Accompanied by court musicians playing 11 different period instruments, the Ensemble for Early Music was in fine form, doing more than justice to this 900 year-old masterwork.

In November’s Voices Vs. Viols concert, EMF hosted its associate consort of viols, Parthenia. It was a pleasure to present this talented ensemble alongside New York’s Ensemble for Early Music in a spirit of cooperation and at times friendly competition. Parthenia provided glorious accompaniment to a number of Consort Songs and performed a unique arrangement of the instrumental work, Hugh Ashton’s Maske. But the highlight of the concert was Banchieri’s Battaglia, a battle song in which the opposing ensembles “hurled” alternating antiphonal phrases “at” each other. We are happy to report the battle was indeed a draw, all musicians exiting unscathed to
Prior to the performance of DANIEL and the LIONS in New York City, the EMF was invited to present DANIEL at the 44th Spoleto Festival, Italy in June and July 2001. The invitation was spurred by Festival founder Gian Carlo Menotti’s fond memories of having presented EMF’s DANIEL in 1983.

For this 2001 Spoleto tour, sold-out shows and rave reviews (see below) greeted EMF’s 21-member delegation from New York as it gave 12 performances of the fully staged music drama. The 13th-century church, serving as the ideal performance venue, was decorated with delicate and valuable medieval frescoes, adding a special dimension of verisimilitude to the performances.

The Ensemble was also pleased to perform two special concerts as part of the Festival’s late-night Ora Mystica concerts, and the noonday Umbria Segreta series, also placed in historic churches nestled among the hilltop towns surrounding Spoleto.

In October, after the New York performances, the DANIEL company traveled again, this time to Winter Park, Florida for a performance in the annual series of the Bach Festival Society.

The DANIEL tour was made possible in part by grants to the EMF from the Fund for U.S. Artists at International Festivals and Exhibitions, administered by Arts International; and by the National Endowment for the Arts.

“One of the most followed performances throughout the 44th Spoleto Festival is definitely Daniel and the Lions, the medieval liturgical drama par excellence... The production is impeccable; the antique instruments awaken a picturesque image inside the Basilica of St. Euphemia, the performers’ voices are extraordinary, the costumes are wonderful and the action is efficaciously moved by the clever direction.”
EMF’s director Frederick Renz is awarded an honorary doctorate conferred by the State University of New York (SUNY). Mr. Renz received the Doctor of Music degree as part of the 2002 commencement exercises of his alma mater SUNY Fredonia, which also marked the college’s 175th Anniversary year celebration. Recommended for the award by faculty emeritus and mentor Professor Richard T. Patterson, Mr. Renz received a citation that read in part: This honorary degree is awarded for your many achievements in bringing unique genres of music to a world audience... A philosophy articulated in Fredonia’s Mission Statement is illustrated through your work “...to promote involvement in scholarly and creative enterprise by recognizing and supporting a broad range of intellectual activity,” which includes artistic creation and research. The theme of Fredonia’s 175th Anniversary year celebration, “Traditions and Transitions,” is reflective of your contributions to the study and performance of the historical traditions and transformation of music through centuries... It is with great pleasure that the State University of New York, through SUNY Fredonia, honors you for your commitment to excellence and education, and bestows upon you the degree, Doctor of Music.

**ASSOCIATE NEWS**

**PARTHENIA**, New York’s dynamic viol consort enjoyed an active year of collaborations with wonderful artists in the early music field. In addition to its performances with New York’s Ensemble for Early Music in the fall, the group presented two concerts in its second season as Ensemble in Residence at Grace Church in Greenwich Village, hosting acclaimed guest artists. In March, British duo Alison Crum and Roy Marks were featured; in May, Parthenia teamed up with baroque violinists Robert Mealy and Vita Wallace. Parthenia also worked with the Four Nations Ensemble in Pennsylvania and New York and released its first CD, by Museovich Recordings, called Parthenia Sampler. A new full-length CD will be available in the fall on the same label.

**POLYPHONY.COM**, the premier concert listing website for early music in the New York area, is growing every year. Over 200 concerts were listed on Polyphony.com in the 2001-2002 season, representing the work of more than 70 ensembles and presenters. Three thousand people visit Polyphony.com every month and 370 subscribe to Polyphony’s monthly email announcement. Polyphony also provided the webcast of the Midtown Concerts’ benefit for the Bread of Life Food Pantry and Social Services Outreach in support of September 11th victim relief. The concert remains available for listening on Polyphony.com. In the fall of 2002, Polyphony.com will be providing a discography of New York area early musicians, with easy links for further information and purchase.
The holiday season ushered in EMF’s popular Christmas concerts amidst the confusion of the unfortunate fire in the Cathedral’s north transept. With heroic efforts by the Box Office, Cathedral and EMF staffs, the concerts were held in the Synod House on the Cathedral Close without a hitch. The 2001 holiday program, NOVA – A Medieval Christmas featured “Angelus ad virginem,” a Latin hymn on the Annunciation believed to be the song Chaucer referred to in The Canterbury Tales, and other medieval holiday works from across Europe. While the season had to be completed “next door,” we are happy to report that EMF’s offices in the crypt, and the musical instruments stored there, took no hurt from the fire or the water needed to squelch it.

In an ongoing association with The Metropolitan Museum of Art, EMF’s ex cathedra Records label will re-release its medieval Christmas recording. The popular first pressing is virtually sold out, and we are taking the opportunity of repackaging the CD with new, full color cover art from the Museum’s permanent collection. The recording will be available late summer, where you can find it at the Museum’s gift shop and via its catalog, as well as at EMF concerts and our website. And don’t forget the other ex cathedra CDs (Mass for the Millennium, A Baroque Christmas, and A Renaissance Christmas). Check out the website, www.EarlyMusicNY.org when you order two or more discs!

“The Ensemble imbues each work with a very appealing sweetness, and at times their performances turn even happily raucous...The result is an absorbing hour of listening and a very attractive alternative soundtrack for the holiday season.”

– Early Music America

We are happy to welcome Gene Murrow as our new General Manager. Gene comes to EMF with an extensive business background in computer consulting, as well as a decade-long tenure as Board member then President of the American Recorder Society. His skills in contemporary technology combined with his experience teaching, marketing, and administering the arts makes for a great new champion of our endeavors here at the EMF.

In May, the EMF hosted its first Benefactors event to thank its major donors for their crucial support this year. The guests of honor included the new Dean of the Cathedral of St. John the Divine, The Very Reverend James A. Kowalski, and his daughter Rebecca. The guests enjoyed a private tour of the Textile Restoration Lab led by its Director Marlene Eidelheit, where the ongoing work on the Cathedral’s collection of Barbarini tapestries were on view, including, sadly, the charred remnants of the two tapestries partially destroyed in the December fire. Other rare textiles being repaired for private clients, including antique Chinese robes and a series of unusual needlepoint panels, were the subject of a lively discussion. Guests then repaired to the Cathedral House for champagne, fruits and savories marvelously “catered” by Chris Tokar, EMF’s multi-talented Development Manager.

“Scholarly interest aside, what truly matters is that, thanks to the production of New York’s Ensemble for Early Music directed by Frederick Renz, Daniel and the Lions is able to reveal today an incredible appeal to the audience.”

– La Gazzetta Del Mezzogiorno, July 2001
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Add yourself to our Contributors List!

Following is our roster of contributors for the 2001-2002 season (updated as of May 15, 2002). 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.

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