

Gotham Early Music Scene (GEMS) presents



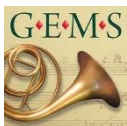
Thursday February 15, 2024 1:15 pm
St Malachy's Church – The Actors' Chapel in New York City
Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com)

Orhan Memed ~ harpsichord
A Musical Banquet: 150 Years of English Keyboard Music

My Lady Carey's Dompe	Anonymous
His Dream ~ His Rest ~ His Humour	Giles Farnaby (ca.1563–1640)
Lachrymae Pavan	Benjamin Cosyn (ca.1580–1653)
Galliard: Can she excuse my wrongs? (Keyboard intabulation by Anonymous)	John Dowland (1563–1626)
My Self	Benjamin Cosyn
Pavan: Lord Salisbury ~ Galliard: Lord Salisbury	Orlando Gibbons (1583–1625)
John come kiss me now	William Byrd (1543–1623)
Ground in Gamut, Z. 645	Henry Purcell (1659–1695)
Suite in G minor, Z. 661 Prelude ~ Allemande ~ Courante ~ Sarabande	
Hornpipe from <i>The Fairy Queen</i> , Z. 629	
A New Ground, Z.T. 682	

Midtown Concerts are produced by Gotham Early Music Scene, Inc., and are made possible with support from St. Malachy's Church–The Actors' Chapel, 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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Naomi Morse, Director of Marketing John Thiessen, Executive Director
Harpsichord provided by Rebecca Pechefsky



www.gemsny.org

ABOUT THE PROGRAM

What better way to stretch out last year's celebrations of the inimitable William Byrd (1540–1623) than to present a program that puts his music in the context of the great tradition of keyboard music from sixteenth and seventeenth-century England? From the earliest piece for a plucked keyboard instrument dating from the 1540s through to the majestic suites of Henry Purcell, the contrapuntal rigor of the English is always present, along with that certain quirkiness that charms us so.

ABOUT THE ARTIST

A passion for music led **Orhan Memed** to become a performer, to carry out musicological research, to teach the history of music and the history of opera in university settings, to publish and edit books, articles and editions, to run a music academy, to play and to record his favorite works – and above all to share his passion with those he meets.

Orhan Memed lives in Rome and performs throughout Europe. After piano and violin studies in the United States at the University of Southern California, and a doctorate in musicology at the University of Oxford, he moved to Paris to study with Huguette Dreyfus where he was awarded the *Médaille d'or à l'unanimité avec félicitations du jury* and the *Prix d'Excellence*.

While beginning a performing career in the early 1990s, Orhan was named editor and managing director at *Éditions de l'Oiseau-Lyre*. His published research encompasses early English keyboard music, eighteenth-century French vocal music and Macedonian folk music. From 1998 to 2008 he taught courses on the history of music and the history of opera for the Vassar College-Wesleyan University Programme in Paris. His edition of the complete keyboard works of Benjamin Cosyn for *Musica Britannica* was published in 2022.

In 1999 he was named Artistic Director of the Académie musicale de Villecroze in the south of France where he directed and organised masterclasses, composition workshops and musicological colloquia for over ten years. Orhan is the producer and author of several documentary films on artists including Christa Ludwig, Betsy Jolas, Keiko Abe and Jessye Norman. He has brought out recordings of Bach's *Goldberg Variations* in 2011, the *Partitas* in 2013 and the *Toccatas* in 2016 on harpsichord, and *Haydn & Mozart, Bach Partitas 342* and *Haydn and Debussy* on modern piano.

In 2019 he established a music academy at the UN headquarters of the Food and Agriculture Organization (FAO) in Rome where he teaches music history, theory, and piano and organizes musical events for members of staff.

Next Week: Abendmusik
Living Dangerously ~
Strings on Fire in 17th Century Italy