

Gotham Early Music Scene (GEMS) presents



Thursday April 20, 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)

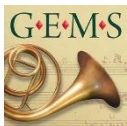
Sandra Miller and James Richman
Music for Flute & Harpsichord

Sandra Miller ~ flauto traverso James Richman ~ harpsichord

- Cinquième Prélude from *L'Art de toucher le clavecin*** François Couperin (1668–1733)
Sonata in A Major for Flute and Obligato Harpsichord, BWV 1032 Johann Sebastian Bach (1685–1750)
Vivace ~ Largo e dolce ~ Allegro
- From the Quatrième Concert (*Concerts Royaux*)** François Couperin
Prélude ~ Allemande ~ Courante Française ~
Sarabande ~ Forlane
- Prélude in B minor** Josef Bodin de Boismortier (1689–1755)
Sonata in B minor for Flute and Obligato Harpsichord, BWV 1030 Johann Sebastian Bach (1685–1750)
Andante ~ Largo e dolce ~ Presto

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Harpsichord provided by Rebecca Pechefsky John Thiessen, Executive Director



www.gemsny.org

ABOUT THE PROGRAM

This concert features the two sonatas for flute and obligato harpsichord by J.S. Bach, considered by many to be the apex of this art form. Each will be introduced by an appropriate period prélude, and as a contrast, the program will also include five movements from the fourth Concert Royal of François Couperin, his only chamber music for the flute. He writes that these works were played for Sunday afternoon musicales at Versailles for the late King Louis XIV, and probably also enjoyed by hismorganatic wife, the dour Madame de Maintenon.

ABOUT THE ARTISTS

Sandra Miller, flauto traverso, and **James Richman**, harpsichord, met in Robert Levin's Harmony course at the Curtis Institute of Music, many years ago. Their first performance together included Bach's *Sonata in B Minor* on Sandy's graduation recital, on modern flute and Steinway grand.

Sandra Miller's first instrument was a two-octave xylophone, a gift from her parents when she was five years old. Drawn to the flute by an obsession with its transverse manner of play, she started public-school lessons in second grade. Sandra is a graduate of the North Carolina School of the Arts high school and the Curtis Institute of Music, having followed the conservatory curriculum designed to prepare woodwind players for an orchestral career. Against all advice, she chose instead to settle in New York, where she enjoys a rich and varied musical life with an eclectic assortment of performances, becoming an early pioneer in the historically informed performance of Baroque and Classical music. Highlights (on both historic and modern flutes) have included teaching masterclasses in Rio de Janeiro; performing at the Proms in London and at Versailles; playing in Jonathan Miller's staged *Saint Matthew Passion* at BAM, in Schoenberg's *Pierrot Lunaire* with Rudolf Nureyev on Broadway, and, remarkably, in a *Dynasty* (TV series) fashion show on Baroque instruments at the Helmsley Palace Hotel. Sandra was winner of the Concert Artists Guild Competition for a New York recital debut, the Erwin Bodky Competition for Early Music, and of a Solo Recitalist's Fellowship from the National Endowment for the Arts. She performs and records frequently with many well-known period-instrument ensembles, including American Bach Soloists, the American Classical Orchestra, Boston's Handel and Haydn Society, Tafelmusik, and the Trinity Baroque Orchestra. A founding member and Associate Director of the ensemble Concert Royal, she has performed throughout the United States and in Canada, England, Germany, Brazil and Mexico. Since joining the faculty of The Juilliard School's Historical Performance program in 2009, Ms. Miller has performed frequently with its faculty ensemble, Juilliard Baroque. Her strong commitment to teaching is reflected by previous faculty appointments at the SUNY Purchase Conservatory of Music, at the Mannes College of Music, in CUNY's doctoral program, at the New England Conservatory of Music, and as Kulas Visiting Artist at Case Western Reserve University, as well as in many historical-instrument summer festivals and workshops. Her solo recordings include the complete Bach flute sonatas and, on six- and eight-keyed Classical flutes, the three Mozart concertos.

James Richman, Artistic Director and Conductor of the Dallas Bach Society, as well as the New York Baroque Dance Company, is a prominent harpsichordist and fortepianist as well as one of today's leading conductors of Baroque music and opera. The first musician since Leonard Bernstein to graduate from Harvard University, The Juilliard School, and the Curtis Institute of Music, he studied conducting with Max Rudolf and Herbert Blomstedt, piano with Mieczyslaw Horszowski, Rosina Lhevinne and Rudolf Serkin, harpsichord with Albert Fuller and Kenneth Gilbert, and received his B.A. in the History of Science at Harvard University *magna cum laude*. He is a prizewinner in four international competitions for early keyboard instruments, including first prize at the Bodky Competition of the Cambridge Society of Early Music, laureate of the Bruges Harpsichord Competition and bronze medal in the Paris Harpsichord Competition of the Festival Estival and in the First International Fortepiano Competition (Paris). He was made a Chevalier in the Order of Arts and Letters by the French government in 1995 in recognition of his contributions to the art of music. He is a specialist in the French Baroque and has led over 200 performances of French Baroque opera and ballet, including *Hippolyte et Aricie*, *Les Fêtes d'Hébé*, *Pygmalion*, *Les Indes Galantes*, *Castor et Pollux*, and *Le Temple de la Gloire* of Jean-Philippe Rameau. In appearances at the Mostly Mozart Festival, the Spoleto Festival USA, the E. Nakamichi Baroque Festival, the Boston Early Music Festival, as well as in regular series in New York, he has organized and led staged revivals of Rameau's works as well as Handel's *Ariodante*, *Alessandro*, *Acis and Galatea*, *Il Pastor Fido* and *Terpsicore*, Gluck's *Orfeo*, Purcell's *King Arthur*, Monteverdi's *Incoronazione di Poppea*, J.C. Bach's *Amadis des Gaulles*, and Jean-Jacques Rousseau's *Le Devin du Village*. In recent summers, he has conducted opera at the Hawaii Performing Arts Center, including Handel's *Alcina* and *Giulio Cesare*, Mozart's *Marriage of Figaro*, Purcell's *The Fairy Queen* and *Dido and Aeneas*. His Concert Royal ensemble was among the first Baroque orchestras in New York, with ongoing series at Alice Tully Hall, the French Institute/Alliance Française, and at Princeton University. For over 30 years the ensemble accompanied the Saint Thomas Choir of Men and Boys in annual concerts of Handel's *Messiah* and the Passions of J.S. Bach at Saint Thomas Church on Fifth Avenue.

NEXT WEEK: The Dryden Ensemble
An Eyewitness Guide to Versailles