

Gotham Early Music Scene (GEMS) presents



Thursday April 25, 2024 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)

## Partimenti

### *From Court to Country*

*Adrienne Lotto ~ soprano Rbianna Cockrell ~ mezzo soprano Corey Shotwell ~ tenor  
Christopher Talbot ~ bass baritone Adam Cockerham ~ theorbo Jonathan Luik ~ viola da gamba*

#### *From Court*

Louis moissonne des lauriers	Anonymous
from <i>Livres d'Airs de différents auteurs</i> , 1685	
The King, whose presence like the Spring	Henry Purcell (ca. 1659–1695)
from <i>A Welcome Song in the Year 1681 for the King</i>	
D'où vient cela	Claude Sermisys (ca. 1490–1562)
O Praecelsum	Henri Dumont (1610–1684)
Ombre de mon amant	Michel Lambert (1610–1696)
Tu dormi, ah crudo core	Claudio Monteverdi (1567–1643)
Piango, ché Amor con disusato oltraggio	Luca Marenzio (ca. 1553–1599)
D'un feu secret	Michel Lambert

Continued over

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Gotham Early Music Scene, 340 Riverside Drive, Suite 1A, New York, NY 10025 (212) 866-0468  
Robby Meese, Midtown Concerts Manager Kevin Devine, Midtown Concerts Assistant Manager

Toby Tadman-Little, Program Editor Paul Arents, House Manager Christina Britton Conroy, Announcer and Make-up Artist  
Live stream video crew: Gene Murrow, Murat Eyuboglu, Dennis Cembalo  
Naomi Morse, Director of Marketing John Thiessen, Executive Director



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

## *To Country*

Suite in A minor, <i>Pièces de viole, Livre V</i> Prélude	Marin Marais (1656–1728)
Serenissime stelle	Alessandro Grandi (1590–1630)
O bella primavera ( <i>Madrigale Pastoriccio</i> )	Orazio Vecchi (1550–1605)
Have you seen the bright lily grow? April is my mistress' face	Robert Johnson (ca. 1583–1633) Thomas Morley (1557–1602)
Ma bergère est tendre et fidèle Nos esprits libre et contents ( <i>Balet de la Reyne, 1609</i> )	Michel Lambert Antoine Boësset (1586–1643)

## ABOUT THE PROGRAM

*From Court to Country* explores the threads of connection between courtly and pastoral music in France, Italy, and England from the late Medieval to the early Baroque. Ranging from shepherdly love songs to sorrowful lamentations, the program highlights a growing complexity of polyphony, colorful text expression, and harmonic depth in music from the 13th through the 17th Centuries.

## ABOUT THE ENSEMBLE AND ARTISTS

**Partimenti** takes its name from the musical building-blocks that were used to train Baroque composers to improvise and invent. Core vocalists Adrienne Lotto, Rhianna Cockrell, Corey Shotwell, and Christopher Talbot, who met at the Yale Institute of Sacred Music, take this spirit of improvisation and invention to all the music they perform. Accomplished as both soloists and ensemble singers, their collective experience includes performances with Apollo's Fire, Theatre of Voices, Cantata Collective, True Concord, Seraphic Fire, The Crossing, Musica Sacra, and other esteemed ensembles, as well as appearances at Boston Early Music Festival, Oregon Bach Festival and Carmel Bach Festival. Partimenti is committed to creating daring, historically informed performances of music from the Medieval through Baroque eras, both as a quartet and in collaboration with the finest early music instrumentalists on the scene.

**Adrienne Lotto** is a New York-based soprano with a passion for both early and contemporary music. A graduate of the Yale Institute of Sacred Music, she has sung under David Hill, Nicholas McGegan, Peter Oundjian, Masaaki Suzuki, and Paul Hillier. Adrienne earned a B.F.A. from Carnegie Mellon University in Pittsburgh where she sang with the Pittsburgh Camerata and Chatham Baroque. In New York, she has performed with Teatro Nuovo, Parthenia Viol Consort, Alkemie, and Pomerium, and sings regularly with the Choir of St. Luke in the Fields. Recent highlights include solo performances with the Oratorio Society of New Jersey and the New Haven Symphony Orchestra.

**Corey Shotwell** is a tenor specializing in the performance of music from the 14<sup>th</sup> through the 18<sup>th</sup> centuries, both as a soloist and ensemble member, with a particular passion for the music of the 17<sup>th</sup> and 18<sup>th</sup> centuries. Recent season highlights include performances with the Oregon Bach Festival, San Diego Bach Collegium, Apollo's Fire, Boston Early Music Festival, Alkemie. Corey earned his M.M.A. in Early Music, Oratorio, and Chamber Ensemble from the Institute of Sacred Music at Yale University. Originally from West Michigan, Corey now resides in New Haven, Connecticut, and serves as an adjunct voice instructor at Mt. Holyoke College in Massachusetts. [www.coreyshotwell.com](http://www.coreyshotwell.com).

**Rhianna Cockrell**, mezzo soprano, whose singing has been described as “luscious” and “pleading” (*Washington Classical Review*) has captivated audiences with her interpretations of Renaissance and Baroque works. An award-winning interpreter of J.S. Bach’s music, Rhianna’s performances have been described as “unforced” and “resolute” (*Oregon ArtsWatch*). Rhianna’s upcoming season sees an album release as the alto soloist in Bach’s *B Minor Mass* with Cantata Collective, an artist residency with the Cornell Department of Music featuring a solo recital, features as an alto soloist in Bach’s *St. John Passion* with True Concord Voices & Orchestra and in Bach’s *B Minor Mass* with The Thirteen.

Bass baritone **Christopher Talbot** is a versatile performer at home with a wide variety of repertoire, from the Medieval to the present day. Praised for his “voice of warmth and strength” (*Classical Review*), he has performed with major ensembles across the United States, including Seraphic Fire, The Crossing, Apollo’s Fire, Ensemble Altera, and the Carmel Bach Festival where he was a 2023 Virginia Best Adams vocal fellow. Highlights of 2024 include J.S. Bach’s *Actus Tragicus* with Trinity Wall Street, Arvo Pärt’s *Passio* with Artefact Ensemble and Experiential Orchestra, and works of J.C. Bach with Philadelphia’s Filament Baroque.

Early music artist **Adam Cockerham** specializes in theorbo, lute, and Baroque guitar. Beginning his performance career as a classical guitarist, he then gravitated toward historical plucked strings, preferring the collaborative opportunities of chamber music from the 16<sup>th</sup> through 18<sup>th</sup> centuries. As an accompanist and continuo player, Adam has performed with numerous ensembles in North America. Beyond chamber music, Adam concentrates on 17<sup>th</sup>-century Italian opera and has been involved in numerous modern world premiere performances with companies including Innsbrucker Festwochen der Alten Musik and Ars Minerva. Cockerham received his doctorate from The Juilliard School where he was awarded the Richard F. French Prize for best dissertation.

A native of Bad Kreuznach, Germany, **Jonathan Luik** enjoys performing repertoire from the 16<sup>th</sup> century to the present day on a variety of instruments, from the modern and historical double basses to the violone and viola da gamba. He is a recent graduate of The Juilliard School, where he studied with Eugene Levinson and Timothy Cobb and performed extensively with the school’s orchestra and period ensemble, Juilliard415. He has performed alongside and under the leadership of period musicians including Rachel Podger, Robert Mealy, Alfredo Bernadini, William Christie, and Nicholas McGegan and under conductors including Marin Alsop, Emmanuel Villaume, and David Robertson.

## Next Week:

**Tuesday, April 30 Geneviève Soly:**

***J.S. Bach’s Well-Tempered Clavier, Book I (selections)***

**Thursday, May 2 Le tre grazia a venere:**

***Musica Secreta***

## Texts and Translations - Partimenti

### **Louis moissonne des lauriers**

Dans un champ inaccessible,  
Il fait trembler les plus fameux guerriers  
À ce héros il n'est rien d'impossible:  
Partout il brave les hasards,  
Tout l'univers est témoin de sa gloire,  
Il n'est point d'Alexandre, il n'est point de  
Césars,  
Que ses exploits n'effacent dans l'histoire.

Louis reaps laurels  
In an inaccessible field,  
He makes the most famous warriors tremble  
To this warrior nothing is impossible:  
Everywhere he braves the odds,  
The whole world witnesses his glory,  
There is no Alexander, there is no  
Caesar,  
Let his exploits never be erased from history.

**D'où vient cela**, belle, je vous supply,  
que plus à moy ne vous me recommandez?  
tousjours seray de tristesse remply,  
jusques à tant qu'au vray le me mandez,  
je croy que plus d'amy ne demandez  
ou mauvais bruit de moy on vous revele  
ou vostre coeur a fait amour nouvelle.

Where did this come from, I beg you,  
That you no longer hold me in esteem?  
I will always be filled with sadness,  
Until the time you give me the truth,  
I think that either you no longer wish to be loved,  
Or someone has told you something bad about me,  
Or your heart has found a new love.

**O præcelsum** et venerabile sacramentum  
pietatis, vinculum charitatis, adoro te latens  
deitas, quæ sub his figuris latitas. Pie Jesu,  
salvator languidi, præmium sanati, Pie Jesu  
Domine me immundum munda tuo sanguine.

O noble and venerable sacrament of  
piety, bond of charity, I adore thee hidden God, that  
underneath these veils is truly present. Pious Jesus,  
savior of the sick, prize of the healed, Pious Jesus,  
cleanse me from impurity with your blood.

**Ombre de mon amant**, ombre toujours  
plaintive,  
Hélas! que voulez-vous? je meurs.  
Soyez un moment attentive  
Au funeste récit de mes vives douleurs.  
C'est sur cette fatale rive  
Que j'ay veu vostre sang couler avec mes  
pleurs.  
Rien ne peut arrester mon ame fugitive,  
Je cède à mes cruels malheurs.  
Ombre de mon amant, ombre toujours  
plaintive,  
Hélas! que voulez-vous ? Je meurs.

Shadow of my beloved, always  
moaning,  
Alas! What do you wish? I'm dying.  
Pay attention for a moment  
to the report of my intense pains.  
Here at this fatal bank  
I've seen your blood flowing with my  
tears.  
Nothing can stop my escaping soul,  
I'm giving in to my cruel misfortunes.  
Shadow of my beloved, always  
moaning,  
Alas! What do you wish? I'm dying.

**Tu dormi? Ahi, crudo core**,  
tu puoi dormir, perch'in te dorme amore.  
Io piango, e le mie voci lagrimose,  
a te, che sorda sei,  
portano invano, ahimé, l'aure pietose.  
Ah, ben i pianti miei pon far pietosi i venti:  
ma te fan più crudele i miei lamenti.

You sleep? Ah, cruel heart,  
indeed you sleep, now that in you sleeps Love.  
I cry and my sorrowful words,  
ah, to you, my uncaring beauty,  
carry, in vain, my ardent desires.  
Ah, my pleas could move the wind:  
but my lament only makes you crueler.

**Piango che Amor con disusato oltraggio**  
Di nuova fiamma il cor m'incende e rode.  
Sospiro che un fiorito e verde Maggio  
Più sfortunato amante oggi non gode.

I cry, because Love, with unused outrage  
Of a new flame my heart burns and consumes.  
I sigh, because a green and flourished May  
The most unlucky lover now doesn't enjoy.

Dogliomi sol che un chiaro e vivo raggio  
Di due begli occhi lagrimar non m'ode.  
Che fin forse darian pietosi alquanto,  
Al lamento, ai sospiri, al duro pianto.

**D'un feu secret** je me sens consumé  
Sans pouvoir soulager le mal qui me possède;  
Je pourrais bien guérir si je cessais d'aimer  
Mais j'aime mieux le mal que le remède.

**Serenissime stelle** che dal ciel d'un bel volto  
Vi scoprite a la notte del mio core  
Così lucide e belle  
non tenete più involto  
Fra le nubbi di sdegno il bel splendore  
Lasciate il rio costume  
E scoprite al mio polo eterno lume

**O bella primavera** a Cinta di vari Fiori-i  
Che qual Capretto scherzo con gl'amori-i,  
Tu sei candid'in ciera più del latte,  
E vezzosa come vermiglia rosa-a,  
E comparisci altera-a,  
Qual Tavro frà gl'armenti-i  
Onde stupiscon gl'arbori e le genti-i  
Hor facciamo il ta na na nò  
Del ghirlingò con spingardò  
O do violon vò giga, giga, giga,  
Birlon, birlon, Ziga, ziga  
O soave concerti  
Onde stupiscon gl'arbori e le genti-i

**Ma bergère est tendre et fidèle,**  
Mais hélas ! son amour n'égale pas le mien.  
Elle aime son troupeau sa houlette et son chien,  
Et je ne sçaurois aimer qu'elle.

**Nos esprits libres et contents**  
Vivent en ces doux passe-temps.  
Et par de si chastes plaisirs,  
Bannissent tous autres desirs.

La danse, la chasse et les bois,  
Nous rendent exempts des lois  
et des misères dont l'Amour  
Afflige les cœurs de la Cour.

Et c'est plustôt avec cet art  
Qu'avec la pointe de ce dard  
Que cette troupe se défend  
Des traits de ce cruel Enfant.

I pain because a clear and lively ray  
From two beautiful eyes doesn't hear my tears.  
Maybe, pitiful, they will give an end  
To sorrow, to sighs and bitter crying.

By a secret fire I am consumed  
Unable to relieve the evil that possesses me;  
I could well heal if I stopped loving  
But I love the disease more than the cure.

Most serene stars that from the sky of a beautiful face  
Find themselves as the night of my heart  
So luminous and beautiful,  
don't keep them so covered up  
Among the clouds of disdain beautiful splendor  
Leave behind this foul costume  
And discover eternal light at my pole

O beautiful spring girded with various flowers-ers  
That just as the kid frolics with his loves-oves,  
You are pure in appearance more than milk,  
And charming like a carmine rose-ose,  
And you appear proud-oud,  
Just like a bull among the herds-erds  
Whence the trees and people-le are amazed  
Now we make the ta na na nò  
Of the dotterel bird with the dance  
Or two violins going giga, giga, giga,  
Birlon birlon, ziga ziga,  
O sweet harmony,  
Whence the trees and the people are amazed

My shepherdess is tender and faithful,  
But alas! Her love does not equal mine.  
She loves her flock, her crook and her dog,  
And I can love nothing but her.

Our minds free and content  
Live in these sweet pastimes.  
And by such chaste pleasures,  
Banish all other desires.

Dance, hunting and the woods,  
Make us exempt from the laws  
And miseries with which Love  
afflicts the hearts of the Court.

And it is rather with this art  
Than with the tip of this dart  
That this troupe defends itself  
From the actions of this cruel Child.