



ClubMedieval's first public performance took place in Antwerp, Belgium in the summer of 2010, with a programme of music by Paolo da Firenze.

This small club of friends from across Europe, in their twenties and thirties, weave their unique musical gifts into a rich fabric of vocal and instrumental polyphony, each contributing to a process of experimentation and improvement, until they are ready to invite their audience to be enveloped into their creation.

Working with Capilla Flamenca, Mala Punica, Micrologus, Grindelavoix, Concerto Italiano, Jordi Savall, Los Musicos de Su Alteza and l'Arpeggiata amongst many others, the musicians of ClubMed have come to understand that there is 'truth' in historically informed performance when each performer's artistic authenticity is allowed to shine forth, and 'beauty' when these different personal truths can meet. Within a spirit of openness and collaboration, the artistic leadership is provided by Thomas Baeté.

On the basis of its two first concerts the ensemble has already received critical acclaim, being nominated as 'Promising Talent of the Year 2010' by the Flemish classical radio KLARA.



Thomas Baeté (°1978) trained as a choirboy and violin player in his hometown of Oostende, Belgium. Later he took up the viola da gamba as an autodidact, before studying it in Brussels and Barcelona with Wieland Kuijken, Jordi Savall and Sophie Watillon. He took masterclasses with Paolo Pandolfo. Currently, he also regularly performs on the medieval fiddle and he can be seen (and heard on recordings) performing with Mala Punica (Pedro Memelsdorff), Capilla Flamenca, Graindelavoix. Thomas was invited to play with the baroque orchestras La Petite Bande and Les Agréments. He is a founding member of the group la Roza Enflorese, which performs sefardic music, and With the dutch ensemble The Spirit of Gambo, he explores his passion for viol consort music. In addition to this he works as a viola da gamba and medieval music teacher in Brussels and Leuven. All these activities have taken him throughout Europe from Stockholm to Napoli, and further on to Marocco and North, Central and South America. At the moment, he is invited as 'Ami d'Amuz', to develop his personal projects at the prestigious concert hall AMUZ in Antwerp.

ClubMediéval offers for this season two *programmes* of (mainly Italian) polyphony from the 14th century in refined and vivid colours, blending voices and period instruments, bringing into the light a forgotten musical landscape:

GENTIL PENSIER, SPLENDIDO CONSIGLIO

-----The love songs of Abbot Don Paolo da Firenze

Girand'un bel falcon (madrigal, instrumental version)

Amor, tu solo'l sai (ballata)

Lena virtù (ballata)

Una cosa di veder (ballata)

Ventilla con tumulto (madrigal)

Poc'anno di mirar (ballata, instrumental version)

Sofrir m'estuet (ballata)

Non più infelice (madrigal, instrumental version)

Perch'i' non seppi passar (ballata, uncertain attribution to Paolo)

Perchè vendetta(ballata)

Ma',ria, ver di me pietà (ballata)

Lasso, grev'è'l partir (ballata)

ClubMediéval is

Olalla Aleman and Francesca Cassinari, sopranos

Raffaele Giordani, tenor

Elisabeth Seitz, psalterion

Guillermo Perez, organetto

Thomas Baeté, fiddles

A DIVINE COMEDY
or Guelfs and Ghibellins and their musical propaganda

PROLOGUE

Glorieuse Vierge Marie
Ich warne dich vil (Spruch XIII)

Adam de la Halle
Wizlaw von Rügen

ACT I

O canenda vulgo/Rex quem Metrorum
Sequentia Rex regum
La Nobil Scala
Girando un bel falcon
O in Italia felice Liguria

Philippe de Vitry
anon
anon
Paolo da Firenze
Jacopo da Bologna

ACT II

Dal bel castel
Lo lume vostro
Isabella (istampitta)
Or qua, compagni

anon
Jacopo da Bologna
anon
Maestro Piero

ACT III

Gloria Clemens artifex
Inclite flos

Poc'anno di mirar

Soufrir m'estuet
Ducalis sedes inclita/ Stirps Mocenico

anon
Mayhuet de Joan alias
matheus de sancto johanne
Paolo da Firenze
(Dim. Margit Übellacker)
Paolo da Firenze
Antonio Romanus

ClubMedieval is :

Olalla Aleman, soprano
Marketa Cuckrova, mezzo
Daan Verlaan, tenor and harp
Raffaele Giordani, tenor
Tomas Maxe, bass
Elisabeth Seitz, psalterion
Guillermo Perez, organetto
Thomas Baeté, fiddles

CONTACTS :

Thomas Baeté

thomasbaete@hotmail.com

0032(0)475 52 49 27

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Stijnjacobs@bookman.be