

Gotham Early Music Scene (GEMS) presents



Thursday June 2, 2022 1:15 pm
The Church of the Transfiguration in New York City
Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com/)

Bach Ensemble in New York *Conversations galantes et amusantes*

Mili Chang George ~ flute Isabelle Seula Lee ~ violin
Ana Kim ~ violoncello Robert Warner ~ harpsichord

Sonate en Quatuor, Op. 12, No. 3 Louis-Gabriel Guillemain (1705–1770)

Allegro ~ Larghetto ~ Aria ~ Allegro

Sonata for Flute and Violin, Op. 51, No. 1 Joseph Bodin de Boismortier (1689–1755)

Andante ~ Presto ~ Siciliana ~ Allegro

Troisième Livre de Pièces de Clavecin, Quinzième Ordre François Couperin (1668–1733)

Le Dodo, ou L'Amour au berceau (arr. for violoncello and harpsichord)

Nouveau Quatuors en six suites, No. 6 in E minor TWV 43:e4 Georg Philipp Telemann (1681–1767)

Prélude ~ Gay ~ Vite ~ Gracieusement ~ Distrain ~ Modère

Financial support for this concert was provided in memory of Charlene Weinstein, a friend of early music in New York

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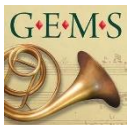
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www.gemsny.org

About the Program

This afternoon you will hear lively conversations among four instruments — all equally distributed — flute, violin, violoncello, and harpsichord. The program centers on two quartets from prominent composers Telemann and Guillemain and also includes music by Boismortier and Couperin. These four composers each represent a different kind of gallant and charming characters with hints of playfulness and desolation in their music.

About the Artists

Mili Chang George “whose traverso playing in the Credo’s *Benedictus* was fluid, elegant, and well, just lovely” (*Boston Musical Intelligencer*) in her performance with Ton Koopman, the director of Amsterdam Baroque Orchestra, has performed with many notable soloists, including GRAMMY Award recipient and nominees violinist Monica Huggett, tenor Aaron Sheehan and keyboardist Richard Egarr. She plays with Philharmonia Baroque Orchestra and Chorale Taipei, The Sebastians, Sheboygan Symphony Orchestra and St. Peter’s Lutheran Church Baroque Orchestra. Mili has been featured on WQXR and West Side Radio, and has performed at Lincoln Center, Yale University, Columbia University, The National Center for Performing Arts in India, Banff Center in Canada, and National Concert Hall in Taiwan. Currently she performs in the NY metropolitan area and teaches at the New Jersey Performing Arts Center.

Isabelle Seula Lee, a NY-based violinist, performs regularly throughout the United States and abroad, and has established a reputation for her versatility and fluency in many musical styles. She has performed with New York Baroque Inc, Portland Baroque Orchestra, Philharmonia Baroque Orchestra, Bach Collegium at Saint Peter’s, Teatro Nuovo, and internationally with Bach Collegium Japan, among others. Isabelle is a founding member of the New Amsterdam Consort, a period-instrument string ensemble based in New York. As a soloist she has performed under Rachel Podger, Lars Ulrik Mortensen and Masaaki Suzuki. Her performances have been broadcast on live radio and television by WQXR, MediciTV, Estonian Cultural TV, WPBI, and Radio New Zealand.

Indiana-native **Ana Kim** is a violoncellist based in NY, who performs on modern and historical instruments. She plays with various ensembles, including the American Classical Orchestra and Boston Baroque, and has appeared at festivals including Oregon Bach, Yellow Barn, Verbier Academy, Music@ Menlo, and International Musicians Seminar at Prussia Cove. She received a Doctorate at the USC and has studied Historical Performance at Juilliard. With much interest in education, Ana has taught at the Music Festival of Santa Catarina in Brazil, and in outreach residencies with Kneisel Hall Festival in Maine and the American Classical Orchestra’s Classical Music for Kids. She has taught at Pacific Union College and is currently teaching at the Browning School in New York City.

Robert Warner, harpsichord, began his musical studies at a young age in his native Pennsylvania. He holds bachelor’s degrees in math and music from the University of Rochester and became interested in historical performance while exploring the harpsichord and baroque violin at the Eastman School of Music. As a graduate student, Robert studied harpsichord with Arthur Haas at Stony Brook University before being accepted into Juilliard’s Historical Performance program. At Juilliard, he continued his studies with Peter Sykes, Richard Egarr and Beatrice Martin and performed under William Christie, Jordi Savall and others on both harpsichord and baroque viola. Robert now resides in New York City where he continues to be an active performer and teacher. He is also the founder, director and harpsichordist of the period-instrument string ensemble New Amsterdam Consort.

NEXT WEEK: Cynthia Roberts & Yi-heng Yang
Mozart meets Beethoven

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Program Notes

Louis-Gabriel Guillemain: *Sonate en Quatuor*, Op.12, No.3

Guillemain was a French composer and violinist. As a *musicien ordinaire* to Louis XV, he was one of the most popular and highest-paid musicians at the French court. Guillemain performed for queen and king from 1747–1750, culminating in the performance of his ballet-pantomime *L'Opérateur chinois* and his works were often performed at the Concert Spirituel, the most popular concert series at Versailles during the 1750's. It was said that Guillemain himself never appeared as a soloist in public performances, possibly due to nerves from playing in front of large audiences. He was a profound alcoholic in his later years and sadly died at his own hand. All eighteen of his publications are instrumental music. The Op. 12 quartets were published in 1743 in Paris, the first of two sets of quartets for this instrumental combination. The title of this collection includes references to entertaining conversations among a transverse flute, a violin, a bass viol, and the continuo, emphasizing equal parts between the three melodic instruments. Guillemain dedicated this quartet to the Duke of Chartres.

Joseph Bodin de Boismortier: *Sonata for Flute and Violin*, Op.51, No. 1

French composer Boismortier spent his early years in Thionville, Metz, Thence and Perpignan before settling in Paris in 1724. Very little is known about his early years, but Boismortier's move to Paris unveiled his prolific talent, stimulated an abundant number of works, and added to his reputation as a composer. Boismortier did not enjoy royal or aristocratic patronage and was not a court musician, but rather earned his living selling compositions. His works are mostly chamber music, including unusual combinations of 5 flutes, or 4 flutes with 2 bassoons. The Op. 51 set of sonatas is among the composer's finest, and unlike those found in other collections for duet instruments. The violin part employs both the melodic and basso continuo line, providing the foundation of the chords, as stated in the title "violon par accords" (violin with chords). This provides a new angle technically and musically, as the ability of the violin to play both melody and harmony differs fundamentally from the harpsichord.

François Couperin: Troisième Livre de Pièces de Clavecin, Quinzième Ordre: *Le Dodo, ou L'Amour au berceau* (arr. for harpsichord and cello)

Le Dodo, ou L'Amour au berceau is a *pièce croisée* – written for a harpsichord with two manuals as the hands cross over each other. Couperin describes *pièce croisée* in his preface as a work that can also be performed with two flutes, oboes, violins, two viols or other unison instruments. However, in our version, Ana Kim will play the top line with the bottom one played by Robert Warner on harpsichord. It is a simple lullaby consisting of two rondeaux – one in major, one in minor. The word *dodo* is to this day baby-talk for sleep in French.

Georg Philipp Telemann: *Nouveaux Quatuors en six suites*, No. 6 in E minor, TWV 43:e4

Telemann was one of the most prolific Baroque German composers. He studied law at Leipzig University in 1701 to fulfill his parents' wishes but continued his musical activities in the Saxon city, including an involvement in the Collegium Musicum, which J.S. Bach later directed. He later spent time in Poland (1705), Eisenach (1708), Frankfurt (1712) and finally settled in Hamburg in 1721 as the Kantor of the Johanneum and Music Director of the five main churches in Hamburg. By the time of the composer's trip to Paris around 1737, Telemann's compositions had already earned a great reputation.

Telemann published his first set of six *Paris Quartets* in 1730 (Hamburg) and later the second set, entitled *Nouveaux Quatuors*, in 1738. The latter quartets represent the peak of his compositional style, mixing Corelli's Italian concerto and Lully's French suite styles with the fashionable and conversational *galant*. This E minor quartet from the second set was widely performed and highly praised. It is thought to have been performed by renowned flautist Michel Blavet, violinist Jean-Pierre Guignon, Jean-Baptiste-Antoine Forqueray on gamba and the violoncellist Prince Édouard. It was composed in French style beginning with an old-fashioned *prélude*, followed by French dance movements and ending with a charming *chaconne*.