

Gotham Early Music Scene (GEMS) presents



Thursday April 21, 2022 1:15 pm
The Church of the Transfiguration in New York City
Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com)

BALAM Dance Theatre *Garden of Love in Miniature*

Dongmyung Abn ~ violin Dongsoek Shin ~ harpsichord Lisa Terry ~ viol Ryan Closs ~ Theorbo
Eugenia Forteza ~ Madama Amorina Yumiko Niimi ~ bird Carlos Fittante ~ Apollo, deer, male lover

Entrée d'Apollon from *Le Triomphe de l'amour* Jean-Baptiste Lully (1632–1687)
transcribed by Jean-Henri d'Anglebert in *Suite No. 2 in g minor*

Premier concert from *Les Concerts Royaux* François Couperin (1688–1733)

Prélude ~ Allemande ~ Sarabande ~ Gavotte ~ Gigue

Sans frayeur dans ce boi Marc-Antoine Charpentier (1643–1704)

Deuxième concert from *Les Concerts Royaux* François Couperin

Prélude ~ Air contrefugué ~ Echos

Inspired by the theme of love, *Garden of Love in Miniature* is dedicated in memory of
Gladys Isabel Fajardo Luhrs, a Friend of BALAM, who enjoyed classical music
and dance during her life, and whose goodness, integrity, and generosity were inspiring.

Concept and Choreography ~ Carlos Fittante Music Selections ~ Lisa Terry Script ~ Inma Heredia

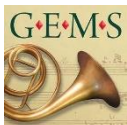
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John Thiessen, Director of Concert Production Toby Tadman-Little, Program Editor

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

Live stream crew: Dennis Cembalo, Howard Heller, Ivan Rana, Paul Ross Christina Britton Conroy, Announcer and Make-up Artist
Gene Murrow, Executive Director



www.gemsny.org

About the Dances

The dances in this performance are inspired by two themes seen in Baroque art, the miniature and nature. For the Baroque noble, the latter offered opportunities to be in nature, to show off and be seen, to convene with a lover, and to commune with one's private thoughts. The imagined characters presented in this work draw upon romanticized images of the Unicorn Tapestries, circa 1500, at The Cloisters of The Metropolitan Museum, and the idyllic pastoral scenes painted by François Boucher. Also, Baroque dance choreographies by dance masters Louis Pecour and Raul-Auger Feuillet were used to inspire BALAM's stylized historically informed choreography, as were the mysterious and fantastical Balinese theatrical elements of a hand carved wooden mask, and a pair of golden scroll leather wings. The result is a feel-good entertainment that suggests the French Baroque operatic entr'act divertissement. ~ Carlos Fittante

About the Composers

Jean Baptiste Lully (1632–1687), a Florentine, musician, dancer, and composer, and naturalized French citizen is credited with establishing French opera, of which he composed fourteen during the period of 1673-1687 in the court of Louis XIV. His affiliation with Louis XIV began with his compositions for many ballets in which both the king and he danced, and by 1653 Louis XIV named him named Superintendent of Royal Music, Music Master of the Royal Family, and later director of the Académie Royale de Musique. His artistic collaboration with the playwright Molière in 1661 led to the Comédie Ballet, or comic opera, at the time a new genre of entertainment combining acting, music, and dance. His *Le Triomphe de l'Amour*, 1681, a *ballet de cour* was created to in honor of the Dauphin Louis's marriage to Marie Anne Christine de Bavière. Initially performed in the Salle de Comédie at the Château of Saint-Germain-en-Laye with a cast mixing nobles and professionals, it was so successful that it became the first *ballet de cour* to transfer to the public theatre and it was given at the Paris Opéra by a wholly professional cast in May 1681, featuring 64 dancers, 48 singers and 75 or 76 instrumentalists. The Paris Opéra's first professional female dancers, Mlles de La Fontaine, Pesant, Carré and Leclercq, debuted in the production. The work offers various love stories enacted by Greco-Roman deities through twenty danced Entrées having up to four musical airs of choreography.

Jean-Henri d'Anglebert (1629–1691), a French composer, harpsichordist, and organist, was a prominent keyboard composer and the harpsichordist to Louis XIV's brother, Philippe I, Duke of Orléans. *Pièces de Clavecin*, his most important work, is a collection of four harpsichord suites published in Paris in 1689. In it are found his compositions along with his arrangements of Lully's orchestral works.

Marc-Antoine Charpentier (1643–1704), a composer for King Louis XIV, benefited from a good Jesuit education where he began his musical studies in Italy. A master of French Baroque music in all its genres, he composed about 800 compositions throughout his prolific career that included sacred music, secular works, stage music, operas, symphonies, and enjoyed particular notice for his beautiful vocal compositions.

François Couperin (1668–1733), also known as Couperin le Grand, was born to a distinguished and talented musical family and rose to the highest possible appointment for a musician in the court of Louis XIV – "ordinaire de la musique de la chambre du roi pour le clavecin". One of the few French musicians who appreciated Italian composers, he successfully integrated French and Italian styles. His impact on French music is vast, from his important book on harpsichord playing, *L'Art de toucher de clavecin*, to his four books of over 230 harpsichord pieces, to his grand trio sonatas modeled on Corelli and his chamber suites that strove to unite the tastes of Lully and Corelli. Composers throughout western music history have been inspired by Couperin including Bach, Brahms, Strauss, and Ravel. Couperin's *Concerts Royaux* are chamber music suites that can be performed by harpsichord alone or by one or two treble instruments plus continuo (harpsichord and bass viol). Each consists of a prélude followed by a succession of dances in the order allemande, sarabande courante, menuet, and others. While these pieces were meant to be enjoyed by players and listeners in intimate settings at the court, we are happy today to dance to them, to show how powerfully the movements of bodies in dance influenced musical composition in the Baroque era. ~ Lisa Terry

NEXT WEEK: Galileo's Daughters
Valiant Sisters ~ Music from a 17th Century Italian Convent

About the Ensemble and the Artists

BALAM Dance Theatre (BALAM), founded in 1979 by choreographer, dance educator, and movement researcher Islene Pinder, is a NYC based chamber-size ensemble offering a vision of contemporary dance fusing diverse cultural dance styles and historical periods. Directed by Baroque dance specialist Carlos Fittante, the company's repertoire blends the dazzling opulence and aura of East/West court dance traditions, eclectic movement and music, striking masks, imaginative props, and vibrant costumes to create a dance-theatre that captivates audiences of all ages. BALAM has performed throughout the United States and internationally at renowned venues including Lincoln Center Out-of-Doors, Jacob's Pillow Dance Festival, American Museum of Natural History, and the Bali International Arts Festival. Its work has received acclaim from audiences, critics, scholars, and dignitaries alike, including critical praise mentioned in the *New York Times*, *Village Voice*, and endorsements from the Indonesian Consulate of New York, and the Governor of Bali.

Dongmyung Ahn is an early string specialist performer, educator, and scholar whose interests span from the twelfth to eighteenth centuries. Co-founder of Duo Custos, a medieval duo that specializes in music of the fourteenth century, she regularly performs with Green Mountain Vespers, Pegasus, Raritan Players, The Sebastians, and TENET Vocal Artists. She has played rebec in the critically acclaimed production of *The Play of Daniel* at the Cloisters. A dedicated educator, Dongmyung is the director of the Queens College Baroque Ensemble and has taught music history at NYU, Queens College, Rutgers University, and Vassar College. She received her PhD in musicology at the Graduate Center, CUNY and has published an article on medieval liturgy in the Rodopi series *Faux Titre*.

Dongsok Shin was born in Boston, started piano lessons at the age of four with his mother, Chonghyo Shin, and continued studying with Nadia Reisenberg at the Mannes College of Music. He converted exclusively to early keyboard instruments – fortepiano, harpsichord, and organ – in the early 1980s. Dongsok has been a member of the internationally acclaimed Baroque ensemble REBEL since 1997, and has appeared with ARTEK, Bach Sinfonia (Washington), Concert Royal, Dryden Ensemble, Early Music New York, New York Philharmonic, Orpheus Chamber Orchestra, Pathenia, Pro Musica Rara, the American Classical Orchestra, and the Washington Bach Consort, among others. He has accompanied Renée Fleming, Rufus Müller, Jed Wentz, Marion Verbruggen, and Barthold Kuijken in recital, and has received international recognition as music director of Baroque opera productions with the Mannes Camerata. He has toured throughout the Americas and Europe and has been heard on numerous radio broadcasts. Dongsok is well known as a performer, recording engineer, producer, and editor of early music recordings for Acis Productions, ATMA Classique, Bridge, Dorian Sono Luminus, Ex Cathedra, Helicon, Hollywood Records, Lyrichord, Naxos, and Newport Classic. He tunes and maintains early keyboard instruments for the Flintwoods Collection in Delaware, and in New York City for the Metropolitan Opera, and the Metropolitan Museum. His YouTube videos produced by The Met Museum, demonstrating their earliest known Bartolomeo Cristofori fortepiano, have garnered over 380,000 views.

Lisa Terry is an avid chamber music performer and soloist on viola da gamba and violoncello. From her home base in New York City, she performs with Parthenia, Dryden Ensemble, Lyra Consort, Pegasus Early Music and TENET. She is principal cellist and viol soloist with Tempesta di Mare, Philadelphia's Baroque orchestra. Lisa was a founding member of ARTEK, and has performed with the New York Philharmonic, New York City Opera, Juilliard Opera Orchestra, Orchestra of St. Luke's and Concert Royal. She has appeared to great acclaim as soloist in the Passions of J.S. Bach throughout her career, and she serves the Viola da Gamba Society of America as Past-President. She is often heard in dance bands for Country Dance New York.

Ryan Closs is a performer, teacher, and specialist of plucked string instruments from Long Island, New York. His varied performances often include solo work, accompaniment, improvisation, and ensemble playing which he loves to bring to new audiences and unconventional venues. He has also performed with Heartbeat Opera, Loft Opera, Bourbon Baroque, often with BALAM Dance Theatre, and recently was lutenist in the off-Broadway production of *The Wildly Inappropriate Poetry of Arthur Greenleaf Holmes*. His duties as an outreach soloist for the Lute Society of America, as well as director of outreach, have earned him the title of head of its New York chapter. His outreach performances have contributed to the growing knowledge and appreciation of the lute, its times, and its music – a mission he continues and expands upon with his own period ensembles “4&20Strings” and “Early Music Long Island”.

Eugenia Forteza is a French-Argentinean actor and mezzo-soprano based in New York City. She has been praised for her “compelling vocal and physical expression” (*Operawire*), “powerful voice” (*Atwuu.ca*) and “exquisite phrasing, great diction and musicality” (*Voce di Meche*). Eugenia recently wrapped filming for her feature film debut in “*Cabrin?*” directed by Alejandro Monteverde and produced by Academy Award Winner Jonathan Sanger. The film is set to premiere in the summer of 2022. Eugenia was recently awarded 2nd place/Honorable Mention for Best Video in the Canto Latino competition, as well as being a Finalist in the Best Singer, Best Performance and Audience Favorite categories. Eugenia was an Opera Role Prize Winner at the 2017 Concorso Internazionale di Canto Katia Ricciarelli in Italy. She holds an M.M. from the Opera Institute at Mason Gross School of the Arts and a B.M. in Voice Performance, *Summa Cum Laude*, from the Boyer College of Music and Dance at Temple University. She has also trained at T. Schreiber Studio, UCB, IVAI, ICAV, Fundación Julio Bocca, Conservatorio Beethoven and at the National Conservatory of Buenos Aires. Eugenia is represented by Spotlight Artists Management for classical music and CPM Talent for acting. Please visit www.eugeniaforteza.com and follow @fortezaeugenia for more information.

Yumiko Niimi has worked as a principal dancer and performer with several operas and Broadway musicals including Washington National Opera’s production of *Norma*, *The King and I* at the MUNY theatre, *A Chorus Line*, *Evita*, New York Theatre Ballet, Japanese Folk Dance Inc., in the play *Two Sisters*, and has been featured in BALAM Dance Theatre’s signature work *Ramayana-Abduction of Sita*, as well as the company’s salsa dance duet *Fantasia de Amor*. She also teaches ballet in New York. Her lessons are listed on YumikoBallet, <https://niimi98.wixsite.com/yumikoballet>.

Carlos Fittante, Artistic Director of BALAM Dance Theatre, specializes in Ballet, Baroque, Balinese, and Spanish Escuela Bolera dance styles. A graduate of the School of American Ballet, he has a Master of Fine Arts in Dance from Peck School of the Arts, University of Wisconsin. His performances and choreography have been presented by The Metropolitan Museum of Art, Museum of Natural History, Hispanic Society of America, Lincoln Center Out of Doors, Jacob’s Pillow Dance Festival, Boston Early Music Festival, and others. Known for his well-researched, imaginative choreography and charismatic dancing, he has received critical praise from the *New York Times*, *Dance Magazine*, and the *Village Voice*, and has performed internationally including Bali, Japan, Mexico, England, Spain, and Germany. As a teacher, he created and taught Mask & Gesture, and Movement for the Actor at the Lee Strasberg Theatre and Film Institute in New York; guest teaches Baroque and Balinese dance at colleges; and currently is an Adjunct Assistant Professor in the Dance Department at Queens College, City University of New York.