

Gotham Early Music Scene (GEMS) presents



MIDTOWN CONCERTS

Thursday April 6, 2023 1:15 pm

St Malachy's Church – The Actors' Chapel in New York City

Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com)

Belladonna

Rhythm & Verse: An Exploration of Pulse through Music & Poetry

Laura Heimes ~ soprano Margaret Humphrey ~ violin Cléa Galbano ~ recorder

Rebecca Humphrey ~ violoncello Barbara Weiss ~ harpsichord

Adagio from Violin Sonata No. 3 in C Major, BWV 1005	J.S. Bach (1685–1750)
Il tempo fugge from <i>Rappresentatione de anime, et di corpo</i>	Emilio de Cavallieri (1550–1602)
His Golden Locks	John Dowland (1563–1626)
Galliarda III in A minor (FVB 175)	William Byrd (1546–1723)
Addio Roma from <i>L'incoronazione di Poppea</i> (SV 308)	Claudio Monteverdi (1576–1643)
Folias echa para Señora Doña Tarolilla de Carallenos	Andrea Falconiero (1585–1656)
Hor ch'e tempo di dormire	Taquinio Merula (1595–1665)
Lagrimosa Belta	Felipe Sances (ca. 1600–1679)
The Battell	William Byrd
The Soulders Summons ~ The March of Footmen ~ The March of Horsemen ~ The March to the Fight	
Lament der verwundten Musquetirer	H.I. F. Biber (1644–1704)

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Harpsichord provided by Rebecca Pechefsky John Thiessen, Executive Director



www.gemsny.org

About the Program

“Beginners in music are told that musical notation represents two things primarily – pitch and rhythm. And yet, somehow, in the rush to melody, we often overlook the critical importance of rhythm in musical experience. In foregrounding pulse and rhythm, this program seeks to recover this central characteristic in all its varied beauty.”

– John Werelka, 2012

About the Artists

Praised for her “sparkle and humor, radiance and magnetism” (*Philadelphia Inquirer*), hailed for “a voice equally velvety up and down the registers” (*The Oregonian*) and singled out for her “imaginative ornamentation” (*Opera News*), soprano **Laura Heimes** is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. She has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Voices of Music, Tempesta di Mare, Pegasus, The King’s Noyse, Paul O’Dette, Chatham Baroque, Apollo’s Fire, Brandywine Baroque, ARTEK, and Piffaro – The Renaissance Band, a group with which she has toured the United States. She has been heard at the Boston, Berkeley, Connecticut, Miami and Indianapolis Early Music Festivals, at the Oregon and Philadelphia Bach Festivals under the baton of Helmuth Rilling, at the Carmel Bach Festival under Bruno Weil, Andrew Megill and Paul Goodwin, and in Rio de Janeiro and Sao Paulo, Brazil in concerts of Bach and Handel. With the Philadelphia Orchestra she appeared as Mrs. Nordstrom in Stephen Sondheim’s *A Little Night Music*. She made her Carnegie Hall debut in Handel’s *Messiah* with the Masterwork Chorus and has appeared in an acclaimed staged production of the same work with the Pittsburgh Symphony under Maestro Honeck. A native of Rochester New York, Laura has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, Albany, Avian and Zefiro records. When she’s not singing, chances are you’ll find her on the soccer field cheering on her son!

Violinist **Margaret Humphrey** maintains a vibrant freelance schedule as soloist, chamber musician, and orchestra member, performing in ensembles in the United States and Europe. Previously a 25-year core member of the Minnesota Opera Orchestra, she now performs regularly with the Lyra Baroque Orchestra, Consortium Carissimi, Tempesta di Mare, and as concertmaster of the Bach Society of Minnesota. A founding member of Belladonna Baroque Quartet, she has toured throughout the United States, Europe, and Brazil. Cerulean Fire, her most recent ensemble, collaborates with dancers and percussionists crossing over genres to create dynamic performance experiences. Margaret is also a member of the Kingsbury Ensemble in St. Louis as well as soloing yearly in the Ancient Music Series in St. Savin, France. She has recorded on the Chandos, Dorian, Ten Thousand Lakes, and Naxos Labels.

Brazilian recorder player **Cléa Galhano** is an internationally renowned performer of early, contemporary and Brazilian music. Cléa has performed in the United States, Canada, South America and Europe as a chamber musician, collaborating with recorder player Marion Verbruggen, Jacques Ogg, Belladonna Baroque Quartet and the Kingsbury Ensemble. As a featured soloist, Cléa has worked with the Saint Paul Chamber Orchestra, New World Symphony, Musical Offering and Lyra Baroque Orchestra. She gave her Weill Hall debut in May 2010 and her second Weill recital on December 2013 with the Cuban guitarist Rene Izquierdo. Cléa studied in Brazil at Faculdade Santa Marcelina, the Royal Conservatory (The Hague) and the New England Conservatory of Music in Boston as a Fulbright scholar. She is the Music Director of the Recorder Orchestra of the Midwest. Cléa recently received the McKnight fellowship award, as well as others from the MSAB Cultural collaborative and MSAB Arts Initiative. She is currently a faculty member at Macalester College and Adjunct Lecturer in Music, Recorder at the Historical Performance Institute, Jacobs School of Music, Indiana University.

Violoncellist **Rebecca Humphrey** lives and works in the Philadelphia area where she is an active freelancer and member of several chamber ensembles including Kleine Kammermusik, Night Music, aMuse, Franilin Quartet, and Galline. Rebecca discovered the world of early music while studying at Oberlin College. Based on this newfound passion, she moved to Minneapolis and was principal violoncellist in the Lyra Consort for twelve years. During extended periods overseas, she collaborated with Kammerensemble Luzerne and Capriccio Basel in Switzerland, and Latitude 37 in Melbourne, Australia. Rebecca’s talent to craft bass lines, solos and vocal accompaniment makes her sought after as a Bach specialist. Still, her greatest passion is exploring the intimate and collaborative dynamic of chamber music, which she has pursued as a founding member of many ensembles notably the Belladonna Baroque Quartet, which has performed extensively in the United States and Brazil. When not playing violoncello or viola da gamba, Becca will be on the tennis court, or in the Allegheny Mountains of western Pennsylvania.

Harpsichordist **Barbara Weiss’** diverse musical experiences range from performing ancient classical Cambodian music to directing Baroque opera to chairing a university’s early music program. She has been on the faculty of both the Oberlin Conservatory and the Peabody Institute, as well as Concordia College, and the University of Minnesota and Pennsylvania. She has taught at summer workshops including the Oberlin Baroque Performance Institute, the Madison Early Music Festival, Indiana University’s Recorder Academy, and Mountain Collegium. Her collaborations include the Newberry Consort, Apollo’s Fire, the Chicago Opera Theater, North Carolina Baroque Orchestra., Quicksilver, Chatham Baroque, the Smithsonian Chamber Players, the King’s Noyse, Ensemble Vermillion and Piffaro. Barbara has recorded with the Dorian, Flying Fish and Harmonia Mundi labels. She currently lives in Asheville, North Carolina, where she performs with Muses Delight, Pan Harmonia, North Carolina Baroque Orchestra and Asheville Baroque. Zoom technology has allowed her to teach harpsichord at Swarthmore College. She is the director of western North Carolina’s first melodica band, Next Road Over.

Text Translations

Il tempo fugge

Time, time flies, life comes to nothing and already I seem to hear the last trumpet saying, come out of the grave scattered ashes and bones. Rise souls, again, take now your bodies come and tell the truth, if it was a better idea to serve the vain world or the King of Heaven above? Let everyone hear, open your eyes and understand that this life is a wind that flies away in a moment. Today it comes, tomorrow it dies, today it appears, tomorrow it disappears, so let each one try while they have time, to leave whatever is in the world, however pleasing in itself, and work with hands, work with the heart because the fruit of good works is honor.

His Golden Locks

His golden locks Time hath to silver turned. O Time too swift! Oh swiftness never ceasing! His youth 'gainst Time and Age hath ever spurned but spurned in vain, youth waneth by increasing. Beauty, strength, youth are flowers but fading seen. Duty, faith, love are roots and every green. His helmet now shall make a hive for bees, and lover's sonnets turn to holy psalms. A man at arms must now serve on his knees and feed on prayers which are Age's alms. But though from Court to cottage he depart, his Saint is sure of the unspotted heart, and when he saddest sits in homely cell, he'll teach his swains this carol for a song: Blest be the hearts that wish my Sovereign well. Curst be the soul that think her any wrong. Goddess, allow this aged man his right to be your bedesman now that was your knight.

– George Peel

Addio Roma

Farewell Rome...farewell homeland friends, farewell! Though innocent, I must depart from you, an exile of sad tears awaits me, sailing in desperation the unheeding sea. The breeze, from which time to time shall receive my breath will carry it, in the name of my heart to behold and kiss my homeland's walls, and I shall be alone alternately weeping and pacing back and forth, teaching the trees and stones themselves to be compassionate. Use your oars today as never before, perverse people! Transport me far from these dear shores. Ah, sacrilegious grief proscribe my weeping as I depart my homeland nor may I shed a tear as I say to my family and to Rome, farewell!

Hor ch'e tempo di dormire

Now it is time to sleep, sleep my child and do not cry for the time will come for weeping, by and by. Oh my love, oh my dear, sing a lullaby. Close those heavenly eyes as other children do for soon a dark veil will cover the sky. Suck this milk at my immaculate breast for a cruel governor will serve you bitterness and gall. My love, let my breast be a soft bed for you before you cry out and surrender your soul to the Father on the cross. How rest these fine limbs, so precious and tender for they will be scourged by cruel irons and chains! These hands and these feet, all beauty and joy, alas, will one day be pierced by sharp nails. This pretty face, more ruddy than a rose, will be spat upon and bruised, suffering and tormented, oh, with what sorrow, only hope of my heart. Will this head and this hair by sharp thorns be torn? Alas, one day this breast divine, my love, my own sweet dear, will be rent by the deadly wounds of a cruel and treacherous lance. So, sleep, my son, sleep my Savior, for with joyful face our tryst we'll keep in paradise. Now you sleep, my darling, my heart with joy you thrill, let all keep watch in silence let earth and Heaven be still. And meanwhile, what shall I do? My love I'll watch, my head bowed low as long as my baby sleeps.

Lagrimosa Belta

Weeping beauty, for whom both day and night Eve sighed, how did you become like this? Who was the barbarian? What heart full of wickedness could have been so cruel to you? Sadly, I know all too well, you cannot really deny it, the forces of Time and powers of Age have weakened your spirit and faded your lovely golden hair. Ladies, consider the following: all things mortal tell lies, but with time deceit loses its effect. This is with little exception no one can defend themselves from it. It can happen that the rain falls right out of the blue and then after the lightning comes the thunder. Whoever has shown cruelty deserves no pardon and one who has been unfaithful to lovers and behaved like a wicked Turk can expect the same. Restore compassion and modesty to your hearts, ladies. Learn to abandon that haughty pretense and soften your thoughts. The finest beauty does not shine in this woman anymore. One cannot tell it was ever there. Therefore, if you wish to have long-lasting beauty, be compassionate!

NEXT WEEK: Christa Patton & Camila Parias
Suspiros y Cantos: 17th Century Spain