

Gotham Early Music Scene (GEMS) presents



Thursday, March 25, 2021 1:15 pm

Live streamed from The Church of the Transfiguration in New York City
to midtownconcerts.org, [YouTube](https://www.youtube.com), and [Facebook](https://www.facebook.com)

Arnaut Consort

Satono Norizuki ~ clavisimbalum

Patricia-Ann Neely ~ vielle Danny Mallon ~ percussion

Medieval Treasure from Three Manuscripts

La Seconde Estampie
La Quinte Estampie

Manuscrit du Roi (13th century)

Kyrie
Gloria

Codex Faenza 117 (c.1420)

La Tierche Estampie
La Septime Estampie

Manuscrit du Roi

Viver ne puis
Biance flour

Codex Faenza

La Quarte Estampie

Manuscrit du Roi

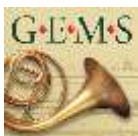
O Virgo Splendens
Stella Splendens
Mariam Matrem virginem
Polorum Regina
Los Set Gotxs
Imperayritz de la ciutat joyosa

Llibre Vermell de Montserrat (14th century)

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About the Program

The repertoire of medieval music from three precious manuscripts, the *Llibre Vermell* of Montserrat, the *Manuscrit du Roi*, and the *Codex Faenza*, includes instrumental arrangements of traditional folk songs and rhythmic dance works as well as liturgical music from the 13th to the 15th century.

The *Manuscrit du Roi* or *Chansonnier du Roi*, King's Manuscript or King's Song Book, is a French song manuscript from the 13th century. In addition to the songs, it contains instrumental dance works, estampies, one of the oldest French genres instrumental dance music in existence. We do not know the dance steps and body movements for the estampie; we could imagine, however, the way life was back then through the lively melodies. The *Codex Faenza* is one of the most significant manuscripts of keyboard music history because it contains the earliest surviving French and Italian keyboard works in the late 14th and early 15th centuries. The *Llibre Vermell* (Red Book) of Montserrat is the 14th century manuscript from the monastery of Montserrat in Spain. Montserrat is a holy site of pilgrimage and this manuscript includes religious writings, prayers, and songs. The musical characteristics of the songs show French and Italian influence. In fact, half of the vocal compositions are written in a French vocal style, *virelai*, a form of French poetry and song in the late medieval period. In this concert, we play instrumental arrangements of the *virelais* as well as Italian ballads from this precious manuscript.

The **clavisimbalum** is an early keyboard instrument and a medieval ancestor of the harpsichord in the 15th century. Like the harpsichord, there are jacks with plectrums, but there are no dampers. Therefore, when a key is pressed down by a finger, a string is sounded until it naturally fades out. The clavisimbalum was drawn and described by Henri Arnaut de Zwolle in his manuscript of c.1440 in Bibliothèque Nationale in Paris.

About the Ensemble

Arnaut Consort specializes in performing medieval instrumental music. We explore little-known colorful repertoire with a variety of period instruments. The ensemble is named after Henri Arnaut de Zwolle, who drew the clavisimbalum (a medieval ancestor of the harpsichord) in his manuscript treatise of c.1440 in Bibliothèque Nationale in Paris.

Danny Mallon (percussion) has been a guest performer with period instrument ensembles such as: Jordi Savall's Le Concert des Nations, The Venice Baroque Orchestra, The Trinity Wall Street Baroque Orchestra, The Baltimore Consort, Ensemble Galilie, BEMF chamber players, Rebel; Apollo's Fire, The New York Collegium, New York Baroque Inc., The Rose Ensemble, ARTEK, Amor Artis Chorus and Baroque Orchestra, Chatham Baroque, Voyces, Master Singers, Musica Pacifica, Ronn McFarlane, L'Harmonie des Saisons, Ensemble Caprice, Trio Brio, Piffaro, The Bishop's Band, Trinity Baroque, Atlanta Baroque Orchestra, Teatro Nuovo Opera Orchestra, and Crescendo.

Patricia Ann Neely (viola da gamba) has appeared with many early music ensembles including, the Folger Consort, Smithsonian Chamber Players, the New York Collegium, the Washington Bach Consort, Amor Artis, ARTEK, Glimmerglass Opera, New York City Opera, the Boston Camerata, Boston Early Music Festival Orchestra, The Newberry Consort, The New York Consort of Viols, and Early Music New York, among others, and was a founding member of the viol consort Parthenia. For many years she was the principal violone player for Bach Vespers at Holy Trinity. She spent three years touring with the acclaimed European-based medieval ensemble, Sequentia, on the medieval fiddle performing throughout Europe and North America, at festivals including, Oude Muziek – Utrecht, Bach Tage – Berlin, Alte Musik – Herne, Wratislavia Cantans – Poland, Music Before 1800, and The Vancouver Early Music Festival. Pat began playing the viol at Vassar College and continued her studies, earning an MFA in Historical Performance at Sarah Lawrence College, with additional studies in Belgium with Wieland Kuijken. She has recorded for Arabesque, Allegro, Musical Heritage, Deutsche Harmonia Mundi, Ex Cathedra, Classic Masters, Erato,

Lyrichord, and Music Masters labels. Pat has been a member of the faculty at the Amherst Early Music Summer Festival, the Viola da Gamba Society of America Conclaves, Viola da Gamba Society of both New England and New York workshops, Pinewoods Early Music Workshop and is currently on the faculty of The Brearley School where she teaches recorder, double bass and coaches an early string repertoire ensemble. Pat was the Executive Director of the Connecticut Early Music Society and Festival from 2012 until 2015. She is currently the Chair of the Early Music America Taskforce on Equity, Diversity, and Inclusion. Its mission is to address the lack of diversity in the field and explore ways in which to increase outreach to a wider demographic.

Satono Norizuki (clavisimbalum) is a harpsichordist, has performed frequently as a soloist in North America and in her native country Japan. She has also been involved as a continuo player with numerous baroque orchestras and ensembles. Satono has also been hosting a historical keyboard music lecture-recital series, “Early Keyboard Music Workshop” and “Tempo,” in the United States and Japan. Satano received a Doctor of Musical Arts degree in harpsichord performance from the State University of New York at Stony Brook, where she studied with Arthur Haas. She also received Bachelor and Master of Music degrees in harpsichord performance from the Music Conservatory at Chicago College of Performing Arts, Roosevelt University, where she studied with David Schrader.

As an educator, Satono has been invited to give historical keyboard lecture recitals at academic institutions, and has hosted early music concert series. As composer, Satono’s first composition titled “Flavor of D,” a harpsichord solo piece, was selected as an honorable mention in the Ninth Aliénor International Composition Competition. In order to raise public awareness of the historical keyboard instruments and sounds, Satono regularly appears on live radio shows and introduces early music to their audiences. Satono has been serving as artistic director at Twelve-Note Music, a music management office in New York since 2013.

NEXT WEEK: ARTEK
Alessandro Grandi (1590–1630)
Sacred Motets for Holy Week