

**Chalice Consort Announces New Directions:
Congratulates winners of Global Early Music Mining Conference
Welcomes Davitt Moroney as Artistic Director
Launches Collaborative Editorial and Recording Project**

San Francisco, May 5, 2010 - Chalice Consort, an innovative San Francisco vocal ensemble, is proud to announce several new initiatives in the wake of its groundbreaking Early Music Mining Conference, held in San Francisco on April 10, 2010. This Conference featured the presentation of four newly edited and previously unpublished works of Renaissance choral music in what eminent British choral conductor Jeremy Summerly has called “a landmark event for the global early music community.” The Conference brought together scholars, performers, and listeners of early music in a unique combination of lecture, performance, and discussion that included the modern day premiere of the newly edited pieces of music sung by Chalice Consort.

After the presentation, discussion, and performance of each “newly mined” edition, the audience and panel of scholars voted for the editions they preferred. The first place winner was Peter S. Poulos (University of Cincinnati) with his edition of *Quae est ista quae progreditur* (1597) by Italian composer Simone Molinaro (c.1570-1636). In second place was Sean Doherty (Trinity College, Dublin) with his edition of *Vidi aquam* (c. 1520) by an anonymous composer, preserved in the Lambeth Choirbook in London, England.

The success of the Conference has led Chalice Consort to reaffirm its commitment to other projects of this nature. As Dr. Poulos reflected, “the first annual Early Music Mining Conference presented by Chalice Consort was a highly innovative and in fact triumphant event. It was a unique opportunity to bring together scholars, performers, audience, and a panel of eminent early music specialists in an interactive re-discovery of long-forgotten musical treasures. Needless to say, it was a wonderful experience for me to hear Simone Molinaro's *Quae est ista quae progreditur* performed brilliantly by the Chalice Consort. That my edition of the work was voted by the audience and panel as the winning piece at the EMMC was a thrilling affirmation of the beauty of this music.”

Plans are already underway for the 2011 Conference, with Davitt Moroney, U.C. Berkeley professor and early music specialist, at the helm again as moderator. In addition, Chalice Consort is pleased to announce that Moroney will join Chalice as its first Artistic Director, a position that has been vacant for two years. Soprano Rebekah Wu, founder of the ensemble, says “it was important for Chalice Consort to find the right artistic director, someone who shares the group’s vision and believes in its mission of facilitating the discoveries of forgotten music.” Moroney is no stranger to this sort of endeavor – in 2005, he discovered Alessandro Striggio’s presumed-lost *Mass for 40 Voices*, making news around the globe. This shared passion for the revival of “lost” music makes Moroney, in Wu’s view, the perfect champion for Chalice Consort’s ambitions.

The introduction to Molinaro’s music at the EMMC has inspired Chalice and Moroney to

pursue another collaboration with the winning editor: under Moroney's direction, Chalice Consort will present a concert and a debut recording of a mass and several motets of Molinaro, all previously unpublished and unrecorded. Poulos, the winner of the 2010 EMMC, will provide Chalice Consort with the musical editions and exclusive performance rights to those editions through the completion of the recording project.

Moroney noted enthusiastically "I'm very pleased to be able to work with Dr. Poulos and the singers of Chalice Consort to bring these forgotten works back to life. I am certain the members of the listening public will be as excited as we are when they hear the result of our work. This music is really magnificent."

The Molinaro Project will be presented in concert in fall 2010 with the CD released in 2011.

About Chalice Consort:

Chalice Consort is a vocal ensemble; a collaborator with global early music scholars and musicians; and a leading catalyst for discovering, transcribing, and making accessible undiscovered or rarely performed Renaissance- and Baroque-era choral pieces. Chalice Consort's goal is to advance the knowledge and expand the experiences of all students, scholars, performers, and listeners of early music in the San Francisco Bay Area and beyond. Chalice Consort is a project of Community Initiatives.

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