

Trefoil

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Excerpts from a live performance on the concert series Bowerbird in Philadelphia, PA
(Bob Sweeney, videographer)

Sanctus

French-trained composers, from Avignon and elsewhere, circulated freely among the courts of 14th-century Europe, bringing with them their fame, their notation, and their style. The *Sanctus* of Grazioso di Padova represents an amiable blend of Trecento metric/rhythmic style crossed with French counterpoint and harmony.

Ave Regina – Master Innocencie – [Ite missa est]”

Marchetto da Padova, who headquartered at the illustrious University of Padua, was one of the Trecento's true musical scholars. His motet “*Ave Regina -- Mater Innocencie -- [Ite missa est]*” calls for a peculiar form of Pythagorean tuning that specifies sharp notes must be raised 4/5 of a tone at cadence points.

Lamento di Tristano e Rotta

Monophonic instrumental music in Western culture melted away with the late Middle Ages. But it survives to this day in most non-Western cultures. The formal and melodic writing of the *Lamento di Tristano e Rotta* may be compared with Middle Eastern *oud* improvisations, or the style of Japanese *koto* music. This dance is one of several that survive in a manuscript of music by Landini and his contemporaries, displaying its complexity in melodic and rhythmic Arabesques instead of complex polyphony.

Marcia Young, soprano and medieval harp
Drew Minter, countertenor, medieval harp and percussion
Mark Rimple, countertenor and gittern

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Drew Minter has taught voice for the past ten years at Vassar College, where he also directs the Vassar Opera Workshop and conducts the Vassar Madrigal Singers. He has taught since 1989 at the Amherst Early Music Institute and at numerous workshops in the vocal and dramatic performance of baroque music. In addition to an active singing career of his own, he teaches frequent masterclasses in opera and oratorio; in recent years these have taken place at Indiana University, Boston University, the University of Massachusetts, West Chester University, and the Crittendon Opera Workshops in Boston.

Mark Rimple has been named “among the first rank of US Lutenists” (*LSA*), and has appeared as lutenist and vocalist with Trefoil, The Newberry Consort, The Folger Consort, Severall Friends, Piffaro, Tempesta di Mare, Les Délices, and Blue Heron, among others. He has recorded *ars subtilior* music with Trefoil and The Newberry Consort. Mark is Professor of Music Theory, History, and Composition at the Wells School of Music at West Chester University of Pennsylvania.

Marcia Young, voice and harp, has long been associated with the medieval trio Trefoil, My Lord Chamberlain’s Consort, and the Salisbury Four. She performs frequently with lutenists Andy Rutherford and Chris Morrongiello. She is Director of Performance Studies for the department of music at Stern College, Yeshiva University. Also a music journalist, she writes features for *Playbill* and *Opera News*, and serves as a classical radio host over WQXR, 105.9FM New York.