

Gotham Early Music Scene (GEMS) presents



Thursday April 28, 2022 1:15 pm
The Church of the Transfiguration in New York City
Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com/)

Galileo's Daughters

Valiant Sisters: Music from a 17th-century Italian Convent

Sarah Pillow ~ soprano Mary Anne Ballard ~ viola da gamba
with special guests

Melissa Fogarty ~ soprano Christa Patton ~ baroque harp Ronn McFarlane ~ lute

Colligite, pueri, flores	Chiara Margherita Cozzolani (1602–c.1677)
Catena d'Amore	Cesare Negri (c.1535–c.1605)
Ave stella matutina	Lucrezia Orsina Vizzana (1590–1662)
Balletto Celeste Giglio from <i>Nobiltà di dame</i> (published 1600) <i>"La Nonette", a.k.a "La Monica" or "Une jeune fillette"</i>	Fabritio Caroso (1526/1535 – 1605/1620)
O magnum mysterium	Lucrezia Orsina Vizzana
Passacaglia (Bologna, 1632)	Alessandro Piccinini (1566–c.1638)
Sonet vox tua in auribus cordis mei	Lucrezia Orsina Vizzana

Midtown Concerts are produced by Gotham Early Music Scene, Inc., and are made possible with support from The Church of the Transfiguration, 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.

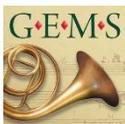
Gotham Early Music Scene, 340 Riverside Drive, Suite 1A, New York, NY 10025 (212) 866-0468

John Thiessen, Director of Concert Production Toby Tadman-Little, Program Editor

Steven Marquardt, Director of Concert Services Paul Arents, House Manager

Live stream video crew: Dennis Cembalo, Howard Heller, Paul Ross Christina Britton Conroy, Announcer and Make-up Artist

Gene Murrow, Executive Director



www.gemsny.org

About the Program

Galileo's Daughters brings alive through music and readings the era of Suor Maria Celeste, whose letters to her famous father make vivid the spiritual and daily life of a 17th-century woman. Compositions performed are from the ensemble's new release, "Galileo's Daughter".

Text Translations

Colligite, pueri, flores

Servants of the Lord, collect flowers, strike up your song, sing psalms to the citharas. Virgins, strike the lyres with your fingers. O what a happy day, O how festive and full of joy. Let there be our pleasure, our refreshment, our resting place, where there is an abundance of delicious things. Hail bread of the angels, made the food for travelers, True bread, hail, salvation of the world. O how sweet it is to praise You, to sing Your praise.

Ave stella matutina

Hail, morning star, ruler and queen of the world, only virgin worthy to be spoken of amid the weapons of the enemy. Place before us the shield of salvation, the insignia of your virtue. O Mary, full of grace, O chosen mother of God, be for us the upright path to eternal joys, where are peace and glory. And always hear us with affectionate ear, sweet Mary.

O magnum mysterium

O great mystery, O deepest wounds, O most bitter passion, O sweetness of the Godhead, help me to reach eternal happiness. Alleluia.

Sonet vox tua in auribus cordis mei

Sound, let your voice sound in the ears of my heart, most beloved Jesus. And may the abundance of your grace overcome the abundance of my sins. Then truly I will sing, exult, and rejoice. I will recite a psalm of jubilation and my voice will be like the striking of the kithara, and my speech sweeter than honey and the honeycomb.

O quam bonus es

O how good you are, how soft, how joyful, how delightful, O Mary, in seeking, sighing, possessing, enjoying you. O happy, blessed me. Now I graze from His wound; now I nurse at her breast; I do not know where to turn next. In His wound is life; in her breast, salvation; in His wound, quiet; in her breast, peace; in His wound, nectar; in her breast, honey. O happy, blessed me; I do not know where to turn next. His blood saves me; her milk purifies me; His blood revives me, her milk restores me; His blood inebriates me; her milk makes me joyous. O happy, blessed me. I love you, I seek you, I desire you, I want you, I thirst for you, I seek you, I drink you, I enjoy you. O happy, blessed me, I do not know where to turn next. May I feed on this blood, may I be refreshed by this milk, may I live in His wound, may I die in her breast. O drink, O food, O laughter, O joy; O happy life, blessed death.

NEXT WEEK: House of Time
Private Versailles ~ Intimate Music for a Very Public Place

About the Ensemble and Artists

Galileo's Daughters was founded in 2001 to present a different kind of early music recital that combines music, spoken word and the visual arts to present performances that clarify the vibrant relationship among science, the arts, human thought and faith. The ensemble has appeared throughout the United States and Canada at universities, music festivals and special gatherings of the scientific community. Galileo's Daughters is fiscally sponsored by Fractured Atlas, a 501(c)(3) organization. For more information please visit: Galileosdaughters.com or search "Perpetual Motion, Galileo's Daughters" at fracturedatlas.org

Sarah Pillow, praised with having "a genuinely genre-busting voice, full and vivid" (*The Washington Post*), enjoys a unique career, drawing on her equal expertise in jazz, classical, and early music repertoire. Beginning her career as a jazz singer, Sarah won best vocal solo in a performance at the Montreux Jazz Festival. She went on to study classical singing at Oberlin Conservatory, earning a Bachelor of Music degree. Since moving to New York City from her native California, Sarah has toured the United States and Canada with her jazz quartet, her crossover project, Nuove Musiche, and Galileo's Daughters, her early music ensemble which is shaped by her variety of talents in early music, opera, jazz, drama, and scholarship. She spent the coronavirus pandemic making weekly 'Anthems' with percussionist husband, Marc Wagnon, which can be found, as well as their 'Fireside Chats', on the Buckyball Music YouTube channel.

Mary Anne Ballard, viola da gamba, has, as a performer and programmer, explored a wide variety of early music from the Middle Ages through the Baroque periods. She has toured 47 states, The Netherlands, Germany, and Austria, and appeared on numerous radio programs (e.g. St. Paul Sunday, Performance Today, Harmonia) with The Baltimore Consort, an ensemble whose recordings of repertory from Renaissance England, Scotland, France, and Spain, as well as early traditional music have ranked in the top 10 on the Billboard "classical crossover" charts. Mary Anne has taught viola da gamba and directed early music ensembles at the University of Pennsylvania, Princeton University, and the Peabody Conservatory, and she is currently teaching viola da gamba in the summer, at the Oberlin Baroque Performance Institute. In New York City, she was Music Director for the GEMS production of the 12th-century *Play of Daniel*, with performances at The Cloisters and Trinity Wall Street Church.

Hailed by *The New York Times* for her "delirious abandon" onstage, versatile soprano **Melissa Fogarty's** wide-ranging experience has led her to appear at diverse venues ranging from New York City Opera to popular clubs including Le Poisson Rouge and City Winery. Known for her lively and elegant interpretations of Baroque music, highlights include *King Arthur* at New York City Opera, *La serva padrona* and *Agar e Ismaele in esiliate* with the Seattle Baroque. She excels at contemporary classical and has been featured in NYCO's VOX, American Opera Projects, Metropolis Ensemble, and has premiered a number of works by Pulitzer Prize-winning composer David Del Tredici. In the "cross-over" realm, Melissa has been a member of Metropolitan Klezmer and Isle of Klezbos since 2008. She is also a founding member of The Highliners Jazz Quintet and performs with them regularly in New York City. Melissa received her Master's Degree in Music Therapy from New York University, is a Certified Gestalt Therapist and has a private music psychotherapy practice.

Christa Patton, historical harpist and early wind specialist, has performed throughout the Americas, Europe, and Japan with many of today's premier early music ensembles including Piffaro, Early Music New York, Boston Camerata, The King's Noyse, Folger Consort, Newberry Consort, Apollo's Fire, Parthenia, ARTEK and Chatham Baroque. As a Baroque harpist specializing in 17th-century opera, she has performed with New York City Opera, Wolf Trap Opera, Opera Atelier and the Opera Theater of Saint Louis. As an educator and scholar, Christa has served on the faculty of Rutgers University and the Graduate Center at CUNY. She is also the director of the Baroque Opera Workshop at Queens College, a workshop specializing in period-specific performance practice of 17th-century musical drama.

GRAMMY-nominated lutenist, **Ronn McFarlane** strives to bring the lute – the most popular instrument of the Renaissance – into today's musical mainstream and make it accessible to a wider audience. He has over 40 recordings on the Dorian/Sono Luminus label, including solo albums, lute duets, flute & lute duets, viola da gamba & lute duets, lute songs, the complete lute music of Vivaldi, a collection of Elizabethan lute music and poetry, and recordings with the Baltimore Consort. Ronn has composed new music for the lute, building on the tradition of the lutenist/composers of past centuries. His original compositions are the focus of his solo CD, *Indigo Road*, which received a GRAMMY Award Nomination for Best Classical Crossover Album of 2009. In 2010 Ronn founded Ayreheart, an ensemble brought together to perform new compositions as well as early music. Ayreheart's first CD release, *One Morning*, consists of all-original music by Ronn McFarlane. Ayreheart's 2016 release, *Barley Moon*, blends folk music and art music from Renaissance and Medieval England, Scotland and Wales. Ronn's newest solo album, *The Celtic Lute*, features his arrangements of traditional Scottish and Irish music from the 17th and 18th centuries. *Fermi's Paradox* (2020) and *A Star in the East* (2021), both with Carolyn Surrick, viola da gamba, feature an eclectic blend of Renaissance, Baroque, original music, hymns and folk tunes from Ireland, Scotland, England and Sweden.