

Gotham Early Music Scene (GEMS) presents



Thursday February 22, 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)

Abendmusik

Living Dangerously ~ Strings on Fire in 17th Century Italy

Claire Smith Bermingham & Vita Wallace ~ violins Dan McCarthy ~ tenor violin

Lawrence Lipnik ~ tenor viol Patricia Ann Neely ~ viola da gamba

Richard Kolb ~ theorbo & arclute

Sonata No. 7 à 4

from *Sonatae à 2, 3, 4 e 5 stromenti da arco et altri* (1682)

Johann Rosenmüller (1619–1684)

Sonata No. 6 à 2

from *Sonatae concertate in stile moderno, libro primo* (1621)

Dario Castello (1602–1631)

Sonata No. 13 à 4

from *Sonatae concertate in stile moderno, libro secondo* (1629)

Dario Castello

Sinfonia No. 2 à 2

from *6 Sinfonias a due, o a tre*

Alessandro Stradella (1639–1682)

Three Madrigals

I baci, from Opus 2 (1651)

Godere, tacere, from Opus 1 (1644)

Con le belle non ci vuol fretta, from Opus 1

Barbara Strozzi (1619–1677)

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. This program is supported, in part, by 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.

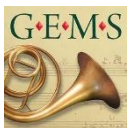
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ABOUT THE PROGRAM

Antonio Alessandro Boncompagno Stradella (1639–1682) inspired this program. What stunning instrumental writing, and then what a life story! He was twice run out of Rome, then twice murdered (the second time successfully). Being a 17th-century composer in Italy often meant living on the edge. Their experimentation, expansion of the limits of instrumental technique, and their music's ardent fervor were exciting, too.

Johann Rosenmüller (1619–1684) was born in Saxony and became organist at the Nikolaikirche in Leipzig but spent many years on the run following a scandal involving a choirboy. He was lucky enough to find work at St. Mark's in Venice in 1658.

Dario Castello (1602–1631) grew up in Venice, was leader of a wind band, and became a violinist at St. Mark's in 1624, while Monteverdi was *maestro di capella*. As he proudly proclaimed, he wrote in the *stile moderno*, and his music feels bold. He appears to have died in the great plague of 1630, however despite his young age he left behind 29 sonatas that continued to be reprinted for many years.

The “tenor violin” is a large instrument tuned a fourth below the viola. In the Castello sonatas on this program, we are showing off the low register of Dan McCarthy's rare instrument.

Barbara Strozzi (1619–1677) was born in Venice. Her father was a poet deeply involved in the creation of the early opera and he nurtured her talents both as a singer and as a composer. She accompanied herself on the theorbo, wrote poetry, and published her music extensively. On top of which, she had quite a life.

ABOUT THE ENSEMBLE

Abendmusik presents rarely performed repertoire from the 17th and early 18th centuries composed for string consort. The term “Abendmusik” refers to the free concert series established by the organist Franz Tunder in Lübeck churches in the 17th century and cultivated further by North German composer Dieterich Buxtehude in the early 18th century. Our ensemble focuses its programming on the rich exchange of musical ideas between countries and cultures such as the British influence on north Germany, the Italian influence on German and East European cultures, and the unearthing of composers of color and their contributions to culture in their European country of residence. Although we serve mainly an eclectic community of early music enthusiasts in the United States, we are committed to actively broadening our outreach so that our audience represents the many ethnicities and cultures of America and our global society. With that in mind, Abendmusik is sensitive to the way in which cultures are shaped by social and religious values, visual images and allegory, and science and mathematics, ideas that mutually support themes through which we tell a story.

Abendmusik depends on the generosity, not only from government resources, but also from individuals for financial support. Visit Abendmusik.net and show your support. This concert is made possible by the fiscal sponsorship and administrative services of Gotham Early Scene, Inc., and the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.

Next Week: Amelia Sie & Friends
Italian Virtuosity from the 1600–1800s

ABOUT THE ARTISTS

Claire Smith Bermingham received her Master of Music in violin performance at The Boston Conservatory. Her teachers have included David Kim, Lynn Chang, Roy Lewis, Anna J. Choi, Magdalena Richter, and Ronan Lefkowitz. She has played recent master classes with Julie Andrijeski, Cynthia Roberts, Marc Destrube, and Marilyn MacDonald at Amherst Early Music Festival and Oberlin's Baroque Performance Institute, and performed with the Trinity Baroque Orchestra and Choir, Biber Baroque, Vilas Baroque Ensemble, Siren Baroque, Big Apple Baroque and the Vox Ama Deus ensemble in Philadelphia. Claire is Concertmaster of the Astoria Symphony and Sinfonia Celestis, and plays with Greenwich Symphony, Northeastern Pennsylvania Philharmonic, Di Capo Opera Company, Bronx Opera Company and the Orchestra of the Bronx. She has performed at Carnegie Hall, Avery Fisher Hall, Radio City Music Hall, the Apollo Theater and on Broadway. Recent performances with Sean "Puffy" Combs on "Saturday Night Live," "David Letterman" and "The View". She is currently on the faculty at the Spence School, the Third Street Music School Settlement and at Bank Street College of Education.

Vita Wallace is known as a powerful, sensitive, and versatile musician. She is a sought-after Baroque violinist: a member of ARTEK and Philomel, founding member of the Gotham City Baroque Orchestra, and guest artist with Parthenia, Concert Royal, the Dryden Ensemble, Festival Scarlatti in Sicily, and numerous other Baroque ensembles and festivals. She has performed and recorded extensively as violinist of the Orfeo Duo, with which she also teaches improvisation and plays the piano in four-hand repertoire. The Duo's latest CD, described as "daring and fresh" by the *National Post*, features the complete Schumann sonatas on period instruments, on the unedited Unacorda label. Their other recordings have been described as "impassioned and deeply involving...strangely moving" (*American Record Guide*), "excellent" (*BBC Music Magazine*) and "magnificent" (*Classics Today*). Vita is also a member of the medieval ensemble Sendebær, in which she plays vielle and percussion. Her teachers included Louis Krasner, Julius Levine, Lorand Fenyves, and Nancy Wilson. She graduated from the Mannes College of Music with the Felix Salzer Award and performs on a copy of an Amati made by Samuel Zygmuntowicz in 1991.

Dan McCarthy's playing has been simply described as "virtuosic" by *Seen and Heard International*. He was a part of the first class of Baroque violists ever to be accepted into the Historical Performance program at The Juilliard School, where he was also often featured performing on Baroque violin, viola d'amore, and viola da gamba. Currently, Dan enjoys a varied career that has taken him from Myanmar to the United Kingdom and all points in between. He has served as section violist with the Trinity Baroque Orchestra, concertmaster of the Austin Baroque Orchestra, and tenor gambist with Parthenia. He has also performed and toured extensively throughout North America, East Asia, and Europe with Jordi Savall, Masaaki Suzuki, Orchestra of the Age of Enlightenment, Tafelmusik Baroque Orchestra, and the American Bach Soloists. On the east coast, he has played with Brooklyn Baroque, Big Apple Baroque, Yale Schola Cantorum, Dorian Baroque Ensemble, and New Vintage Baroque. He is currently engaged with the New York Classical Quartet, Bach Vespers at Holy Trinity, La Fiocco, and Queens Consort. Dan is also on faculty at the Atlantic Music Festival in Maine during his summers. He holds a D.M.A. and M.M. from the University of Maryland, a B.M. from the University of Michigan and is an alumnus of the Interlochen Arts Academy.

Lawrence Lipnik, tenor viol, performs with many acclaimed early music ensembles from ARTEK and Anonymous 4 to Piffaro and the Waverly Consort and is a founding member of the viol consort Parthenia and vocal ensemble Lionheart. He was continuo gambist and recorder player for a new production of Monteverdi's *Ritorno d'Ulisse in Patria* at Wolf Trap, and gamba and recorder soloist in Telemann's *Orpheus* with the New York City Opera. In addition to performing, he prepared a performing edition of Francesco Cavalli's opera *La Calisto*, which was commissioned by The Juilliard School and performed by the San Francisco Opera; is music editor for an upcoming authoritative edition of the original songs from the plays of William Shakespeare; and is a contributor to the *Cambridge Companion to Shakespeare and Contemporary Dramatists*. He has recorded for numerous labels including EMI, Angel, Nimbus, Virgin, Sony, Koch International and Cantaloupe, and has been a frequent musical collaborator with artist William Wegman.

Patricia Ann Neely, viola da gamba, has appeared with many early music ensembles including Tempesta di Mare, Opera Lafayette, the Folger Consort, Smithsonian Chamber Players, the New York Collegium, the Washington Bach Consort, Amor Artis, ARTEK, Glimmerglass Opera, New York City Opera, the Boston Camerata, Boston Early Music Festival Orchestra, The Newberry Consort, The New York Consort of Viols, and Early Music New York among others, and was a founding member of the viol consort Parthenia. For many years she was the principal violone player for Bach Vespers at Holy Trinity. She spent three years touring with the acclaimed European-based medieval ensemble, Sequentia as the medieval fiddle player, performing throughout Europe and North America, at festivals including, Oude Muziek – Utrecht, Bach Tage – Berlin, Alte Musik – Herne, Wratislavia Cantans – Poland, Music Before 1800, and The Vancouver Early Music Festival. Ms. Neely began playing the viol at Vassar College and continued her studies, earning an MFA in Historical Performance at Sarah Lawrence College, with additional studies in Belgium with Wieland Kuijken. She has recorded for Arabesque, Allegro, Musical Heritage, Deutsche Harmonia Mundi, Ex Cathedra, Classic Masters, Erato, Lyric Hord, and Music Masters labels. Pat has been a member of the faculty at the Amherst Early Music Summer Festival, the Viola da Gamba Society of America Conclaves, Viola da Gamba Society of both New England and New York workshops, Pinewoods Early Music Workshop and has been a member of the music faculty at The Brearley School, Wagner College, and Vassar College. She recently received a grant from the Viola da Gamba Society of America to support a viol program at LaGuardia High School of Music and Art and the Performing Arts, where as a student there, she had her first introduction to early music. Pat was the Executive Director of the Connecticut Early Music Society and Festival from 2012 until 2015. She is currently the on the Board of EMA and the Board of the Viola da Gamba Society and is Chair of its Equity, Diversity, and Inclusion committee. She was featured in the inaugural concert of the Gotham Early Music Scene's Open Gates Project – a series dedicated to creating greater access to stages for musicians of color in early music.

Richard Kolb, theorbo and archlute, has performed throughout North America and Europe as a soloist and with a wide variety of Baroque and Renaissance ensembles. He was principal lutenist of the Carmel Bach Festival for eight years, and has performed frequently with Opera Atelier, New York City Opera, Les Musiciens du Louvre, Chicago Opera Theater, Waverly Consort, Handel & Haydn Society, Pegasus, and Concert Royal. He completed a Ph.D. in musicology at Case Western Reserve University in 2010, and has published widely used editions of music by Barbara Strozzi and Antonio Francesco Tenaglia. He is currently working on the first modern edition of the complete works of 17th-century Italian composer Barbara Strozzi – the fifth volume of which has just been released by Cor Donato Editions. Dr. Kolb teaches harmony and continuo and serves as scholar in residence for the NY Continuo Collective, whose fall project in 2015 featured performances of works by Strozzi using his editions and scholarship. Richard has held teaching positions at Case Western Reserve University, the University of Toronto, and the Royal Conservatory of Music (Toronto).