

Gotham Early Music Scene (GEMS) presents



Thursday September 29, 2022 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)

Brooklyn Baroque
Peace and War: Music from the German Courts

Melanie Williams ~ flute David Bakamjian ~ violoncello
Rebecca Pechefsky ~ harpsichord

Sonata in G Major for Flute & Continuo, QV 1:109 Johann Joachim Quantz (1697–1773)

Presto ~ Grave ~ Vivace

Sonata in E minor for Flute & Continuo, Wq 124 Carl Philipp Emanuel Bach (1714–1788)

Adagio ~ Allegro ~ Minuetto

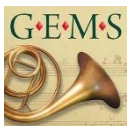
Sonata in G Major for Harpsichord, Flute & Violoncello Franz Xaver Richter (1709–1789)

Andante grazioso ~ Gigue

Sonata in E minor for Flute & Continuo, BWV 1034 Johann Sebastian Bach (1685–1750)

Adagio ma non tanto ~ Allegro ~ Andante ~ Allegro

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Steven Marquardt, Midtown Concerts Manager Toby Tadman-Little, Program Editor Paul Arents, House Manager
Live stream video crew: Gene Murrow, Murat Eyuboglu, Dennis Cembalo
Christina Britton Conroy, Announcer and Make-up Artist
John Thiessen, Executive Director



www.gemsny.org

About the Program

While eighteenth-century aristocrats often waged wars, music created an oasis of peace. Quantz and C.P.E. Bach worked for Frederick the Great, known both for aggressive militarism and a passion for music. Franz Xaver Richter, by contrast, worked for the less bellicose Charles Theodore, Elector of Bavaria, who was more interested in arts and philosophy than governing. The Elector's Mannheim court orchestra was considered the finest of its day, but history has portrayed him as a weak and ineffectual ruler. J. S. Bach's patron, the music-loving Prince Leopold of Anhalt-Köthen, was a minor nobleman and not active in European conflicts; he was nevertheless involved in military disputes over issues of succession with members of his own family during the time that Bach worked at his court.

About the Artists

Flutist **Melanie Williams** fell in love with the one-keyed Baroque flute as a sophomore at the Oberlin Conservatory of Music and followed early music to New York City. Recent performances include appearances with Upper Valley Baroque as the soloist in Bach's *Orchestral Suite No. 2 in B Minor*, the Clarion Society at Temple Emanu-El, and with New York Baroque Incorporated as the soloist in Bach's *Brandenburg Concerto No. 5* at BAM. A student of Sandra Miller, Melanie received her doctorate from The Juilliard School in 2020. Education is a large part of her mission to engage audiences with classical music and mentor the musicians of tomorrow. She enjoys teaching children and adults and is on the faculty at The Juilliard School in the Pre-College and Extension Divisions where she teaches courses in music theory, and at Musart Music on Long Island as flute faculty. In her free time, she enjoys running and composing.

Violoncellist **David Bakamjian** performs as a recitalist, chamber player, and recording artist, including appearances at Carnegie Hall, and on National Public Radio and WQXR. On Baroque cello, he performs with the American Classical Orchestra, Early Music New York, Concert Royal, and the Long Island Baroque Ensemble. David has appeared as soloist with numerous orchestras on both Baroque and modern cello and has served as principal cellist for many others. With the Casa Verde Trio, David completed six critically acclaimed national tours as well as a month-long tour of China. He co-wrote and is featured in *Evocations of Armenia*, a program for solo cello and spoken word specially conceived for the Metropolitan Museum in New York. In August 2011 Rebecca Pechefsky he and performed at the Villa Monteverdi in Tuscany, Italy. He taught at Lehigh University for eight years and is the director of the Princeton Play Week chamber music workshops and of the Summer String-In, where he performs with the Simon String Quartet. David's undergraduate studies were at Yale University with Aldo Parisot, and his doctorate at SUNY Stony Brook with Timothy Eddy and chamber music with Bernard Greenhouse. His recording with Brooklyn Baroque is a program of Boismortier sonatas for cello.

Well known in the New York area, harpsichordist **Rebecca Pechefsky** has performed at Carnegie Hall's Weill Recital Hall, Merkin Hall, and the historic 1765 Morris-Jumel Mansion, where she and Brooklyn Baroque appear annually. She has appeared at the Miami Bach Society and the Harpsichord Center in Pasadena and Brentwood, California, as well as in fringe concerts of the Boston Early Music Festival and the Berkeley Festival. Recent European engagements include recitals in Milan (Sforza Castle), Bologna, Genoa, Amsterdam, Berlin, Basel, Tallin (Estonian Harpsichord Festival), London (Handel House), and Paris (Les Concerts dans les Copeaux). As part of the Krebs 300th birthday celebrations in Germany, she was invited to perform in Zwickau and Altenburg in 2013; in 2018 she took part in a Couperin 350th birthday marathon at Emmanuel College, Cambridge. Among her recordings for Quill Classics are the complete harpsichord music of François d'Agincour; *Bach and His Circle* (JPF Music Award, Best Classical Solo Album); Bach's *Well-Tempered Clavier*, Books 1 and 2, the first praised in *Fanfare* as "excellent to the highest degree"; and *Johann Ludwig Krebs @ 300*. Also committed to contemporary music, she has premiered works by Mark Janello, Graham Lynch, Frank J. Oteri, and others. For more information, visit rpechefskey.com.

NEXT WEEK: Mr. Jones and the Engines of Destruction
This Easy & Agreeable Instrument