

Gotham Early Music Scene (GEMS) presents



MIDTOWN CONCERTS

Thursday October 13, 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/)

Yi-heng Yang & Aisslinn Nosky *In the Middle of Mozart*

Yi-heng Yang ~ fortepiano Aisslinn Nosky ~ violin

**Trio a due violini e basso in B-flat Major
(Arranged for Violin and Fortepiano)**

Maddalena Lombardini Sirmen (1745–1818)

Allegro non tanto ~ Adagio ~ Allegro

Sonata in E-flat Major, KV 302

W.A. Mozart (1756–1791)

Allegro ~ Rondo: Andante grazioso

Sonata for Violin and Piano, Op. 1, No. 2

Jane Mary Guest (1762–1846)

Allegro ~ Minuetto Grazioso

Sonata for Piano and Violin, Op. 16, No. 2

J.C. Bach (1735–1782)

Allegretto ~ Andante Grazioso

Sonata for Piano and Violin in E minor

W.A. Mozart

Allegro ~ Tempo di Menuetto

Gotham Early Music Scene, 340 Riverside Drive, Suite 1A, New York, NY 10025 (212) 866-0468

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

Yi-Heng Yang and Aisslinn Nosky join forces to explore the world of Mozart's piano and violin sonatas as well as some lesser known yet remarkable composers who were active in his musical world.

About the Artists

Pianist and fortepianist **Yi-heng Yang** has been described as an “exquisite collaborator” (*Opera News*), “suberbly adept” (*Gramophone*) and noted for her “remarkable expressivity and technique” (*Early Music Magazine*). Her work spans from collaborations on period instruments with visionary artists such as the Grammy award-winning tenor Karim Sulayman, in their acclaimed and timely album, “Where Only Stars Can Hear Us” (*Avie Records*), to groundbreaking and provocative explorations into Romantic and Classical performance practice with cellist Kate Bennett Wadsworth (Brahms Cello Sonatas, *Deux-Elles*), Baroque violinist Abby Karr (Mendelssohn Violin Sonatas, *Olde Focus*), and harpsichordist Rebecca Cypess (“Sisters Face-to-Face” *Acis*). In May 2022, she released her first solo fortepiano album, “Free Spirits: early Romantic music on the Graf piano” (*Deux-Elles*), which is already receiving critical praise, including a 4-star rating by BBC Music Magazine. Of this recording on an original 19th-century Graf piano, Anne E. Johnson of *Classical Voice North America* writes that “Yang’s performance of these early Romantic works on one of the best instruments from that era takes us as close to the original experience as we can ever hope to come.”

Yi-heng has appeared at Carnegie Hall, The Phillips Collection, Chatham Baroque, Columbus Early Music, The Boston Early Music Festival, The New York Philharmonic Ensembles Series at Merkin Hall, The Serenata of Santa Fe Series, Sunday Chatter Albuquerque, The Frederick Collection, The Finchcocks Collection, The Cobbe Collection, The Metropolitan Museum of Art, the Apple Hill Chamber Music Festival, and the Utrecht Early Music Festival. Yi-heng holds a doctorate in piano from The Juilliard School, and studied there with Veda Kaplinsky, Robert McDonald, and Julian Martin. She studied fortepiano with Stanley Hoogland at the Amsterdam Conservatory. She has received grants from The Mustard Seed Foundation’s Harvey Fellowship, and The Dutch Ministry of Culture’s Huygens Award. Yi-heng is on the faculty at The Juilliard School in the Precollege, College, and Historical Performance departments. She has also taught at The Mannes School of Music and Rutgers University, and given masterclasses at The Curtis Institute, New England Conservatory, and the University of Connecticut. She is a director of The Academy for Fortepiano Performance in Hunter, New York, and the creator of their International Fortepiano Salon Series, a popular monthly live-streaming gathering of fortepiano enthusiasts and practitioners, which has reinvigorated and celebrated fortepiano performance and musical community during the Covid pandemic. In February 2023, she will also be directing a chamber music concert, “The Art of Conversation,” for the Historical Performance department at Juilliard, which inaugurates the arrival of a newly commissioned Haydn Schanz fortepiano to the school.

Violinist **Aisslinn Nosky** captivates audiences around the world with her innovative interpretations and impeccable technique. Her fierce passion for early music and skill as a soloist, director, and conductor has generated robust appreciation by press and audiences alike. Hailed as “superb” by *The New York Times* and “a fearsomely powerful musician” by *The Toronto Star*, widespread demand for Aisslinn continues to grow. In 2011 Aisslinn was appointed Concertmaster of the Handel and Haydn Society of Boston. She is also Concertmaster of Bach Akademie Charlotte and has been Guest Artist-in-Residence with the Manitoba Chamber Orchestra since 2018. Aisslinn has also collaborated with the Orchestra of the Age of Enlightenment, the New Zealand Symphony Orchestra, Holland Baroque, and the Charlotte Symphony. She was a dedicated member of Tafelmusik Baroque Orchestra from 2005 to 2016 and served as Principal Guest Conductor of the Niagara Symphony from 2016 to 2019.

Aisslinn is a founding member of the Eybler Quartet, which explores repertoire from the early quartet literature on period instruments. The ensemble’s most recent recording features Beethoven’s Op. 18 string quartets and was released in 2018 (CORO). *Gramophone Magazine* mused, “They make no bones about treating Beethoven as a radical. ...This set might delight you or it might infuriate you: either way, I suspect, Beethoven would have been more than happy.” With the Eybler Quartet, Aisslinn serves on the faculty of EQ: Evolution of the String Quartet at the Banff Centre for Arts and Creativity. EQ is an intensive summer course for emerging artists which celebrates the lineage of the string quartet, both as an historical genre and as a freshly invigorated practice in the 21st century.

NEXT WEEK: Opus Project
Suites of Michel de la Barre