

Gotham Early Music Scene (GEMS) presents



Thursday February 23, 2023 1:15 pm  
St Malachy's Church – The Actors' Chapel in New York City  
Live Streamed to [midtownconcerts.org](http://midtownconcerts.org) and [YouTube](https://www.youtube.com)

## Relic *Winter Oasis*

*Aniela Eddy, Toma Iliev, Natalie Rose Kress, Kako Miura & Rebecca Nelson ~ violin & viola*  
*Georgianne Banker ~ bassoon Cullen O'Neil ~ violoncello Sue Yelanjian ~ bass*  
*Menglin Gao ~ theorbo Cameron Welke ~ Baroque guitar & theorbo Robert Warner ~ harpsichord*

### *Darkness Descends*

Overture from *Dido & Aeneas*, Z. 626 Henry Purcell (1659–1695)  
Sonata à 3 No. 13 in C minor: II. Andante ~ IV. Vivace Georg von Bertouch (1668–1743)

### *A Landscape Frozen Still*

Sonata *Ad Cor* from *Membra Jesu nostri*, BuxWV 75 Dietrich Buxtehude (1637–1707)  
Sinfonia à 7 viole Franz Tunder (1614–1667)  
Sonata *Ad Latus* from *Membra Jesu nostri*, BuxWV 75 Dietrich Buxtehude  
Concerto for Strings No. 2 in G minor: II. Presto Francesco Durante (1684–1755)

### *Sweeping Winds, Dancing Stars*

Prémière récréation de musique, Op. 6: I. Overture Jean-Marie Leclair (1697–1764)  
Concerto Grosso in D Major, Op. 6, No. 5, HWV 323: IV. Allegro G.F. Handel (1685–1759)

### *Winter Oasis*

Sonatina from *Gottes Zeit is die allerbeste Zeit*, BWV 106 J.S. Bach (1685–1750)  
Sonata from *Gott hilf mir, denn das Wasser geht mir bis an die Seele*, BuxWV 34 Dietrich Buxtehude  
Overture in F Major, GWV 445: V. Le Désire Christoph Graupner (1683–1760)  
Musicalische Ergötzung, Suite No. 4 in C Major, P. 374: IV. Ciacona Johann Pachelbel (1653–1706)

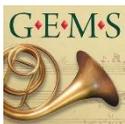
### *Into the Flickering Fire*

from *L'estro armonico*, Concerto for Four Violins in B minor, Antonio Vivaldi (1678–1741)  
Op. 3, No. 10 RV 580  
Allegro ~ Larghetto – Adagio – Largo ~ Allegro

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## ABOUT THE PROGRAM

*Winter Oasis* leans heavily on the mysterious and austere power of German Baroque music to explore the external darkness and internal warmth which we experience at the heart of winter. The music weaves through a series of querulous, bleak, and stir-crazy episodes towards an oasis of celestial solace, before coming to a fiery finish in Vivaldi's beloved *Concerto for Four Violins*.

## ABOUT THE ENSEMBLE AND ARTISTS

**Relic** is a period chamber orchestra founded in 2022 by six Juilliard graduates with the mission to bring live performances of early music to communities in every corner of the country (and the world!). Currently in its very first season, Relic has quickly built a reputation for its intimate, dramatic, cutting-edge performances of both well-loved and lesser-known masterworks of the Baroque era. Recent and upcoming engagements include appearances at Electric Earth Concerts (New Hampshire) and Live! at 10th & G (Washington, D.C.), as well as performance and educational residencies at Western Michigan University, the University of Maryland, and Temple University (Pennsylvania).

**Aniela Eddy's** broad and varied interest in music of all eras has led to projects spanning the Baroque through contemporary time periods. Recent and upcoming collaborations include performances with Apollo's Fire, TENET, Philharmonia Baroque Orchestra, Handel and Haydn Society, Voices of Music, as well as festival appearances at the Göttingen International Handel Festival, Carmel Bach Festival, and Lucerne Festival. Aniela has appeared live on NPR with *A Prairie Home Companion* and Garrison Keillor. She is a founding member of Quartet Salonnières and is a graduate of the San Francisco Conservatory of Music, Cleveland Institute of Music, and The Juilliard School.

Violinist **Toma Iliev** enjoys a vibrant career as a soloist, chamber, and orchestral musician. He regularly performs with leading early music ensembles including Handel and Haydn Society, Philharmonia Baroque Orchestra, American Bach Soloists, and Portland Baroque Orchestra. Toma is a core member of Sonnambula, which served as the Metropolitan Museum of Art's 2018–19 Ensemble in Residence. Toma holds several honors and awards, most notably the Leipzig International Bach Competition's 2014 Christa Bach-Marschall Foundation Prize, and the 2021 Jeffrey Thomas award. When not performing Toma can be found hiking, trail running, and mushroom hunting in the forests of the Pacific Northwest.

Praised by the *New York Times* for her "splendid playing," **Natalie Rose Kress** is a violinist and violist based in Washington, D.C. Following three summers as a Tanglewood Fellow, she was awarded the Jules C. Reiner Violin Prize from the Tanglewood Music Center and performed with Yo-Yo Ma at the 2015 Kennedy Center Honors. She performs as a core member of Quartet Salonnières (New York), Repast Baroque Ensemble (New York), La Grande Bande (Minnesota), and Musicivic Baroque (Pennsylvania). She is currently a Doctorate student at the University of Maryland with a focus on Historical Performance pedagogy.

Originally from Tokyo, Japan and now based in New York, NY, **Kako Miura** is a violinist who performs on both historical and modern instruments. Kako has appeared internationally as a soloist, performing alongside orchestras in Asia, Australia, and the United States, and her solo and chamber music performances have taken her to such distinguished venues as Alice Tully Hall, Carnegie Hall, and the Sydney Opera House. She is the recipient of numerous awards, including a National YoungArts Foundation Award, The English Concert in America Fellowship, and The Mercury-Juilliard Fellowship. In addition to music, Kako loves food, tea, and naps.

**Rebecca Nelson** is a songwriter from Gera, Germany. Born into a family of classical musicians, she began practicing violin at age four and absorbed a healthy diet of Bach, Phil Collins, and Gillian Welch. Since graduating from The Juilliard School's Historical Performance program, she has joined and founded

exciting new ensembles including Nuova Pratica and Digital Camerata. Her debut album *Do Not Lament* will be released later this year. Aside from writing and performing music, Rebecca enjoys taking long naps with her cat, Momo, and salsa dancing.

Bassoonist **Georganne Banker** grew up in New York and enjoys an active musical career on both coasts. She is a co-founder of the democratic orchestra One Found Sound, and her recent engagements include performances with Tafelmusik, Piffaro–The Renaissance Band, Portland Baroque Orchestra, and the Carmel Bach Festival. Georganne has written for *Playbill* and is a regular contributor of program notes for The Juilliard School. When she's not making reeds, you can find her running, hiking, or on some Skyrim quest. Georganne holds degrees from The Juilliard School, the San Francisco Conservatory of Music, and McGill University.

**Cullen O'Neil** is a New York City-based violoncellist originally from Kalamazoo, Michigan. Performances have brought her across North America and Europe to venues including Alice Tully Hall, the Kennedy Center, Mariinsky Hall in St. Petersburg, The Great Hall of the Moscow Conservatory, Royal Albert Hall as part of the BBC Proms, the Helsinki Musiikkitalo, and the Philharmonie de Paris alongside Les Arts Florissants. In 2021 she was inducted as a Fellow of The English Concert in America and in 2022 became a member of Boston Baroque. Cullen is also a founding member of Quartet Salonnières and Nuova Pratica.

**Sue Yelanjian** is the Principal Bassist for Apollo's Fire, The Cleveland Baroque Orchestra. She also performs with Tafelmusik, Handel and Haydn, North Carolina Baroque Orchestra and Indy Baroque. She attended Oberlin Conservatory and received degrees from the Cleveland Institute of Music and Boston University. She appears on numerous recordings on the Koch, Analekta, Electra and CBC labels.

Theorbist **Menglin Gao** holds degrees in recorders, voice and theorbo/basso continuo. He is a recent graduate from the Royal Conservatoire of The Hague, having studied under Mike Fentross and Joachim Held. As a theorbist, he has performed across three continents, especially in Asia where he founded and directed the Shanghai Camerata, the first and most successful Baroque ensemble in China. Gao's previous teachers and mentors include Ellen Hargis, Kathryn Montoya, David Stern, Nigel North, and Tineke Steenbrink. Gao has given lectures and/or masterclasses at Fudan University, New York University, Shanghai Conservatory of Music, and the Tianjin Juilliard School.

**Cameron Welke** brings a passionate curiosity and a deep creative drive to all manner of historical plucked instruments, which he plays with “expert technical dexterity, consummate phrasing and endearing expressivity” (Chestnut Hill Local). Past and current engagements include performances with the Washington Bach Consort, Tempesta di Mare, the Aston Magna Festival, the Indianapolis Baroque Orchestra, Early Music City, and Hesperus. In 2022, he gave the first lute masterclasses to ever take place in the Dominican Republic through La Foundation de Conciertos de la Villa de Santo Domingo. He currently teaches lute at Grinnell College and lives in Richmond, Virginia.

Native Pennsylvanian **Robert Warner** began his musical studies on piano and violin at a young age with faculty of Bucknell University. He studied harpsichord extensively with Arthur Haas at Stony Brook University, earning masters and doctoral degrees, 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. Robert now resides in New York City where he continues to be an active performer and teacher. He is the founder, director, and harpsichordist of the period-instrument string ensemble New Amsterdam Consort.

**NEXT WEEK: Abigail Karr**  
*In Miniature*

## PROGRAM NOTES

### I. *Darkness Descends*

*In the bleak midwinter, frosty wind made moan,  
Earth stood hard as iron, water like a stone;  
Snow had fallen, snow on snow, snow on snow,  
In the bleak midwinter, long ago.*

—Christina Rossetti

We are ushered into our winter landscape with the overture to English composer Henry Purcell's best-known tragic opera, *Dido and Aeneas*. The opening section of the overture, full of foreboding, transitions into a severe and incessant faster section that eventually gives way to two wandering movements from a trio sonata by the little-known German composer Georg von Bertouch. Taken from Bertouch's notable collection of twenty-four sonatas written in each of the twenty-four keys, this sonata explores the searching and melancholic key of C Minor.

### II. *A Landscape Frozen Still*

*Wandering through cold streets tangled like old string,  
Coming on fountains rigid in the frost,  
Its formula escapes you; it has lost  
The certainty that constitutes a thing.*

—W. H. Auden

In this chapter, several brief but powerful instrumental sections—most of them excerpted from early German religious cantatas—express the grief and desolation of winter's darkest hour. From Weckmann's *Zion spricht, der Herr hat mich verlassen* (Zion speaks, the lord has abandoned me), to Buxtehude's "Ad cor" (To the heart) and "Ad latus" (To the sides), which come from a collection of seven cantatas each devoted to a different part of Jesus's crucified body, this chapter draws from the angst and asceticism of German Lutheranism to paint an icy winter canvas. At the end of the chapter, a brusque and bizarre concerto by the Italian Francesco Durante wakes us abruptly from our meditation and catapults us into Chapter III.

### III. *Sweeping Winds, Dancing Stars*

*Along the terrace wall  
Snowdrops have pushed through  
hard ice, making a pool.  
Delicate stems now show  
White bells as though  
The force, the thrust to flower  
Were nothing at all.  
Who gives them the power?*

—May Sarton

Two textures characterize the chapter: the pointed and powerful dotted French overture rhythm of the introductory movements, and the shimmering, active texture of the quicker sections. Overall, a feeling of immense but restrained energy permeates the chapter, like a stir-crazy afternoon at the end of long and dreary winter.

#### **IV. *Winter Oasis***

*And like some frozen thing that feels the sun  
Through solitudes of winter penetrate,  
The frolic currents through my senses run;  
While fluttering whispers soft and intimate  
Out of the ruddy firelight of the grate  
Make talk, love, music, poetry in one.*

—Christopher Pearce Cranch

At last, a chapter of solace and warmth—as though in the midst of a frigid snowstorm, you stumble upon a log cabin while trudging through the snow and are welcomed in to sit by the hearth. Profound relief, quiet meditation, friendly conversation, and whimsical daydreams come to mind as the chapter drifts through many of the program’s only major keys. Featuring later Baroque Germans—Johann Pachelbel, Christoph Graupner, and of course Johann Sebastian Bach—Chapter IV showcases another side of German Lutheranism: the supreme peace and comfort of heaven’s promise.

#### **V. *Into the Flickering Fire***

*With torn and living tongues the flames leap.  
Hungrily  
They catch and lift, to beat their sudden wings  
Toward freedom and the sky.*

—Eunice Tietjens

As though bolstered by the warmth of the hearth, we burst into fiery song with Antonio Vivaldi well-loved Concerto for Four Violins. As the violins, violas and cello pass the solo line from one person to the next, each trying to outdo the other, the rest of the orchestra offers a rough and raucous accompaniment. Feel the flames flicker and flare in this final number, igniting your spirit and sending you bravely into the bitter night.

Program notes by Cullen O’Neil