

Gotham Early Music Scene (GEMS) presents



Thursday March 3, 2022 1:15 pm
The Church of the Transfiguration in NYC
Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com/)

Kevin C. Devine ~ harpsichord
Queens of the Keys

Canzona Seconda from *Sacri Concerti* (1630) Claudia Francesca Rusca (1593–1676)

O dolce eterno Amore from Vittoria Aleotti [aka. Rafaella Aleotti] (c. 1575–after 1620)
Ghirlanda de Madrigalia a 4 voci (1593)

Canzone à 4 from *Motetti à dua, & tre voci, Op. 2* (1609) Caterina Assandra (c. 1590–after 1618)

Suite in d minor from *Pièces de Clavecin, Livre II* (1709) Élisabeth-Claude Jacquet de la Guerre (1665–1729)

La Flamande & Double ~ Courante & Double ~
Sarabande ~ Gigue ~ 2ème Gigue ~ Chaconne

Sonata V in b minor from *Sei Sonate per il cembalo, opera seconda* (1753) Ana Bon di Venezia (1738–after 1769)

Allegro moderato ~ Adagio non molto ~ Allegro

Passacaille from *Les Génies ou Les Caractères de l'amour* (1736) Mademoiselle Duval (1718–after 1775)

Midtown Concerts are produced by Gotham Early Music Scene, Inc., and are made possible with support from The Church of the Transfiguration, The New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature; public funds from the New York City Department of Cultural Affairs in partnership with the City Council; the Howard Gilman Foundation; and by generous donations from audience members.

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www.gemsny.org

About the Program

From remote convents to the bustling courts of royalty, female composers left an indelible mark on the music of early modern Europe. This program explores the keyboard repertoire left to us by these brilliant women, spanning well over two centuries.

Late in the Italian Renaissance, nuns enjoyed a certain amount of autonomy and leeway within their convents. These women were often trained not only as musicians, but as composers. By the beginning of the 17th Century, these intrepid women were able to publish their music, with Vittoria (also known as Raffaella) Aleotti being the first, followed shortly by Caterina Assandra. Claudia Rusca lived a long and productive life, receiving acclaim and praise from her contemporaries, including the Archbishop Frederico Borromeo of Milan.

In France, women would assume vital roles in the culture of musical life. One of the first and foremost was the brilliant virtuosa Élisabeth-Claude Jacquet de la Guerre. First noticed by Louis XIV and Madame de Maintenon, de la Guerre gained wide acclaim as a teacher, composer and performer – being the first woman to premier an opera at the Académie Royale de Musique in 1695. The virtually unknown Mademoiselle Duval would follow under the reign of Louis XV, composing an opera at the extraordinary age of 19.

The daughter of musicians, Anna Bon di Venezia was trained at the Ospedale della Pietà shortly after Vivaldi's tenure there. She later moved to Germany where she enjoyed a reputation as a chamber music virtuosa and worked as a composer in various courts in Bavaria and Bohemia. Her harpsichord sonatas and works for flute show a forward-thinking composer moving towards a new style of music and ultimately a new Europe.

About the Artist

Kevin C. Devine performs engaging, often unconventional programs in his home base of New York and across the United States. Dr. Devine has obtained degrees from Boston University, Stony Brook University, and most recently, is pursuing a graduate diploma at The Juilliard School. He has been invited to play solo recitals on several concert series, including Gotham Early Music Scene's Midtown Concerts in Manhattan and Harpsichord Heaven at the Barn at Flintwoods. As an accompanist and teacher, he has taken part in the Amherst Early Music Festival, American Bach Soloists Academy and San Francisco Early Music Society Baroque Workshop. Dedicated to presenting audiences with programs from lesser known composers, Kevin looks to the unheard and underrepresented voices of the past to expand the early music canon and bring fresh repertoire to the harpsichord. Recently, he brought his early music collective, Open Source Baroque, to Arthur Haas' Baroque Sundays Concert Series at Stony Brook University with a concert of the works of Élisabeth-Claude Jacquet de la Guerre.

NEXT WEEK: Infusion Baroque
Virtuosa