

CONCERTS AT THE CLOISTERS 2015–2016



The Cloisters is a branch of The Metropolitan Museum of Art devoted to the art of medieval Europe.

THE CLOISTERS
MUSEUM & GARDENS



Fort Tryon Park
New York, NY 10040-1198
(212) 650-2290
www.metmuseum.org/cloisters

CONCERTS AT THE CLOISTERS

Tickets

Ticket prices include Museum admission on the day of the event.

Seats are limited, and advance purchase is recommended. All tickets are for general seating.

Parking is free, but availability is limited. Ticketholders are advised to arrive at The Cloisters at least 30 minutes before the concert start time.

All sales are final. Programs, dates, and artists subject to change.

Print at Home tickets are available. If you choose this option, please provide your email address. You will receive a separate email and PDF within an hour of your purchase. Print the PDF or display it on your mobile device to serve as your entry to the event.

There is a \$5 handling fee per ticket. A delivery fee of \$5 per order also applies for all non-Print at Home orders.

Three Ways to Order

Online metmuseum.org/tickets

Phone (212) 570-3949

Visit The Great Hall Box Office at
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028
(Monday–Saturday, 11:00 A.M.–3:30 P.M.)
Tickets are not available for sale at The Cloisters until the day of the event, pending availability.

If buying Print at Home tickets, please provide your email address.

For additional information, visit our website at www.metmuseum.org/cloisters

Apse from the church of San Martín at Fuentidueña, near Segovia, Spain, ca. 1175–1200. Exchange Loan from the Government of Spain, 1958 (L.58.86)

cover

Five Worthies with Attendant Figures: Julius Caesar (detail). Southern Netherlands, ca. 1400–10. Wool. The Metropolitan Museum of Art. Gift of John D. Rockefeller, Jr., 1947 (47.101.3)

Winter 2015

11/15

SUNDAY, NOVEMBER 15, 1:00 P.M. AND 3:00 P.M., \$40

amarcord

Orlande de Lassus—Requiem (Missa pro defunctis à 5)
Lassus (1532–1594) is one of the best-known and prolific composers of his time. There are around 2,000 works to his credit—the most outstanding among them are the more than sixty polyphonic masses. Each part of the “Requiem for five voices” (1589) opens with a plainchant melody in the bass voice. Additional movements appropriate for the requiem mass setting from the same period complete the program. The Leipzig-based a cappella ensemble amarcord, formed in 1992 by five former members of the legendary St. Thomas Choir (Thomanerchor), is the winner of prestigious competitions, such as the first Choir Olympiad in Linz, Austria, the German Music Competition, and the Mecklenburg-West Pomerania Festival.

“There is no doubting the singers’ pedigree—diction, ensemble and intonation are all impeccable.” (*BBC Music Magazine*)

11/21

SATURDAY, NOVEMBER 21, 1:00 P.M. AND 3:00 P.M., \$40

The Binchois Consort

Henry V and Lancaster

Celebrating the 600th anniversary of the Battle of Agincourt, the UK-based Binchois Consort brings a program to The Cloisters that portrays Henry V as a formidable military and political figure, celebrated in the famous Agincourt carol, motets, and chants composed for Lancastrian coronations. Henry’s piety is in turn revealed in his own settings of the mass and the chants for John of Bridlington, a saint favored by the Lancastrians and the last Englishman to be canonized before the Reformation. The Binchois Consort’s CD of this program won a Critic’s Choice in *Gramophone Magazine* and a Choral Choice in the *BBC Music Magazine*.

“... This repertoire testifies to the haunting purity of music from the early 15th century... The Binchois Consort under Andrew Kirkman performs with discreet, moving expressiveness.” (*The Telegraph*)

12/12–13

SATURDAY & SUNDAY, DECEMBER 12 & 13, 1:00 P.M. AND 3:00 P.M., \$45

The Waverly Consort

The Christmas Story

Every holiday season, the Waverly Consort’s thirteen-member ensemble, under the direction of Michael Jaffee, performs *The Christmas Story* on tour. This program—beloved since its premiere at The Metropolitan Museum of Art in 1980—includes vocal and instrumental hymns, processions, antiphons, and Mass compositions from the tenth to the fifteenth century arranged as a narrative. These compositions evoke the liturgical calendar for Advent and Christmastide and are rooted in music manuscripts and illuminated miniatures of the Middle Ages.

12/20

SUNDAY, DECEMBER 20, 1:00 P.M. AND 3:00 P.M., \$45

Lionheart

Veni Emmanuel: Chant and Polyphony for Advent and Christmas

The seven “O” Antiphons for the Magnificat at Vespers on the days leading up to Christmas—familiar as the verses of the hymn “O Come, O Come Emmanuel”—are heard here in their original Gregorian melody, in organum (medieval improvised polyphony), woven into a five-part setting by Lionheart member Richard Porterfield, and in settings by Arvo Pärt. These mystical verses are presented with two Renaissance settings of the Magnificat. Along with motets by Morales, Francisco Guerrero, and Tomás Luis de Victoria, these works lead the listener from the penitent expectation of Advent to the joyful fulfillment of Christmas.

Spring 2016

The following two programs are presented in conjunction with the special exhibition, *The World in Play: Luxury Playing Cards (1430–1540)*.

2/21

SUNDAY, FEBRUARY 21, 1:00 P.M. AND 3:00 P.M., \$40

Pomerium

Musical Games, Puzzles, and Riddles of the Renaissance

Playing cards from the late Medieval and early Renaissance periods recall a courtly society that prized games, puzzles, and riddles. Composers found ways to participate in this culture by writing

music that manipulated the rules of notation, sometimes taking a cue from verbal puns. Pomerium presents a program of works from the Renaissance that exhibit compositional gamesmanship in their structure or notated appearance. Works include Baude Cordier’s picture songs from about 1410, Antoine Busnoys’s Pythagorean motet of 1464 honoring Ockeghem and the slightly later bell motet honoring St. Anthony, Henricus Isaac’s “Silver and Gold” Mass (ca. 1500), and Josquin Desprez’s *Mass of the Dice* from the 1480s. The program concludes with the six-voice Agnus Dei from Josquin’s *Missa Malheur me bat* of around 1505, a tour de force of musical canons.

“... the 13-voice Pomerium at its polished and beautifully blended best...” (*The New York Times*)

3/6

SUNDAY, MARCH 6, 1:00 P.M. AND 3:00 P.M., \$40

Galileo’s Daughters and The Cat’s Paw

CARMINA! Vocal and Instrumental Song at the Dawn of the Renaissance

Just as aristocracy and royalty whiled away leisure-time playing cards and other games, their musicians enjoyed toying with musical composition and improvisation. As written instrumental music emerged from a predominantly oral tradition, one path musicians followed was to copy and play around with the musical design of part-song, thus creating clever songs without words, also called *carmina*. This program includes works from the turn of the sixteenth century, including the music of Josquin, Ockeghem, and Tromboncino, and the Glogauer Liederbuch. With Sarah Pillow (soprano), Ronn McFarlane (lute), Mary Anne Ballard, John Mark Rozendaal, and James Waldo (viols).

3/19

SATURDAY, MARCH 19, 1:00 P.M. AND 3:00 P.M., \$40

Pomerium

Passion and Resurrection Motets of the Renaissance

Pomerium performs its exploration of the great Renaissance choral music of Passiontide and Easter. The program proceeds from Palm Sunday to Easter Day with an emphasis on music for Holy Thursday and Good Friday. Stylistically, the program progresses from the austerity of Gregorian chant and its polyphonic elaborations by Du Fay and Senfl, to the intense Lamentations by Robert White and affective evocations of the events of Holy Week by Monteverdi and Gesualdo, to the celebration of the Resurrection in glorious motets by Orlande de Lassus and William Byrd.

3/26

SATURDAY, MARCH 26, DURING MUSEUM HOURS, FREE WITH MUSEUM ADMISSION

musikFabrik

KLANG

Karlheinz Stockhausen (U.S. Premiere)

This unprecedented, Museum-wide site-specific performance unites all three of the Met’s unique spaces: the Met’s landmark location on Fifth Avenue; the Met’s Cloisters museum and garden in Fort Tryon Park; and The Met Breuer, in a presentation of Karlheinz Stockhausen’s seminal work, *KLANG*, performed by musikFabrik, for whom the piece was written and the pre-eminent interpreters of Stockhausen. *KLANG* is a twenty-one-part composition originally envisioned by Stockhausen as consisting of compositions for each hour of the day, though it was left unfinished at the time of his death. This extraordinary performance will be presented in conjunction with The Met Breuer’s inaugural exhibition, *Unfinished: Thoughts Left Visible*, and will mark the U.S. premiere of *KLANG* in its entirety.

This program is made possible by the Stavros Niarchos Foundation and the Samuel White Patterson Lecture Fund.

4/17

SUNDAY, APRIL 17, 1:00 P.M. AND 3:00 P.M., \$40

The Baltimore Consort

The Food of Love: Songs, Dances, and Fancies for Shakespeare

This “rambunctious sextet” (*Washington Post*) known for their lively renditions of Renaissance tunes, presents a brand new program featuring their core repertory—music of the Elizabethan era—along with songs and consort music from Shakespeare’s plays. The ethereal soprano Danielle Svonavec performs some of the greatest music from the Bard’s songbook, including “It Was a Lover and his Lass” (*As You Like It*), “Where the Bee Sucks” (*The Tempest*), “King of Denmark’s Galliard” (*Hamlet*), and “The Willow Song” (*Othello*). The ensemble’s instrumentalists play Renaissance arrangements of dances and consort music related to the plays, on their instruments—lute, cittern, viols, and flute.

“... Superb musicianship... Achieved with the ease, fluidity and flawless skill long taken for granted for string quartets and other ‘modern’ chamber ensembles.” (*Houston Chronicle*)