

Gotham Early Music Scene (GEMS) presents



Thursday May 25, 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)

BALAM Dance Theatre

Return to the Garden of Love

Carlos Fittante ~ Señor Capricho/Father Eugenia Forteza ~ Señorita Dulce Yumiko Nümi ~ Bird
Dongmyung Ahn ~ violin Lisa Terry ~ viole Ryan Closs ~ theorbo
Dongsok Shin ~ harpsichord

Concerts Royaux (1714–1724)

François Couperin (1668–1733)

Concert 1 in G Major ~ Prélude ~ Sarabande ~ Gavotte ~ Gigue

Concert 2 in D Major ~ Prélude
Concert 1 in G Major ~ Allemande

Sans Freyeur Dans Ce Bois

Marc-Antoine Charpentier (1643–1704)

Concerts Royaux

François Couperin

Concert 2 in D Major ~ Allemande

Fandango (1786)

Maestro Matias (1766–1835)

Concerts Royaux (1714–1724)

François Couperin

Concert 1 in G Major ~ Minuet
Concert 3 in A Major ~ Musette ~ Chaconne Légère

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Harpsichord provided by Rebecca Pechefsky John Thiessen, Executive Director



www.gemsny.org

ABOUT THE PROGRAM

Return to the Garden of Love is a theatrical pastiche combining Baroque music and song, Baroque and Spanish Escuela Bolera dance styles, and acting. This original work is inspired by the Baroque opera entr'acte and romance novel, as well as the paintings of Francisco Bayeu y Subías (1734–1795), and Pietro Longhi (1701–1785). Concept and Choreography ~ Carlos Fittante; Music selections ~ Lisa Terry; Script ~ Inma Heredia BALAM dedicates this program to Gladys Isabel Fajardo Luhrs.

ABOUT BALAM AND THE ARTISTS

BALAM Dance Theatre (BALAM) was founded in 1979 by choreographer, dance educator, and movement researcher, Islene Pinder, to bring the detailed skills of Balinese dance to New York. Presently, under the direction of Carlos Fittante, BALAM offers a new vision of contemporary cultural dance and historical periods. The company has performed throughout the United States and internationally and has received praise from diverse audiences of all ages, critics, scholars, and dignitaries alike.

Carlos Fittante specializes in Baroque, Balinese, and Spanish Escuela Bolera dance styles. A graduate of the School of American Ballet, he has a Master of Fine Arts from Peck School of the Arts. As a performer, he has danced throughout the United States and abroad, and has had his choreography presented by numerous organizations including the Metropolitan Museum of Art, Hispanic Society of America, and the Boston Early Music Festival. His well-researched, imaginative choreography, and charismatic dancing has received praise from audiences and critics alike. Currently, he is an Adjunct Assistant Professor in the Dance Department at Queens College: City University of New York.

Eugenia Forteza is a French-Argentinean actor and mezzo-soprano based in New York. She has been praised for her “compelling vocal and physical expression” (*Operavire*), “powerful voice” (*Atun.ca*), and “exquisite phrasing, great diction and musicality” (*Voce di Meche*). She has been awarded 2nd place/Honorable Mention for Best Video in the Canto Latino competition, and was a Finalist in the Best Singer, Best Performance, and Audience Favorite categories. She is featured in the film *Cabrini*, directed by Alejandro Monteverde, and is represented by Spotlight Artists Management for classical music, and CPM Talent for acting. For more information, visit www.eugeniaforteza.com and follow @fortezaeugenia.

Yumiko Niimi, has worked as a principal dancer and performer in several operas and Broadway musicals including Washington National Opera’s production of *Norma*, *The King and I* at the MUNY theatre, *A Chorus Line*, and *Evita*. Other dance credits include New York Theatre Ballet, Japanese Folk Dance Inc., and in the play *Two Sisters*. Currently, she is featured in BALAM Dance Theatre’s salsa dance duet, *Fantasia de Amor*. Yumiko teaches ballet, beginner to advanced levels, at New York’s landmark studio Ballet Arts, as well as offering virtual ballet lessons.

Dongmyung Ahn, violin, is an early string specialist whose interests span from the twelfth to eighteenth centuries. Co-founder of Duo Custos, a Medieval duo that specializes in music of the fourteenth century, she regularly performs with Green Mountain Vespers, Pegasus, Raritan Players, the Sebastians, and TENET Vocal Artists. She is the director of the Queens College Baroque Ensemble and has taught music history at NYU, Queens College, Rutgers University, and Vassar College. She received her PhD in musicology at the Graduate Center, CUNY and has published an article on Medieval liturgy in the Rodopi series *Faux Titre*.

Lisa Terry, viole, is an avid chamber music performer and soloist on viola da gamba and violoncello. From her home base in New York, she performs with Parthenia, Dryden Ensemble, Lyra Consort, Pegasus Early Music and TENET. She is principal violoncellist and viol soloist with Tempesta di Mare, Philadelphia’s Baroque orchestra. Lisa was a founding member of ARTEK, and has performed with the New York Philharmonic, New York City Opera, Juilliard Opera Orchestra, Orchestra of St. Luke’s and Concert Royal. She is often heard in dance bands for Country Dance New York.

Ryan Closs, theorbo, a performer, teacher, and specialist of plucked string instruments, is from Long Island, New York. He has performed with Heartbeat Opera, Loft Opera, Bourbon Baroque, and was lutenist in the off-Broadway production of *The Wildly Inappropriate Poetry of Arthur Greenleaf Holmes*. The New York chapter

head of the Lute Society of America, he directs his own period ensembles 4&20Strings and Early Music Long Island.

Dongsok Shin, harpsichord, has been a member of REBEL since 1997. Much in demand as a soloist and continuo player, Dongsok has appeared with the American Classical Orchestra, ARTEK, Concert Royal, Early Music New York, Carmel Bach Festival, Mark Morris Dance Group, the New York Philharmonic, the Orchestra of St. Luke's and the Orpheus Chamber Orchestra. He has toured throughout North America, Europe, and Mexico, has been heard on numerous radio broadcasts nationally and internationally. He is married to early music keyboard player and director of ARTEK, Gwendolyn Toth, and they are the proud parents of three children and one new cat.

PROGRAM NOTES

François Couperin (1668–1733), known as Couperin le Grand, was born to a distinguished musical family and rose to the highest possible appointment for a musician in the court of Louis XIV. He had a deep appreciation for Italian music and successfully integrated French and Italian styles. His impact on French music is vast and his work inspired other great composers including Bach, Brahms, Strauss, and Ravel. ~ Carlos Fittante

Couperin's "Concerts Royaux" are chamber music suites that can be performed by harpsichord alone or by one or two treble instruments plus continuo (harpsichord and bass viol). Each consists of a prelude followed by a succession of dances in the order allemande, sarabande courante, menuet, and others. While these pieces were meant to be enjoyed by players and listeners in intimate settings at the court, we are happy today to dance to them, to show how powerfully the movements of bodies in dance influenced musical composition in the Baroque era. ~ Lisa Terry

Marc-Antoine Charpentier (1643–1704), the son of a master scribe with social connections, as a young man spent two years in Rome studying music with Giacomo Carissimi, where he became knowledgeable in the Italian musical style.

Upon his return to France, for 17 years he was the house composer to Marie de Lorraine, Duchesse de Guise, a passionate lover of Italian music. He also composed for Madame de Guise, Louis XIV's first cousin, and through her patronage had his chamber operas played at court, despite Jean Baptiste Lully's monopoly on such works. In 1672, after Molière's rift with Lully, Charpentier wrote incidental music for Molière's spoken theater.

In 1679, he was chosen to compose for Louis XIV's son, the Dauphin, and in 1683 was awarded a royal pension. From 1687 to early 1698, he served as Maître de Musique to the Jesuits, and in 1698, he attained his final appointment as Maître de Musique at the Sainte-Chapelle in Paris, a royal post he held until his death.

[Marc-Antoine Charpentier: Biography - *Classic Cat*]

Matias Maestro (1766–1835) was born in Vitoria, Spain, and died in Lima, Peru. A painter, architect, designer, musician, and theorist, he began his career in 1785 when he left for America and established a business in Mexico. In 1789 he moved to Lima, Peru, an important city in Nuevo España (New Spain), where his name became synonymous for *el buen gusto* (good taste) as seen in *el Lima Ilustrada* (Lima of the Enlightenment). An artist of contradictory sensibilities, his guitar compositions adhere to the strict Spanish traditions for the instrument, yet his architectural work embraces the contemporary sensibilities of the Enlightenment.

[Matías Maestro: Real Academia de la Historia (*rah.es*) by *Luis Eduardo Wuffarden*]

**NEXT WEEK: Isabelle Seula Lee, Jessica Troy,
Ana Kim & Mili Chang**

The Art of Elegant Conversation: Music for Flute and Strings