

Gotham Early Music Scene (GEMS) presents



Thursday January 12, 2023 1:15 pm  
St Malachy's Church – The Actors' Chapel in New York City  
Live Streamed to [midtownconcerts.org](http://midtownconcerts.org) and [YouTube](https://www.youtube.com)

## Concordian Dawn *Order in Fours*

*David Dickey ~ countertenor & recorder Clifton Massey ~ countertenor*  
*Thomas McCargar ~ baritone & percussion Niccolo Seligmann ~ vielle Nathaniel Adams ~ tenor*  
*Christopher Preston Thompson ~ director, tenor & Medieval harp*

<b>In virtute nominum / Decens carmen edere / Clamor meus</b>	Philippe de Vitry (1291–1361) <sup>1</sup>
<b>Phebi claro nondum orto iubare</b> ( <i>Alba</i> of Fleury-sur-Loire)	I-Vb Vat. Lat. 1462, fol. 50v (11 <sup>th</sup> c.) <sup>2</sup>
<b>Tunc me discussa</b> (Boethius, <i>Consolation of Philosophy</i> , 1 m. 3)	CA Gg. V. 35, fol. 442r (11 <sup>th</sup> c.) <sup>3</sup>
<b>La Septieme Estampie Real</b>	F-Pn fr. 844, 104v (13 <sup>th</sup> c.) <sup>4</sup>
<b>Tribum que / Quoniam secta / Merito hec patimur</b> ( <i>Le Roman de Fauvel</i> )	Philippe de Vitry <sup>5</sup>
<b>La Messe de Nostre Dame</b> Kyrie ~ Gloria	Guillaume de Machaut (1300–1377) <sup>6</sup>
<b>Viderunt omnes</b>	Pérotin (1160–1230) <sup>7</sup>
<b>Salterello</b>	GB-Lbl MS Add. 29987, 63v-64r (14 <sup>th</sup> c.) <sup>4</sup>
<b>Dame, de qui toute ma joye vient</b> ( <i>Le Remede de Fortune</i> )	Guillaume de Machaut (1300–1377) <sup>1</sup>

<sup>1</sup>Transcribed by Christopher Preston Thompson

<sup>2</sup>Reconstructed by Christopher Preston Thompson

<sup>3</sup>Reconstructed by Christopher Preston Thompson after Sam Barrett and Benjamin Bagby

<sup>4</sup>Edited by Timothy McGee in *Medieval Instrumental Dances*

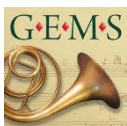
<sup>5</sup>Edited by Sarah Fuller in *European Musical Heritage*

<sup>6</sup>Edited by Leo Schade in *Guillaume de Machaut Oeuvres Complètes*

<sup>7</sup>Transcribed by Philippus Legge

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Gotham Early Music Scene, 340 Riverside Drive, Suite 1A, New York, NY 10025 (212) 866-0468  
Steven Marquardt, Midtown Concerts Manager Toby Tadman-Little, Program Editor Paul Arents, House Manager  
Harpichord provided by Rebecca Pechefsky Live stream video crew: Gene Murrow, Murat Eyuboglu, Dennis Cembalo  
Christina Britton Conroy, Announcer and Make-up Artist  
John Thiessen, Executive Director



[www.gemsny.org](http://www.gemsny.org)

## ABOUT THE PROGRAM

In preparation for our appearance on the Santa Cruz Baroque Festival's 50th anniversary season—a series of quartet concerts, entitled *Powers of Four*—Concordian Dawn presents a preview of our newly configured program commissioned by the festival, entitled "Order in Fours". The number 4 represents stability, a firm foundation, and order in the universe. We find such order in a variety of ways. Some find it through learning, philosophy, and well-crafted art ("Tunc me discussa" and *In virtute / Decens / Clamor*). Some find order through Hope as the remedy to Fortune ("Dame, de qui toute ma joie vient"). Some find it through the passage of time, phases of nature, and the completion of justice ("Phebi claro" and *Tribum / Quoniam / Merito*). Others find it through salvific grace, mercy, and a belief in the firm foundation of religion ("Viderunt omnes" and *La Messe de Nostre Dame*). This program explores such symbolism in variously configured quartets ranging from the 11<sup>th</sup> through 14<sup>th</sup> centuries and in a repertoire that exhibits a proliferation of intervallic order: consonance in perfect musical fourths and Pythagorean perfections.

## ABOUT THE ENSEMBLE AND THE ARTISTS

**Concordian Dawn**, ensemble for medieval music, specializes in twelfth through fourteenth-century vocal repertoire—drawing on primary source material and focusing on socio-philosophical similarities between texts from centuries ago and the mindset of modern society. In so doing, Concordian Dawn produces a musical experience accessible to contemporary audiences, relating the human condition of the past to the familiar experiences of the present. The ensemble's "mesmerizing" (*Early Music America*) debut album, *Fortuna Antiqua et Ultra* (MSR Classics), was released in December of 2021 to critical acclaim, and in July of 2022, Cornell University Press published a collaborative book-recording project between the ensemble and medieval studies scholar, Sarah Kay, entitled *Medieval Song from Aristotle to Opera*. Since its inaugural concert in 2012, Concordian Dawn has performed regularly on the east coast, annually with Gotham Early Music Scene, and across the country.  
[www.concordiandawn.com](http://www.concordiandawn.com)

**David Dickey**, historical winds and countertenor, performs around the country as a soloist, choral singer and orchestral musician. He is a regular member of Concordian Dawn and frequently sings with Early Music New York, Bach Vespers at Holy Trinity in NYC and with the Choir of Men and Boys at St. Thomas Church. David is also a highly sought-after specialist as a historical woodwind player and can be heard playing oboe and recorder with Baroque orchestras around the world, including the Trinity Baroque Orchestra, The Handel and Haydn Society, Philharmonia Baroque, and The English Concert. David holds a Master of Music from the Juilliard School in Historical Performance.

**Clifton Massey**, countertenor, is a sought-after soloist and collaborative musician and has participated in the Ojai Festival, Tanglewood Music Festival, Oregon Bach Festival, and the Early Music Festivals of Berkeley, Boston, Utrecht, and Leipzig. He has appeared in concert with the Philharmonia Baroque Orchestra, American Bach Soloists, Trinity Baroque Orchestra, and the American Classical Orchestra. He is an alumnus of the Grammy-award-winning group Chanticleer and performs regularly with Concordian Dawn, TENET, Artek, True Concord, Voices of Ascension, and many others. He sings in the Grammy-nominated choir of Trinity Church Wall Street and holds degrees from TCU and the Indiana University Historical Performance Institute.

**Thomas McCargar** has established himself as both a soloist and sought-after ensemble singer in New York City and around the United States. Recent engagements include singing the role of Evangelist in Ginastera's *Turbae ad Passionem Gregorianam* with the Choir of Trinity Wall Street, *Angel's Bone* with the Prototype Festival, and performances at Carnegie Hall in New York City and the Walt Disney Concert Hall in Los Angeles. Thomas is a member of the acclaimed Choir of Trinity Wall Street and performs regularly with Concordian Dawn, Pomerium, TENET, Roomfull of Teeth, and many others. Further highlights include touring the world with Chanticleer, leading over 1,000 singers in Times Square for Yoko Ono's *Imagine Peace*, and singing with the Rolling Stones.

**Niccolo Seligmann** performs, records, composes, and improvises music on over 100 instruments that span continents, centuries, and social classes. Their featured soundtrack work includes Netflix's *The Witcher*, Amazon Prime's *Wheel of Time*, and PC games *Civilization VI*, *Pentiment*, and *Crusader Kings III*. Niccolo's composition commissions include chamber music and opera. Niccolo is a founding member of Alkemie, and performs nationally with Concordian Dawn, The Broken Consort, Hesperus, Washington Bach Consort, Wherligig, and many other ensembles. They hold a degree in viola da gamba performance from the Peabody Conservatory of the Johns Hopkins University.

**Christopher Preston Thompson**, director, tenor and medieval harp, has performed as soloist in venues throughout the United States, including NYC's Carnegie Hall, and in 2019 he was honored to perform a concert for the Medieval Academy of America's national conference. He is the founding Artistic Director of Concordian Dawn and is a member of the choir of St. Luke in the Fields and Grammy-nominated Pomerium. He is on the voice faculty at New York University's Steinhardt School and is a member of the music faculty at CUNY's Lehman College. He has given presentations and led workshops on medieval vocal and instrumental repertoire and historical performance practice for institutions such as Princeton, NYU, University of Pennsylvania, and many others.

**NEXT WEEK: Pentharmonia**  
*Winds of Change*

## Concordian Dawn – January 12, 2023 Translations

*In virtute nominum / Decens carmen edere / Clamor meus*<sup>1</sup>

[TRIPLUM] In the virtue of the names [given them], a great many ignorant [people] rejoice to be falsely praised as makers of poems, thinking that they equal the words of the folk [praising them]. The foolish inexperience of these people, not avoiding forbidden vices of composition, mixes the rough with the gentle, the obscure with the plain, white things with black, the sorrowful with the joyous, and writes concise things into overly excessive ones under [the guidance of] a tasteless Muse. Is not this formless heap of words a kind of picture painted with many shapes, as though the painter were to make a female head, to which he might add feathers and the neck of a horse, [and then] finish the rest out as a sea-fish? [MOTETUS] Anyone wishing to write a fitting poem should take a fitting subject and himself be fit [for the work]; Those [falsely] pretending to be able to put forth a topic are not allowed by the wise to take on the burden [of writing]. If the tragic style of writing is at the outset, let the comic not be in the middle or at the end: for one is humble; the other, elevated. Let the marriage of words be duly celebrated, so that it may by no means cause an error, and nothing improper should be accommodated from afar, otherwise the poem will not merit reward.

[TENOR] My din [clamour]

“Phebi claro nondum orto iurare”<sup>2</sup>

The bright radiance of Phoebus not yet risen, Aurora sheds her pale light on the earth. The lookout calls to the sleeping ones, Arise! *The dawn, on the further side of the wet sea, draws the sun; then it steps forth, watchful, to destroy the shadows.* Beware, the snares of your enemies spread out to catch unawares the heedless and the slothful whom the herald calls and urges to arise. *The dawn, on the further side of the wet sea, draws the sun; then it steps forth, watchful, to destroy the shadows.* The north wind withdraws from the company of the Great Bear; the stars in the sky bury their rays as the Seven Oxen swing toward the rising sun. *The dawn, on the further side of the wet sea, draws the sun; then it steps forth, watchful.*

“Tunc me discussa”<sup>3</sup>

Then night was dispersed, the shadows left me, and their former strength returned to my eyes. Just as when storm clouds are steeply piled up by Corus [the northwest wind] and the sky throngs with rain clouds and the sun is hidden, and the stars are not yet out, night comes flooding down upon the world; but then Boreas [the north wind] from its Thracian [northern] cavern beats the night away, and releases the locked up daylight, Phoebus [the sun] darts out, vibrant with sudden light, and strikes with his rays my wondering eyes.

*Tribum que / Quoniam secta / Merito hec patimur*<sup>3</sup>

[TRIPLUM] For the tribe that did not abhor indecently ascending [to power], furious Fortune did not fear to quickly turn against them, as the leader of the tribe was made an eternal example before all, not spared from the gallows. Therefore, generations to come, if someone ascends through fear, they may fall as such a tribe has fallen. As for the one whose prosperity has descended to the depths: after Zephyros’ warm west winds winter hurts all the more; after rejoicing, lamentation over how there is nothing better than to have had no success.

[MOTETUS] Seeing that the sect of thieves, the den of deceitful foxes, that gnawed at the cocks in the time when the lion reigned blindly, has suddenly been hurled down by its own merit to death, deprived of property, the cock recounts the sayings of Ovid, which sharpen the point: All humans hang on a fine thread, and when it breaks suddenly, they collapse.

[TENOR] We suffered this deservedly.

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<sup>1</sup> Translated by Anna Zayaruznaya in *The Monstrous New Art: Divided Forms in the Late Medieval Motet*

<sup>2</sup> Translated by Sarah Kay in *Medieval Song from Aristotle to Opera*

<sup>3</sup> Translated by Christopher Preston Thompson

## Kyrie

Lord, have mercy. Christ, have mercy.

## Gloria

Glory to God in the highest and on earth peace, good will to all people. We praise you, we bless you, we worship you, we glorify you, we give thanks to you for your great glory. Lord, King, heavenly God, Father, almighty; Lord, the only begotten Son, Jesus Christ, and Holy Spirit. Lord God, Lamb of God, Son of the Father who take away the sin of the world, have mercy on us, you who take away the sins of the world. Receive our prayer, you who sit at the right hand of the Father, and have mercy on us. For you only are holy, only you are Lord Jesus Christ, to the glory of God the Father. Amen.

“Viderunt omnes”<sup>4</sup>

All the ends of the earth have seen the salvation of our God. Rejoice in the Lord, all lands. The Lord has made known His salvation; in the sight of the heathen He has revealed His righteousness.

“Dame, de qui toute ma joye vient”<sup>5</sup>

Lady, from whom all my joy comes, I cannot love you too much, nor cherish, nor praise you enough, as it befits, nor serve, fear, honor, nor obey you; for the gracious hope, sweet lady, that I have of seeing you brings me a hundred times more good and joy *than in a hundred thousand years I could deserve*. This sweet Hope sustains my life and nourishes me with amorous desire, and places within me everything that is needed to comfort my heart and bring it joy, nor does it leave me morning or evening, but rather makes me receive sweetly more of the sweet goods that Love sends to her own *than in a hundred thousand years I could deserve*. And since Hope, which is planted in my heart, causes such joy to come within me, when I'm far from you, my lady, if I were to see your beauty that I desire so much, no one could conceive of my joy, if as I hope, nor imagine it, I believe, for I would have more *than in a hundred thousand years I could deserve*.

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<sup>4</sup> Edited by Philippus Legge

<sup>5</sup> Translated by Christopher Preston Thompson