I. SUMMARY

Early Music Foundation (EMF) successfully completed its 44th season including the following projects, as part of its mission to enhance public knowledge, understanding, and appreciation of music and music drama of 11th through the 18th centuries:

- A four program (with a total of eight performances) New York City subscription concert series by Early Music New York (EM/NY): French Baroque chamber orchestra, English and Colonial music with a mixed vocal & instrumental ensemble, German Classical orchestra, and Italian Baroque chamber ensemble. Performances took place at the First Church of Christ, Scientist and at the Cathedral of St. John the Divine, reaching an audience of 1,962 patrons and engaging sixty-three New York musicians.
- Inauguration of a new concert series, “Chamber Music Triptych ~ 2019.”
- Continuation of the Foundation’s other 501(c)(3) service-to-the-field projects for the historical performance community—“New York Early Music Central” (NYEMC), instrument loans to associate musicians, and planning of the seventh New York Early Music Celebration, to take place in October 2019.

II. MUSIC PERFORMANCES AND RECORDINGS

EARLY MUSIC NEW YORK (EM/NY) SUBSCRIPTION SERIES 2018-2019

EMF’s annual core offering is a subscription series of concerts featuring its performance ensemble Early Music New York – Frederick Renz, Director (EM/NY). The season was entitled “The Grand Tour,” modelled after 17th and 18th century traditional cultural sojourns of young nobility.

All eight of Early Music New York’s FY19 events were listed by CityGuideNY.com: https://www.cityguideny.com
“France: Lully to Rameau”
Performance date: November 3, 2018
Venue: First Church of Christ, Scientist, NYC
Attendance: 239

EM/NY’s first excursion of the “Grand Tour” arrived in France, with a program of instrumental suites by Baroque composers Jean-Baptiste Lully and Jean-Philippe Rameau, contrasted with Jean-Féry Rebel’s programmatic piece, Les élémens. EM/NY’s baroque chamber orchestra consisted of nineteen instrumentalists (strings, 2 flutes, 2 oboes, 1 bassoon, theorbo/guitar & organ). The delight of the large audience was affirmed by a standing ovation, to which Maestro Renz obliged with an encore—Lully’s “Marche pour la Cérémonie des Turcs” (from Le Bourgeois Gentilhomme), replete with EM/NY’s Turkish crescent (‘Jingling Johnny’).

“An absolutely wonderful evening of music, Rameau being one of my favorite composers. Always enjoy the artistry of your great ensemble, the strings, and the winds, especially Caroline Giassi, the oboe being my favorite instrument. Looking forward to next time!” (Facebook post by audience member, November 5, 2018)

“England & The Colonies: Colonial Christmas”
Performance dates: December 15, 16, 23, 25 (2 performances), 2018
Venue: The Cathedral of St. John the Divine
Attendance: 1,105

EM/NY’s Chamber Ensemble—8 singers and 4 instrumentalists (flutes, fiddle, guitar & cello) offered 18th-century New England Shape-Note anthems and fuging tunes (by William Billings, Asahel Benham, Samuel Holyoke, & others), popular social dance tunes from England, and a medley of Dances, Marches, Airs and Song Tunes collected by colonial soldier, Captain George Bush, from his 1779 notebook. Three of the five holiday performances were sold out.

“Yesterday’s show was magical! The ensemble and program was one of the best I have seen in years!” (Facebook post by audience member, December 24, 2018)

The performances at the Cathedral of St. John the Divine were in compliance with the Rehabilitation Act and the Americans with Disabilities Act (ADA).
“Germany: Bach Progeny”
Performance date: March 2, 2019
Venue: First Church of Christ, Scientist, NYC
Attendance: 235

This classical orchestra program featured works (Sinfonias, Concertino) by the distinguished sons of Johann Sebastian Bach: Wilhelm Friedemann, Carl Philipp Emanuel, Johann Christoph Friedrich and Johann Christian. The EM/NY orchestra consisted of 18 players (strings, 2 flutes, 1 bassoon, 2 horns; plus 1 guest singer). Countertenor Eric S. Brenner delighted the audience with his rendition of two Scottish songs from 1779.

“Italy: Corelli to Vivaldi”
Performance date: May 4, 2019
Venue: First Church of Christ, Scientist, NYC
Attendance: 283

Illustrating the development of the baroque concerto grosso form (which features a small group of soloists as a contrast in texture with the full orchestra), this program highlighted repertoire by Arcangelo Corelli (“Father of the Concerto Grosso”), Antonio Vivaldi, and Charles Avison. The program was rounded out by Francesco Geminiani’s concerto grosso arrangement of “La Follia,” a solo violin sonata by Corelli. EM/NY’s chamber orchestra included 14 instrumentalists (strings, theorbo & keyboards).

EARLY MUSIC NEW YORK IN THE PRESS
2) “Singing And Marching To The Manger,” Harry Rolnick, ConcertoNet [December 2018]  http://www.concertonet.com/scripts/review.php?ID_review=13533  (“The ensemble, now in its fifth decade, was an excellent one: spare but hardly minimal. … The choral group was small—but it resounded.”)
RECORDINGS

EM/NY Featured on WQXR
Excerpts of EM/NY’s recordings were aired throughout the FY19 season on New York City’s premier classical music radio station, WQXR.

Ex cathedra CD Catalog
The Ex cathedra Records catalog (EMF’s in-house label) lists eleven CDs; nine of these titles were produced in association with The Metropolitan Museum of Art (MMA). Two titles—Istanpitta!, and Istanpitta II—were previously released on the Lyrichord Early Music Series label. CDs are available via the MMA’s gift shops, direct sales at EM/NY concerts, on the internet through the Early Music Foundation’s website (www.EarlyMusicNY.org), and commercial sites including Amazon.com, CDBaby.com, iTunes.com, Spotify and Google Music Store. During the 2018-2019 season more than 700 CDs were sold, in addition to numerous individual track downloads.

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III. OTHER ACTIVITIES

SERVICES TO THE FIELD

Inauguration of new chamber music series
To supplement the Grand Tour itinerary of Early Music New York’s FY19 season, Director Frederick Renz mapped out side excursions performed by virtuoso artists from abroad and from the ranks of EM/NY’s orchestra. The new three-concert series—“Chamber Music Triptych ~ 2019”—was presented by EMF at the First Church of Christ, Scientist (Central Park West at 68th Street, New York City):

1) “Clari’d’Amour” (January 19, 2019)
The Terra Nova Collective (from Belgium) performed repertoire by Joseph Haydn, Henri Joseph de Croes, Amand Vanderhagen, and Carl Maria von Weber. Clarinettist Vlad Weverbergh led the ensemble on a reconstructed clarinetto d’amore. The sultry, seductive sounds of this rare 18th-century instrument kept our audience spellbound. This concert was partially supported by the General Delegation of the Government of Flanders to the USA — Kunstenpunt (Flanders Arts Institute, Belgium) and Flanders House NY.

2) “W.F. Bach - Complete Flute Duos” (February 26, 2019)
Immanuel Davis and David Ross, principal players of the EM/NY orchestra, presented Wilhelm Friedmann Bach’s six duos for two transverse flutes, exceptional examples of repertoire for the one-key traverso in the 18th century.

3) “Stylus fantasticus” (April 30, 2019)
In this program, EM/NY concertmaster Daniel Lee (violin & violoncello da spalla) and friends (Chloe Fedor, violin; Jeffrey Grossman, harpsichord; Charles Weaver, theorbo) offered works written for 16th- and 17th-century violin virtuosi by Italian composers including Marco Uccellini, Dario Castello, Giovanni Antonio Pandolfi Mealli, Andrea Falconieri and Arcangelo Corelli.
Early Music Foundation is now in the process of organizing the New York Early Music Celebration 2019: “Ex Borealis – The Nordic and Baltic Regions,” scheduled to take place City-wide from October 5 through 26, 2019. This seventh festival (since 2004) will focus on Nordic and Baltic historical repertoire. An EMF Service-to-the-Field project, the ‘Celebration’ is designed to showcase New York’s ‘historically-informed-performance’ artists, ensembles and presenters.

This forthcoming event, as in 2004, 2007 2013, 2015 and 2017, is open to all NYC historical performance artists & presenters and will include participation of select guest artists: Copenhagen Camerata (ensemble from Denmark, directed by Sofia Söderberg, from Sweden), Heinavanker (ensemble from Estonia), lydia & Andrea Scandinavian Fiddle Duo (lydia ievins, nyckelharpa, & Andrea Larson, fiddle).

Early Music New York (EMF’s performing arm) will produce the keynote event on October 26, 2019, “Nordic Accord: 18th-Century Scandinavia,” to include repertoire for chamber orchestra, by Swedes Joseph Martin Krauss, Johan Joachim Agrell and Johan Helmich Roman, alongside the Danish related works of Johann Adolph Scheibe and Georg Philip Telemann. Renowned soloists Bolette Roed (recorder player from Denmark), Alexandra Opsahl (cornetto & recorder, native Norwegian), have been engaged to perform on this program.

The Celebration will include lectures by Bertil von Boer and others. Partners for this festival edition are the: American-Scandinavian Foundation, Consulate General of Denmark in New York, Norwegian Consulate, Consulate General of Sweden in New York, and the Consulate General of Estonia in New York. Presenters include: Music Before 1800, The Metropolitan Museum of Art, Early Music Foundation, and GEMS (Gothic Early Music Scene). This project is made possible in part with support from the National Endowment for the Arts, New York State Council on the Arts, and Celebration consulate and foundation partners. All events will be listed on the dedicated Celebration website: http://nyemc.com/central.
New York Early Music Central (NYEMC) Staging Calendar
Historical performance is a specialized field and EMF is the leading NYC-based organization to provide services to promote this infrequently performed body of music through the NYEMC. The early music community is close-knit; performers commonly appear in more than one ensemble; therefore, communication among directors regarding coordination of rehearsals and concert dates is essential. In order to facilitate these arrangements, EMF has maintained (since January 2008) a planning calendar on a dedicated website (NYEMC.com), in order to best avoid conflicting activity.

Instrument loan program
As a service-to-the-field project, Early Music Foundation loaned a set of medieval-style tuned cup bells in July 2018 to Nina Stern, for use in a CD of Armenian music.

MARKETING and PUBLIC RELATIONS

Early Music Foundation (EMF) continues to perform all promotion activities and public relations endeavors in-house with a small staff and with marketing budget constraints. In the fall of 2018, more than 8,300 season brochures were mailed to a list of ticket buyers including the many loyal supporters that EMF has garnered through the years. Postcards for the 2018-2019 Season, the December 2018 program, and the Chamber Music Triptych series 2019 were also distributed locally. A large banner outside the First Church of Christ, Scientist announced season programs. EMF sends periodic “e-blasts” to potential ticket-buyers. Prior to concerts, press releases are sent to a list consisting of the metropolitan area’s local classical music reviewers, as well as to broadcast announcers and program directors. EMF also lists performances on numerous online cultural calendars.
FUNDRAISING AND SUPPORT


EMF’s Board organized a modest fundraising appeal in the spring of 2019.

IV. BOARD OF TRUSTEES

Edward B. Whitney, President
Hoyt Spelman, III, Secretary
Peter deL. Swords, Treasurer
Audrey Boughton, Trustee
Pamela Morton, Trustee
Marsha Palanci, Trustee
Frederick Renz, Ex officio

V. STAFF

Frederick Renz – Founding Director
Aaron Smith – Operations Manager
Dorothy Olsson – Development Consultant
Michael Gordon – Fiscal Consultant
Padraic Costello – Public Relations

VI. FINANCIALS

Unaudited financial summary for 2018-2019:
Total Income: $240,861
*Total Expenses: $207,357
*(includes Administrative expenses, $15,857, and Fundraising expenses $21,506)
Ending net assets: $54,919

Prepared by Dorothy Olsson, Development Consultant, September 2, 2019.