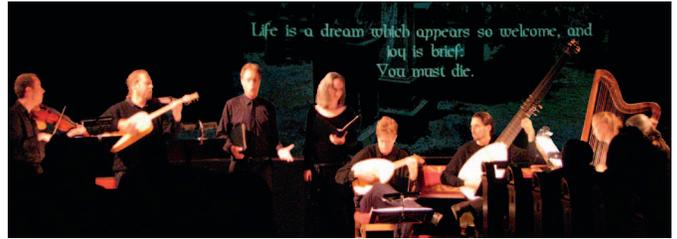


ARTEK: Graveyard Music

A unique program of baroque music on themes of death, sorcery, and with a dash of macabre humor to lighten things up! Additional possibility to be performed as a multi-media event with slides of graveyard scenes, texts of the vocal music and poetry readings.

Fee: negotiable. For multi-media, presenter provides projection system and technician to run projections; ARTEK supplies Power Point slides. Number of performers: 10

Music by Monteverdi, Gesualdo, Wert, Purcell, Carissimi, Boleyn, Eccles, Froberger, and others.



PROGRAM:

The Cart of Death

Rest in Peace

A Cold Marble Tomb

Double, Double, Toil & Trouble

Off With Her Head

Dance of Life and Death



ARTEK: I Don't Want to Love

From 1997 to 2003 ARTEK toured with the Mark Morris Dance Group performing madrigals of Monteverdi in a dance entitled "I Don't Want to Love" and received high praise for the ensemble's sensuous interpretation of these vocal masterpieces. ARTEK's acclaimed CD of this music and other music by Monteverdi is now in its second printing.

Program: Vocal music by Monteverdi from Books VII & VIII.

Fee: negotiable. Presenter provides Italian or Flemish style harpsichord. Number of performers: 9-10

ARTEK: The Perfection of Modern Music

ARTEK built its reputation performing the music of Claudio Monteverdi. The ensemble recorded the complete Madrigals, Book 5 in 2010, following an acclaimed performance at the Berkeley Early Music Festival. The program is a unique blend of sung madrigals and dramatic readings which capture the fascinating "war" between Artusi and Monteverdi in the early days of the seventeenth century. Monteverdi's music illustrates the remarkable depths of passion and despair in the madrigal repertoire.

Program: Music by Monteverdi: Madrigals Book 5

Fee: negotiable. Presenter provides Italian or Flemish style harpsichord. Number of performers: 9-10.



ARTEK: I'll Never See the Stars Again

ARTEK's innovative theater show with music by Monteverdi and post-modern staging by renowned director Martin Platt. Scenes range from hilarious comedy to soul-wrenching despair. The show portrays a group of Italian refugees who pause for a series of vignettes on life and love. The music includes Monteverdi's epic a cappella cycle, the Lamento d'Arianna, and accompanied madrigals from Books 6, 7, and 8.

The show is available in two versions: a fully-staged version (suitable for theatrical venues) with a simple set of 8 chairs and projection backdrop. Clever lighting effects maximize the theatricality of the show. A semi-staged version is available (suitable for concert hall venues) without the set and special lighting but with stage movement that enhances Monteverdi's dramatic genius.

Fee: negotiable. Presenter supplies Italian or Flemish harpsichord, projection backdrop, lighting equipment, projection system, and 8 sturdy chairs. Number of performers: 11 (10 musician-actors, plus technical director). Staged show requires a theatrical venue. ARTEK supplies all props, costumes and projection media.

Contact: Wendy Redlinger, Senior Artist Representative, GEMS Live!

wredlinger@gemsny.org or call (802) 254-6189.

ARTEK - Gwendolyn Toth, Director, 170 West 73rd Street #3C, New York, NY 10023

(212) 967-9157 www.artekearlymusic.org

About ARTEK

Audiences love ARTEK concerts for their exciting, dramatic performances of baroque music, with compelling musical settings of beautiful poetry and infectious dance rhythms that infuse the performances with vitality and spirit.

ARTEK features some of America's finest singers: Laura Heimes, soprano; Barbara Hollinshead, mezzo-soprano; Ryland Angel, countertenor; Philip Anderson, tenor; Michael Brown, tenor; and Peter Becker, bass-baritone. ARTEK instrumentalists include Robert Mealy, violin; Vita Wallace, violin; Motomi Igarashi, viola da gamba & lirone; Daniel Swenberg, theorbo; Charles Weaver, lute and guitar; Grant Herreid, lute; Christa Patton, harp; and Gwendolyn Toth, harpsichord and organ.



Highlights of ARTEK's past seasons include acclaimed performances of ARTEK's theater show, *I'll Never See the Stars Again*, at the Edinburgh Fringe Festival and standing ovation performances to sell-out crowds at the Regensburg (Germany) Tage Alter Musik Festival. ARTEK toured internationally from 1997 to 2002 with the Mark Morris Dance Group, visiting major venues in the United Kingdom, Italy, and Canada as well as more than 50 of America's premier theaters. In America, ARTEK has performed at the Boston, Berkeley, Indianapolis, and Bloomington Early Music festivals and at the Getty Museum in Los Angeles and the National Gallery of Art in Washington, DC. ARTEK's recordings of Monteverdi's *Orfeo* and other early Italian repertoire have been widely praised. In 2001, director Gwendolyn Toth was awarded the Newell Jenkins Prize for excellence in early music performance in recognition of her work with ARTEK.

ARTEK Reviews

"New York early music company ARTEK provides a stark reminder of just how rich and passionate, as well as achingly sad, Monteverdi's songs can be. Martin Platt and Gwendolyn Toth's imaginative reinvention of Monteverdi's music...not only delivers virtuoso playing from its 14 actor-musicians but also marries the music to some evocative images, using the pieces as a soundtrack to the story of a group of Italian refugees' entangled love lives." (Chris Bartlett, *The Stage*, UK)

"Love is a complex, confusing but beautiful thing. 'I'll Never See the Stars Again' is an exciting piece of musical theatre entirely sung in Italian, the singers are dynamic and appear effortless whilst they project Monteverdi's beautiful score...All in all this is a profound show that will certainly touch those with a drip of passion inside their heart." (*Three Weeks*, Edinburgh)

"The Monteverdi in this year's show is beautifully performed, with musicians acting out simple scenes from modern relationships. Shadows and light are used brilliantly as the music soundtracks phone flirtations and infidelities. The bourgeois music-lovers in the audience delighted in the conjunction of Monteverdi and bed-hopping." (Claire Smith, *The Scotsman*, Edinburgh)

"Dramatic gifts characterize the New York musicians of ARTEK, and always add a certain lightness to the seriousness of their music-making...Justified ovations for this marvellous Sunday morning in St. Oswald's church." (*Mittelbayerische Zeitung*, Germany)

"In the New York City ARTEK ensemble (founded by Toth) the cornetto players are agile, the soprano recorders glitter, and the continuo team is superbly accomplished and unified. All the ornamentation (and this goes for the singers, too) is done with authority and class." (Roger Pines, *Opera Quarterly*).

"A luminous account of this magical opera [*L'Orfeo*] in its first American recording. Toth's fine period-instrument ensemble lets the music dance and breathe, yet her expansive, almost Romantic conception of the piece sacrifices no emotional detail." (Heidi Waleson, *Billboard*)

"I want to tell you how very much we enjoyed ARTEK's performance of *Graveyard Music*. It was beautifully presented and a lot of fun." (Katherine Wolfe, Program Director, *Early Music in Columbus*)