

Nota Bene viol consort

(Sarah Mead, video editor)

Excerpts from *Sonetti Spirituali; Italian Madrigals and Divine Poetry of the High Renaissance*

Three madrigals from the 14 pairs that were composed by Pietro Vinci (c.1525 – 1584) to settings of the poetry of Vittoria Colonna (1492 - 1547.)

XIX: *Quando senza sperar*

XVI: *Veggio il figuol* (viols only)

IX & X: *Qui non è il luoco/So che quel vero*

**Joanna Blendulf, Wendy Gillespie, Sarah Mead, Emily Walhout, renaissance viols
With guest Julie Jeffrey**

**Anney Barrett, Michael Barrett, Steven Hrycelak, Jason McStoots, Alex Nishibun, voices
Marya Lowry and Paola Servino, readers**

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Joanna Blendulf has performed as soloist and continuo player in leading period instrument ensembles throughout the United States. She holds performance degrees from the Cleveland Institute of Music and Indiana University, where she was awarded the Performer's Certificate for her accomplishments in historical performance. Joanna is currently performing and recording with the Cascade Consort, Catacoustic Consort, Wildcat Viols, Portland Viol Consort, the Portland Baroque Orchestra, Musica Angelica Baroque Orchestra, and the San Diego Bach Collegium. She teaches viola da gamba and Baroque cello privately and in workshops and masterclasses across the country, and is currently the featured viola da gamba soloist at the Oregon Bach Festival.

An inexplicable affinity to polyphony drew **Wendy Gillespie** to the viola da gamba a very long time ago. After 32 years as faculty at the Jacobs School of Music, Indiana University, Bloomington, she graduated to *Professor Emerita* and resumed life on the road. Founder member of Fretwork and long-time member of Phantasm, Wendy's name appears on more than 100 commercial recordings. She is Past President of the VdGSA and recipient of EMA's Thomas Binkley Award.

Sarah Mead is a founding member of Nota Bene viol consort and the 2007 winner of the Thomas Binkley Award from Early Music America (EMA). Professor of the Practice of Music at Brandeis University, she has also taught 16th century theory and performance practice at the Longy School of Music. Her handbook on Renaissance Theory is used in historical music programs around the country. She has served on the Boards of the Viola da Gamba Society of America (VdGSA) and EMA, and was Conclave Music Director for the VdGSA for seven years.

During her 32-year love affair with the viol, **Julie Jeffrey** has developed a career on the instrument which has taken her all over the world, performing, recording, teaching and inspiring enthusiasm for the viol. At home in the San Francisco Bay Area, when she is not being half of Hallifax & Jeffrey, Ms. Jeffrey is a member of Sex Chordae Consort of Viols, and is the creative mastermind of the acclaimed trio Wildcat Viols. Devoted to promoting all aspects of interest in her instrument, Ms. Jeffrey is a co-founder and active member of the Viola da Gamba Society, Pacifica Chapter, and currently serves on the board of directors of the Viola da Gamba Society of America.

Emily Walhout grew up playing the cello and piano, but it was not until college that she discovered her love for the viol. Cathy Meints gave her the best advice she's ever gotten: "take up the viola da gamba." She has played viol with La Luna, New York Collegium, the Boston Camerata, les Violons du Roy, Emmanuel Music, and Seattle Baroque, among others. As a chamber musician she has toured throughout North America and Europe. Current chamber ensembles include the Carthage Consort of Viols and Les Délices. The New York Times praised her Tombeau de Lully as "soulful and expressive."