



"The charm of medieval simplicity... passionate music making"

About Quadrivium:



Quadrivium is an ensemble specializing in late-medieval music, particularly the Franco-Flemish repertoire of the 14th- and 15th centuries. This refined and complex repertoire is brought to life via a specialized medieval instrumentarium. The ensemble brings a deep level of understanding and intuitive emotional interpretation to the music, while ensuring historical correctness under the watchful eye of musicologist/utenist Willem Mook. In medieval times, the Quadrivium represented the four 'higher' arts (arithmetica, geometrica, astronomia and musica.) The ensemble Quadrivium unites four colors of the medieval musical palette: voice, (Ellen Delahanty), recorder, (Geert Van Gele), harp, (Bill Taylor), and lute, (Willem Mook). With their unique historical instrumentarium, Quadrivium charms the audience with a wide array of delicate instrumental colors, typical for the early polyphony of the middle ages and early renaissance.

The ensemble's first CD appeared in 2009, presenting their successful concert program 'La Cause est Amer'. In this program, medieval love poems from Japan, composed for Quadrivium by Belgian composer Janpieter Biesemans, are paired with medieval art songs from the Low Countries.

Building on this success formula, Quadrivium is planning its next program "Flemings in Spain" with music resulting from the collaboration of Flemish composers traveling to Spain, coupled with music set to a poem of Jorge Manrique, also by Biesemans. For this program, the ensemble will be expanded to feature tenor Jan Van Elsacker as well as a vielle player (tba).

Next to this Spanish program, an Italian program with music by Landini, Ciconia and Dutch contemporary composer Daan Manneke is scheduled for the season 2011-2012.

Learn more about Quadrivium on their website: www.quadrivium.net.



flemings in Spain



lemings in Spain”, a new concert program by Quadrivium featuring tenor Jan Van Elsacker, sheds light on the musical connection between Flanders and Spain anno 1500.

The program consists of three parts. The first and last part showcase compositions of two major Flemish composers: Johannes Ockeghem and Alexander Agricola. Both traveled to Spain as musicians from the French king.

The cross-pollination between these northern composers and their Spanish counterparts resulted in Flemish chansons with Spanish texts and in the audible influence of Flemish polyphony on Spanish music. The important ‘Segovia manuscript’ provides the program with Flemish polyphonic chansons and virtuosic instrumental settings.

The intermediate part of the program will relive the unique interaction between Flemish and Spanish art, by a newly composed setting of the famous “Coplas por la muerte de su padre from Jorge Manrique (c1440-1479) by Flemish composer Janpieter Biesemans (*1939). This composition was written especially for this program.



La Cause est Amer

Medieval and Contemporary Love Songs from Japan and the Low Countries



suite of five medieval Japanese love poems form the core of this unique program. Set to music for Quadrivium by Belgian composer Janpieter Biesemans, the pieces examine different states of love: the joy of newly discovered love; parting at dawn; absence of the beloved; doubting faithfulness; and rueful grief. Although Biesemans has scored the suite for western medieval instruments, his compositions capture the delicate yet intense character of Japanese traditional music. In this program Quadrivium pairs these compositions with Late-Medieval Netherlandish art songs which echo similar sentiments.

This program comes with a Powerpoint slide show.



Der Teufel hat das Spiel erdacht (The Devil created the Game)

Music to go with Medieval and Renaissance Playing Cards

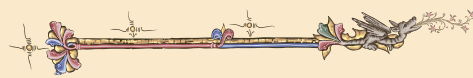


Three sets of musical playing cards were the inspiration for this delightful program. Both the so called “Flötner” and “Rumpoldt” decks of cards have pieces of Renaissance polyphony printed on their backs. The third set of cards comes from a Japanese card game based on the poems called “waka” - each beautifully illustrated card shows one half of a poem out of a set of one hundred. The players must try to be the first to put the two halves together. Five of these poems have been set to hauntingly beautiful music for *Quadrivium* by the Flemish composer, Janpieter Biesemans.



Guillaume en Guillaume

Chansons from Guillaume de Machaut and Guillaume Dufay



Quadrivium brings to modern audiences the rich legacy of two great Guillaumes: Machaut, greatest composer and most illustrious poet of the 14th century, and Dufay, who led the musical world one hundred years later. *Quadrivium* presents both chansons and instrumental arrangements, and also some of the first pieces truly intended for instruments, music for the dance. This program comes with a Powerpoint slide show.





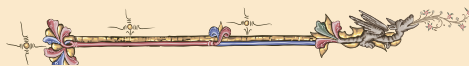
The new Italian program for 2012 will be a triptych with music of Landini, Ciconia and the Dutch composer Daan Manneke, presented with Quadrivium's original quartet of voice, lute, harp/psaltery, and blokfluit/organetto.

Departure point is the 14th century in Italy, known as the Trecento: the blind musician and poet Francesco Landini was active in Florence, where he was famed as a virtuoso on the organetto and the harp -- two instruments which are also central for Quadrivium.

Landini = Ciconia = Manneke

One generation later, the Liege-born composer Johannes Ciconia would become known for his unique combination of the qualities of the Italian Trecento and the French Ars Nova. His music was immensely appreciated in both countries – as we can infer from his employment by the pope in Avignon as well as the pope in Rome!

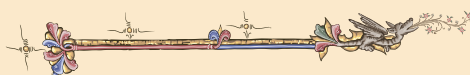
Quadrivium loves the challenge of holding a contemporary mirror up to their central repertoire of medieval music. For this program they have found a partner in the renowned Dutch composer Daan Manneke, who will compose a special work for Quadrivium. From the perspective of his own sound-world, Manneke looks back on Landini and Ciconia, to make (as Ciconia did 600 years before him) a synthesis of the musical styles of his forebears.



About the Instruments:



Quadrivium makes a point of using replicas of instruments that we know with certainty were actually in use during the late Medieval period: small types of medieval recorders with cylindrical bores; small medieval lutes, played with plectrum as well as with fingers; gothic harps utilizing the unconventional, but very well-documented bray pins; organetto (small lap organ), vielle and psalterium. All string instruments are fitted with gut strings, except for the psalterium which is brass-strung. The tuning used in the ensemble is a modified Pythagorean tuning, as described in multiple sources in the 15th century.



WILLEM MOOK

studied lute with Anthony Bailes at the Sweelinck Conservatory in Amsterdam. He specialized further in masterclasses by Eugen Dombois, Hopkinson Smith and Paul O'Dette, among others. In addition he studied musicology at the University of Utrecht. He performs regularly as a soloist, and appears as accompanist in successful duos with singers Harry van Berne, Paulien van der Werff and word-artist Peter Adema. Willem Mook has an extensive lute-teaching practice in Haarlem and Zutphen.



ELLEN DELAHANTY

studied voice with the renowned English voice teacher Jessica Cash in London. At the Mannes College of Music in New York she graduated with a Masters Degree in recorder and early music. She furthered her recorder studies with distinction at the conservatories of Utrecht, Leuven, and Antwerpen.

In addition to her solo career and as a member of Quadrivium, she also performs renaissance and baroque repertoire with the ensemble Sospiri Ardenti. She is a regular guest on several early music festivals in Europe and America.



The Members:

BILL TAYLOR

is a specialist in the performance of medieval and renaissance European harp music, as well as the ancient harp music of Ireland, Scotland and Wales. He is one of very few players investigating these repertoires on medieval gut-strung harps, wirestrung clarsachs and harps with buzzing bray pins. He has performed with many renowned early music ensembles, including the Folger Consort, Hesperus and the Newberry Consort, and currently can be heard as a soloist as well as a member of several groups in the UK. Bill Taylor is frequently invited to give concerts and lead workshops throughout Europe and the US. He has recorded for ASV, CMF, Dorian, Maggie's Music, Rhiannon and Temple.



GEERT VAN GELE

After finishing his studies at several conservatories in Flanders with honors, Geert Van Gele went on to co-found the world-famous Flanders' Recorder Quartet. For ten years he concertized and recorded with this ensemble in Europe and North- and South America, and won several important international competitions. He is regularly invited to give masterclasses. As a soloist he is admired as much for his Bach interpretations and his performances of early Italian baroque music as for his mastery of contemporary recorder literature, all of which repertoires he has recorded on CD.

