

Gotham Early Music Scene (GEMS) presents



Thursday March 16, 2023 1:15 pm
St Malachy's Church – The Actors' Chapel in New York City
Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com)

Pomerium

Alexander Blachly ~ Director

The Medieval Miracle: Melodies into Harmony

*Kristina Boerger & Michèle Eaton ~ soprano Garrett Eucker, Michael Steinberger &
Christopher Preston Thompson ~ tenor Thomas McCargar & Peter Stewart ~ baritone*

Chant Gradual, <i>Hec dies</i>	Oxford, Lat. Liturg. b. 5 (15 th c.)
Clausula, <i>Hec dies</i> (13 th c.)	W1 (Wolfenbüttel, Cod. Guelf. 628 Helmst.)
Clausula, <i>Hec dies</i> (13 th c.)	F (Florence, Bibl. Med.-Laur., Plust 29.1.)
Motet, <i>Dat superis inferis/Hec dies</i> (13 th c.)	W2 (Wolfenbüttel, Cod. Guelf. 1099 Helmst.)
Motet, <i>Hec dies leticie/Hec dies</i> (13 th c.)	W2
Chant Gradual, <i>Viderunt omnes</i>	Oxford, Lat. Liturg. b. 5
Organum, <i>Viderunt omnes</i> (ca. 1200)	Perotin (fl. ca. 1200)
Rondeau, <i>He, Diex! Quant verrai</i> (ca. 1270)	Adam de la Halle (ca. 1230–ca. 1288)
Motet, <i>Tube sacre/In arboris/Virgo sum</i> (ca. 1330)	Philippe de Vitry (1291–1361)
Kyrie, <i>Messe de Nostre Dame</i> (ca. 1360)	Machaut (ca. 1300–1377)
Chant antiphon melisma, [<i>Venit ad Petrum</i>]...caput	British Library, Harley 2942 (14 th c.)
Kyrie, <i>Missa Caput</i> (ca. 1452)	Johannes Ockeghem (ca. 1425–1497)
Hymn, <i>A solis ortus cardine</i>	Alexander Agricola (ca. 1446–1506)
Hymn, <i>Te lucis ante terminum</i>	Thomas Tallis (ca. 1505–1585)
Chant, <i>Ite missa est</i> (12 th c.)	Paris, Bibl. Nat. 12976
<i>Benedicamus Domino</i> (ca. 1400)	Paolo Tenorista (ca. 1355–ca. 1436)

Midtown Concerts are produced by Gotham Early Music Scene, Inc., and are made possible with support from St. Malachy's Church–The Actors' Chapel, The New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature; public funds from the New York City Department of Cultural Affairs in partnership with the City Council; the Howard Gilman Foundation; and by generous donations from audience members.

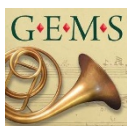
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ABOUT THE PROGRAM

Today's program is a listening tour through the early stages of the polyphonic music of the West, starting with the birth of harmony when melodies were first arranged to sound simultaneously in harmony in the thirteenth century and extending to the sophisticated later stages of this process in the fifteenth and sixteenth centuries. The technique of creating harmony from the careful interaction of separate melodies began with the composers Leonin, Perotin, and their colleagues in the Cathedral of Notre Dame in Paris; it soon evolved and expanded over the course of several centuries to include all of Europe in an amazing array of different textures and effects.

ABOUT THE ENSEMBLE AND ARTISTS

Pomerium, founded by Alexander Blachly, Director, in New York in 1972 to perform music composed for the famed chapel choirs of the Renaissance, derives its name from the title of a treatise by the 14th-century music theorist Marchettus of Padua. In the introduction, Marchettus explains that his *Pomerium* (literally, "garden") contains the fruits and flowers of the art of music. Widely known for its interpretations of Du Fay, Ockeghem, Josquin, Palestrina, Lassus, and Gesualdo, the modern Pomerium is currently recording a series of compact discs of the masterpieces of Renaissance *a cappella* music, of which the sixteenth to be recorded, *Musical Games of the Renaissance*, was released in 2019.

Alexander Blachly has been active in early music as both performer and scholar since 1972. He earned his post-graduate degrees in musicology from Columbia University and is a recipient of the Noah Greenberg Award given by the American Musicological Society to stimulate historically aware performances and the study of historical performing practices. In addition to Pomerium, he directs the University of Notre Dame Chorale, the Notre Dame Schola Musicorum, and the Notre Dame Festival Baroque Orchestra.

Kristina Boerger's New York City vocal credits include Pomerium, Western Wind, Vox Vocal Ensemble, Trinity Wall Street Choir, Bobby McFerrin, and Sir Jonathan Miller's *Bach Saint Matthew Passion*, with conducting credits including Cerddorion, AMUSE, and Collegiate Chorale. Now as Augsburg University's Schwartz Professor of Choral Leadership, she has sung regularly with The Rose Ensemble, The Mirandola Ensemble, and La Grande Bande; she also enjoys guest conductorships with An Opera Theater, the Page Theater, and the St. Paul Chamber Orchestra. National music-directing credits include the Madison Early Music Festival and Chanticleer.

Soprano **Michèle Eaton** has received critical acclaim for her "sumptuous tone, keen dramatic sense and striking agility" (Allan Kozinn, *NY Times*). She has performed frequently with Sacred Music in a Sacred Space, Pomerium, Equal Voices, the Carmel Bach Festival, and Baroque Across the River. In Julie Taymor's *Grendel* (Lincoln Center Festival 2006) she played the boy soprano role of the Child Grendel. She toured the United States for many years with Peter Schickele in performances of the putative music of P.D.Q. Bach, and internationally with Philip Glass's *Einstein on the Beach*, both in 1992 and 2012.

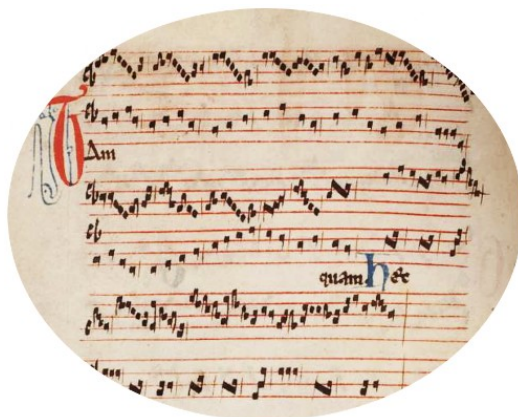
Garrett Eucker is a tenor known for his light, silvery timbre and his versatility in both early and contemporary chamber music. Garrett's love for music began at a young age when he performed in his first opera at the Metropolitan Opera at the age of four. Garrett has since established himself on the early music scene, having performed with world-renowned ensembles. This season, he has appeared with The Choir of Trinity Wall St., The St. Thomas Church Choir, Incantare, La Grande Bande, Apollo's Fire, and Piffaro, among others. He is thrilled to be joining Pomerium for the first time in this concert, and is excited about his upcoming projects, including a workshop of Paola Prestini's "The Old Man and the Sea" with Beth Morrison Projects and a tour with Apollo's Fire.

Christopher Preston Thompson, tenor and medieval harpist, has soloed in venues throughout the United States, including New York City's Carnegie Hall. He is the founding director of Concordian Dawn, whose “mesmerizing” (*Early Music America*) debut album *Fortuna Antiqua et Ultra* (MSR Classics) was released in 2021 to critical acclaim. Cornell University Press published a collaboration between the ensemble and Sarah Kay in July 2022, entitled *Medieval Song from Aristotle to Opera*. Christopher is on the voice faculty at NYU-Steinhardt and the music faculty at Lehman College-CUNY. He has given presentations on medieval vocal and instrumental repertoire and historical performance practice for institutions including Princeton, NYU, U. Penn, and many others, and he is a resident member of Pomerium and the choir of St. Luke in the Fields.

Tenor **Michael Steinberger** began his collaboration with Pomerium in 1989. Among his many ensemble credits, which include The Waverly Consort, Musica Sacra, New York Philharmonic, The Western Wind Vocal Ensemble, and Voices of Ascension, he has been part of six Grammy-nominated albums including Pomerium's 1997 album *Creator of the Stars*, and 2017's *Maximillian Steinberg – Passion Week* with The Clarion Choir – in which he was a featured soloist. He was also proud to collaborate on 2021's Grammy winner for Best Classical Solo Vocal Album for Ethel Smyth's *The Prison* with James Blachly and the Experiential Orchestra.

Baritone **Thomas McCargar** has been a member of the acclaimed Choir of Trinity Wall Street since 2007, where he is now also the director of the St. Paul's Chapel Choir and director of compline. He is a 15-year member of Pomerium and has also sung with Chanticleer, Roomful of Teeth, Seraphic Fire, Spire, Concordian Dawn, Yale Choral Artists, Musica Sacra, and Voices of Ascension, among others. Recent engagements include touring England and Scotland with TENET, and touring South Korea with the American Soloists Ensemble. Thomas appears in the recordings of three pieces that went on to win the Pulitzer Prize for Music: *Anthracite Fields* (Julia Wolfe), *Angel's Bone* (Du Yun) and *p r i s m* (Ellen Reid). When he's not singing or conducting you will probably find him at the nearest golf course.

Bass-baritone **Peter Stewart** has been a member of Pomerium for more than 40 years. He also has toured with the Waverly Consort. Peter has been featured in many Baroque and Classical oratorios with Nicholas McGeegan, Andrew Parrott, Sir Roger Norrington, as well as Orpheus Chamber Orchestra. Peter regularly works with contemporary composers. This fall he performed 'Drowning,' a chamber opera by Philip Glass. He has toured worldwide with the Philip Glass Ensemble for many years. He is developing "La Balloniste", a new opera by composer and former Pomerium member Lisa Bielawa. He has recorded the baritone songs of Lee Hoiby for CRI with the composer at the piano. Peter lives in New York with his wife María de Lourdes Dávila and their daughter Beatriz.



NEXT WEEK: Eurasia Consort
Silk Road Journey to the East