

Gotham Early Music Scene (GEMS) presents



MIDTOWN CONCERTS

Thursday December 15, 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/)

Empire Viols *Rhine Journey: German Music for Viols and Harpsichord*

Carlene Stober ~ viola da gamba Martha McGaughey ~ viola da gamba
Arthur Haas ~ harpsichord

Passacaglia

Johann Friedrich Meister (c. 1638–1697)

Sonata III, Op. 8, from *Le Nympe di Rheno* (1704)

Johannes Schenk (1660–1712)

Suite XXVII in E Minor

Johann Jacob Froberger (1616–1667)

Allemande faite en passant le Rhin dans un barque un grand peril,
la quelle se joïie lentement à la discretion ~
Courante ~ Sarabande ~ Gigue

Prelude and Fugue in B Major, BWV 868
from *The Well-Tempered Clavier, Book I*

Johann Sebastian Bach (1685–1750)

Lamentabile from *Duo* (c. 1770), Falck 56

Wilhelm Friedemann Bach 1710–1784)

Trio Sonata in G Major, BWV 525

Johann Sebastian Bach

[Allegro] ~ Adagio ~ 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

Empire Viols explores the Rhine through haunting, tuneful music of German composers of the Baroque. The tour includes two Rhine pieces: renowned gambist Johannes Schenck's *Le Nymphe di Rbeno* and Johann Jakob Froberger's travelogue, *Le Passage du Rhin*, as well as a passacaglia by Johann Friedrich Meister. Transcriptions of Johann Sebastian and son Wilhelm Friedemann Bach complete the trip.

About the Artists

Founded in 1994, **Empire Viols** focuses on the rich repertoire for two viols and harpsichord, expanding it with adventurous transcriptions of music originally for other instruments. The ensemble performs in the Northeastern United States and beyond and was featured on composer Debra Kaye's debut CD, "And So It Begins".

Carlene Stober, viola da gamba, is also a member of the Grenser Trio. In addition to performing with other ensembles, she was continuo violoncellist for Bach Vespers at Holy Trinity Church for many years. She appeared on "Prairie Home Companion," and has performed with the Utah Shakespeare Festival and Theatre for a New Audience (New York City). As a modern violoncellist, Carlene is a member of the Saratoga Opera Festival Orchestra and has performed at the Manitou Chamber Music Festival in Colorado. She served as principal violoncellist of the Tucson Symphony Orchestra and performed throughout the US as a member of the Delphi String Quartet. She holds performance degrees from the Eastman School of Music and a library degree from Rutgers, and has worked as a librarian at Mannes, New York University, the Morgan Library and Westminster Choir College. She also designs sound for theatrical productions. Carlene can be heard on the Deux Elles, MSR, Ravello, and Quill Classics recording labels.

Martha McGaughey, viola da gamba was for many years a member of the Paris-based Five Centuries Ensemble, known for its performances of both early and contemporary music. A founding member of Musical Assembly, whose recording of the chamber music of François Couperin received critical acclaim, Martha has performed with many of the New York Baroque groups, and collaborated with the British viol consort, Phantasm, in concerts and a CD of the consort music of William Byrd. She has recorded for the labels EMI, Fonit Cetra and Erato. Martha taught at the Ecole Nationale de Musique in Angoulême (France), and at Stanford University. Since 1986, she has been on the faculty at The Mannes College of Music. Ms. McGaughey has twice been a Regents' Lecturer at the University of California and teaches regularly at summer workshops. She also teaches ESL — for many years at NYU and more recently at Building One Community, The Center for Immigrant Opportunity, in Stamford, Connecticut.

Arthur Haas received the top prize in the Paris International Harpsichord Competition in 1975 and then remained in France as an active member of the growing European early music scene. He was a member of the Aulos Ensemble, one of America's premier period instrument ensembles. In December 2014, he was featured in a concerto evening with the China National Symphony in Beijing. Arthur has recorded harpsichord music of Jean-Henry D'Anglebert, Forqueray, Purcell and his contemporaries, Elisabeth Jacquet de La Guerre, François Couperin, the three books of Pièces de Clavecin of J.Ph. Rameau, and, most recently, works of Bernardo Pasquini. He is Professor of Harpsichord and Early Music at Stony Brook University and Visiting Professor of Harpsichord at the Yale School of Music. He was a founding faculty member of the Historical Performance Program at the Juilliard School. Arthur and Martha also perform frequently with Baroque violinist Daniel Lee.

NEXT PROGRAM: Hesperus
Before Mickey: Early Music and Early Cartoons