Thursday, April 27, 2023 at 7 pm
Italian Academy, Columbia University
New York City

Arcadian Academy

ARTEK

Sarah Chalfy, soprano
Laura Heimes, soprano
Christina Kay, soprano
Clara Rottsolk, soprano
Clifton Massey, countertenor
Gregório Taniguchi, tenor
Steven Hrycelak, bass
Barbara Hanning, lecturer

Enrico Gatti, concertino violin
Cynthia Freivogel, concertino violin
Loretta O'Sullivan, concertino cello
Alyssa Campbell, Peter Kupfer, Jeremy Rhizor, Teresa Salomon, violins
Dan McCarthy, Andrea Andros, violas
Arnie Tanimoto, cello
Motomi Igarashi, violone
Daniel Swenberg, theorbo & archlute
Adam Cockerham, theorbo & guitar
Christa Patton, harp
Gwendolyn Toth, harpsichord & director
PROGRAM

I.
Arcangelo Corelli (1653-1713)
Concerto Grosso op. 6 no. 4 in D major
Adagio - Allegro
Adagio
Vivace
(Giga) Allegro

II.
Alessandro Scarlatti (1660-1725)

Madrigal: Sdegno la f amma estinse
Ms. Rottsolk, Ms. Chalfy, M r. M assey, M r. Taniguchi, M r. H rycelak

Sdegno la f amma estinse
E rintuzzò e sciolse
Il nodo che m’arse,
Che m’punse
E che m’avvinse.
Nè di piaga, nè di legame il core
Nè d’ardore, paventa,
Nè cura se bali;
Perf da!
O ’hai quegl’occhi tuoi sereni
Che lieti fuor dell’amoroso, impaccio,
Sprezza l’incendio, le quadrelle e’l laccio.

I loathe the smoldering flame
and I rebuff the arrow
and untie the knot
that burns me, that pierces me,
and that binds me.
The heart fears neither the bonds,
or the wounds, nor passion,
or sudden cures.
Oh treacherous one!
If you have those clear eyes
that are happy without amorous troubles,
then spurn the fire, quarrels, and snares of love.

Madrigal: Cor mio
Ms. Kay, Ms. Rottsolk, Ms. Chalfy, Ms. Heimes, M r. M assey

Cor mio, deh non languire,
Che fai teco languir l’anima mia,
O di caldi sospiri ate gl’invia
La pietate e’l desire.
Mira in questi d’amor languidi lumi
Come il duol mi consumi.
Si ti potessi dar morend’ aita
Morrei per dar ti vita,
M a vivi, oimè, ch’ingiustamente more
Chi vivo tien nel l’altrui petto il core.

Heart of mine, oh do not languish,
for you make my soul languish with you.
Listen to the ardent sighs
that pity and desire send you.
See in these languishing eyes of love
how grief consumes me.
If, by dying, I could help you,
I would die to give you life;
but you live, alas, so that he would die unjustly
whose living heart you hold in your breast.
Madrigal: O Morte
Ms. Heimes, Ms. Rottsolk, Mr. Massey(16,26),(993,989)(16,26),(993,989)(16,26),(993,989), Mr. Taniguchi, Mr. Hrycelak

O morte agl’altri fosca a me serena,
Scaccia con il tuo stral
Io stral d’amore.
Spenga il tuo ghiaccio l’amoroso ardore,
Spezzi la falce tua la sua catena.

O death, gloomy to others but bright to me,
chase away with your arrow
the arrow of love,
dampen with your ice the lover’s ardor,
shatter its chain with your scythe.

III.

Bernardo Pasquini (1637-1710)

Cantata: Applauso musicale

Apollo: Clara Rottsolk
Bellezza: Sarah Chalfy
Pallade: Laura Heimes
Destino: Gregorio Taniguchi
Tempo: Steven Hrycelak

Sinfonia

Aria: Tutti
Di lieto concerto
risuoni ogni riva,
e replichi il vento
con eco gioliva:
Viva, viva Luigia, viva, viva!

Let every shore
resound with happy harmony
and let the wind repeat
with joyous echo
long live Luigia! Viva!

Recitativo: Apollo
Meraviglia non rechi
che negl’orror più ciechi
della superba mole,
scenda in traccia di luce a terra il sole,
mentre il fulgor sublime,
che già tra gigli d’oro ebbe il natale,
or dall’esperie cime,
vibra lampi giocondi
ad illustrar due mondi, e oscura intanto
de’ miei pregi più chiari il primo vanto,
quando rapir desio
agl’occhi di Luigia un guardo solo,
e poi girne fastoso,
con furto si vezzoso,
ad arrichir di nova gioia il sole.

Aria: Apollo
Ma voi, luci belle,
ch’in volto sovrano,

It is no wonder that,
in the darkest hours
of enormous chaos,
the Sun descends in a shaft of light;
while the sublime radiance
that was born among the golden lilies of France
now, from western heights,
shines in playful flashes
to illuminate two worlds, while concealing
from my brightest hopes my main goal
of stealing
a single splendid glance from Luigia’s eyes,
and then proudly returning
with such a wanton theft
to enrich the sun with new joy.

Aria: Apollo
But you, lovely eyes,
that shine brightly
brillanti splendete, crendendovi stelle, direte esser strano, ch'il sole v'invole i raggi che avete. Eppur, di vostra luce il bel rifesso, per sua gloria sospira Apollo istesso.

Recitativo: Bellezza È dover che t'inchini, Nume del quarto giro, a quei lumi divini, in cui mi specchio ad abbellirmi avvezza, io che son la Bellezza.

Aria: Bellezza Mira pur dal Gange al Tago Febo atterra quanto sai, che del mio volto più vago contemplar tu non potrai. Sovra i margini odorati delle labra ho rose e brine, e son g'ebani filati ricchi fregi del mio crine.

Recitativo: Bellezza Le pompe maggiori delle mie gote al paragon languiscono, e delle mie pupille all'ardenti scintille, i cori ancor di gel s'inceneriscono. Ma se poi mi rivolgo alla vaghezza altera della Regina Ibera, m'avveggio in un istante che l'effigie son io del suo sembiante.

Recitativo: Pallade Anche da me sì mira la maestà che spira della Donna reai la bella salma, ma con stupido ciglio, perché Pallade son, contemplo l'alma.

Aria: Pallade Quivi scorgo in Trono eletto la ragione che dispone d'ogni senso e d'ogni afetto.

in your sovereign face, believing yourself to be stars, you will say it is strange that the sun steals from you the rays you have. And so Apollo himself, for his own glory, sighs for the beautiful reflection of your light.

You must bow, God of the fourth sphere,* to these divine eyes, in which, like a mirror, adorn me, I who am Beauty.

Though you may look from the Ganges to the Tagus, Phoebus, and survey all the lands you know, you will not be able to find a more beautiful face than mine. Above the fragrant margins of my lips I have roses and dewdrops and the rich tresses of my hair are made of spun ebony.

The most magnificent cheeks pale in comparison to mine. Even hearts of ice are reduced to ash when beholding the ardent sparks of my eyes. But if I then gaze upon the heavenly beauty of the Iberian queen I instantly realize that I am but a shadow of her likeness.

I too see the majesty that emanates from the fair body of the regal lady, but with an amazed eye, because I am Pallas, I contemplate her Soul.

There I perceive in the chosen throne the mind that discerns every sense and every emotion.

*Apollo was the fourth "planet" of the Ptolemaic universe
Veggio poi nel nobil core
la grandezza
che s'avvezza
ad unirsi con l'amore.

Recitativo: Pallade
Ed io, che dalla cuna
godei l'alta fortuna
di farle ai studi miei possenti inviti,
sol con gl'esempi aviti
or nella Regia mente
in ravvisare ogni lor norma impressa.

Trio: Apollo, Bellezza, Pallade
(Apollo) Si fulgidi rai,
(Pallade) Virtude si rara,
(Bellezza) Si vaga beltà,
(Tutti) risplendino a gara
né provino mai
ingiuria d'età.
E per propizio fato,
immobile l'ammiri
il veglio alato.

Recitativo: Tempo
Tacete, omai tacete,
che se voi pretendete
la rapidezza mia scorgere immota
troppo il Tempo of endete.
Tacete omai, tacete!

Aria: Tempo
Con i vanni di lievi momenti,
volo ognora né temo stancarmi,
chioi i regni alla pace, ed all'armi,
gioie desto e cagiono tormenti.

Benché arrechi trionfo ruine,
alle prede son sempre rivolto,
ora i fiori rapisco ad un volto,
ora involo i tesori ad un crine.

Recitativo: Tempo
Solo con gaudio estremo
pregi accresco in Luigia, e non gli scemo.
Anzi, più del costume
scuote veloce piume,
per apportar quel desìato giorno
in cui d'eroico pondo
dal battezzato mondo
dee vagheggiarsi il di lei seno adorno.

I also see in her noble heart
the greatness
accustomed
to unite itself with love.

And I, who have enjoyed
the good fortune of strongly encouraging her
from childhood to partake of my wisdom,
now, given the attributes of her high position,
I see in her royal mind
the result of all her learning.

Such shining radiance,
such rare virtue,
such great beauty,
may they outdo each other in brilliance,
nor ever experience
the ravages of age.
And through the kindness of fate
may winged Time
admire her ever unchanged.

Quiet now, be silent,
because if you claim to perceive
that my tempo slows down
you will of end Time too much.
Quiet, now, be silent!

With wings of lightness
I always fly, nor am I afraid of tiring.
I call kingdoms to peace and to arms,
awaken joy and cause torment.

Although I may bring triumphs or disasters
I am always seeking prey,
sometimes I steal the bloom from a face,
sometimes I take the crown from a head of hair.

Only with great joy
do I amplify rather than diminish Luigia's virtues.
Indeed, more quickly than usual
do I make haste
to bring about that wished-for day
when all Christendom will rejoice
to see her bosom bear
such a heroic burden.
E con volo indefesso
divien sprone a quel tempo il Tempo istesso.

Recitativo: Destino
Un insano pensiero in mente annidi,
o veglio troppo ardito,
se d’af rettar conf di
quanto fu dal destin già stabilito.

Aria: Destino
Di prole diletta
letizia perfetta
l’Ispana regnante sì, sì goderà,
M a quando sia giunto
quel placido punto,
a nota di stelle pref sso è di già.

Recitativo: Bellezza
Quanto ancor sia lontano
di sì felice evento,
il singolar contento
del benigno Destino a noi rivela.

Recitativo: Destino
Ciò tra gl’arcani miei s’aduna e cela.

Aria: Pallade
Al volgo de’ mortali,
i registri fatali
che tu nasconder devi,
io ben lo so, ma se agli occhi de’ Numi
di celarli presumi,
cosi ardita baldanza io schernirò.

Recitativo: Pallade
E il mio saver sovrano
penetrarlo potrà, se all’etera attende.

Arioso: Destino
La cifra del destino già mai s’intende.
E per unica sorte
sol ne destingue i sensi, in Elicona
il fatidico figlio di Latona.

And with unceasing flight
may Time quicken the arrival of that time.

You entertain a foolish thought,
O you rash old man,
if you think you can hasten
what Destiny has already ordained.

A beloved of spring
and perfect joy
the Spanish ruler will surely enjoy.
But when that happy event
will arrive
is already written in the stars.

In her soul, meanwhile,
happy trust in a fruitful fate
will be fostered indeed.
The awaited outcome
is sure to happen.
for Destiny’s tongue never lies.

How distant may be
the singular joy
of this happy event,
may kind Destiny reveal it to us.

That is among the mysteries I keep hidden.

I know well that you must hide
 certain information
from common mortals.
But if you presume to hide this
from the eyes of the gods,
I disdain such bold rashness.

And my godly powers
will be able to discern it in the ether.

The mysteries of Destiny are never to be understood.
And only by special privilege
may the prophetic son of Latona* decipher their meaning on Mount Helicon.

* Apollo’s mother
Aria: Apollo

Di quel lucidi zaffiri
leggo, è ver, nel libro eterno
i decreti più nascosti,
e distinto vi discerno,
ch'avran paghi i lor desiri
dell'Iberia i sommi sposi.

Recitativo: Apollo, Destino

(Apollo)

T'è dunque, in breve . . .
Silence, lest you unveil the great secret!
the heavens will smile at my prophesy!
But what sudden ray,
what glorious shoot of beautiful light
blazing in my face
putting shadows to flight,
adopts me with such great splendor?
Ah, I recognize it well
as the noble pride of Luigia's eyes
that the Iberian sun lights up.

(Apollo)

From those glowing sapphires
I read in the eternal book, it is true,
the most hidden decrees,
and I clearly discern there
that the noble couple of Iberia
will have their desires satisfied.

(Destino)

From the sparks
of your graceful pupils
the stately god of Delos shines,
and before the dawn
gilds the universe,
all the stars in heaven burn with envy.

(Apollo)

The God of Mount Cynthos is pleased to enjoy
through you, blessed lights,
happy influences,
if the shadowy fire
of horrors and enemies
is already extinguished by your splendor.

Recitativo: Destino

Phoebus, rightly do you rejoice
that while foretelling the future
you obtained possession
of present happenings.
And from those beautiful spheres
what you longed to capture you received instead as a gift.

Duet: Apollo & Destino

We return to heaven completely content
and we nourish in our bosom
such constant desire
for the arrival of that moment
when we might hope that good fortune
adopts the Iberian throne with an illustrious heir.
Recitativo-Aria: Pallade
Non ritardi il venir quel giorno amato,
che di si gran Reina,
intanto nell’alma
la placida calma
le rida nell’alma,
se lieto l’af da
il rettore del di coi detti suoi,
che in breve diverrà madre d’eroi.

Let the arrival of that beloved day not be delayed
when within the soul
of so great a queen
the peaceful calm
will smile at her,
since the ruler of the day [Apollo]
happily affirms in his speech
that soon she will become the mother of heroes.

Recitativo: Bellezza
Per certezza sì cara,
dalla sposa Reale il gaudio avolto
or le sfavilla in volto.

From such dear certainty
the joy enveloping the royal bride
now sparkles on her face.

Aria: Bellezza
Nel bel labro
di cinabro,
più vezzoso il brio si mira,
es’aggrira
invaghito il Dio d’Amor
di quegl’occhi al vago ardor,
che renda ogni beltà di luce priva.

On her fair
cinnabar mouth
a more charming spirit is seen,
and the God of Love
imparts
the lovely ardor to those eyes
that render every beauty bereft of light.

Coro: Tutti
Viva Luigia, viva.

Long live Luigia! Viva!

Translations by Barbara Hanning & Grant Herreid

About the artists

ARTEK, founded by director Gwendolyn Toth in 1986, features America’s finest singers and instrumentalists in performances of 17th- and 18th-century repertoire from Italy and Germany. Audiences love ARTEK concerts for their exciting, dramatic performances of baroque music, with compelling musical settings of beautiful poetry and infectious dance rhythms that infuse the performances with vitality and spirit. In addition to acclaimed performances of I’ll Never See the Stars Again, highlights of past seasons include standing-ovation performances to sell-out crowds at the Regensburg (Germany) Tage Alter Musik Festival (1998 and 2003) and debut performances at the prestigious Boston Early Music Festival (2003) and the Berkeley Early Music Festival (2010). ARTEK toured internationally from 1997 to 2002 with the Mark Morris Dance Group, visiting major venues in the United Kingdom, Italy, and Canada as well as more than 50 of America’s premier theaters. ARTEK’s recordings of Monteverdi’s Orfeo and other early Italian repertoire have been widely praised; the ensemble released its most recent recording, Monteverdi’s Madrigals, Book VII in fall 2020. (www.artekearlymusic.org)

Soprano Sarah Chalfy is an avid recitalist, cabaret performer, and collaborator with living artists in developing new works. Recent premieres include Bruce Odland and Sam Auinger’s Requiem for Fossil Fuels in a rare live performance at the Galerius Rotunda in Thessaloniki, Greece; the title role in ADA, Kim D. Sherman’s opera about Ada Lovelace Byron; Nellie Bly in David Friedman/Peter Kellogg’s new musical Stunt Girl; and many others. She is the recipient of numerous awards, including top prizes in the Lotte Lenya, Rosa Ponselle, Canticum Dominum, and Bach Society of Baltimore competitions, and study grants to the Universität Mozarteum Salzburg and the Académie internationale d’esté de Nice. Upcoming projects include the ongoing tour of Artemisia: Light and Shadow, solo cabaret shows across the Eastern seaboard, and the release of her solo album, Love.Sex.Death: A Cabaret.

Praised for her “sparkle and humor, radiance and magnetism” and hailed for “a voice equally velvety up and down the registers”, soprano Laura Heimes is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. She has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Julianne Baird,

Soprano Christina Kay enjoys a multi-faceted career as a soloist and ensemble singer. She performs regularly with Grammy-nominated True Concord Voice & Orchestra, and is the newest core member of The Western Wind, a vocal sextet dedicated to the special beauty and variety of a cappella music, as well as her own ensemble, Filigree, with mezzo-soprano Kim Leeds. In 2019, she made her Carnegie Hall debut as soprano soloist in Handel’s Messiah with M asterwork Chorus and Orchestra. She has premiered opera roles by Timothy Lee Miller and David Chesky; recorded a romantic album of folk-inspired music with Hone Port Vocal Trio; and, most memorably, gotten locked in a closet during a performance of Julius Eastman’s Mad Stages in a repurposed coal mine in the Czech Republic.

Soprano Clara Rottsolk has been lauded by The New York Times for her “clear, appealing voice and expressive conviction.” She has sung with the American Bach Soloists, Tempesta di Mare, Seattle Baroque Orchestra, Les Délices, Pacifc MusicWorks, St. Thomas Church Fifth Avenue, Magnificat Baroque, Baltimore Chamber Orchestra, Piffaro, Colorado Bach Ensemble, among many others. She has performed at the Carmel Bach Festival, Indianapolis Early Music Festival, Berkeley Early Music Festival, Philadelphia Bach Festival, Whidbey Island Music Festival, Boston Early Music Festival, and the Festival de Música Barroca de Barichara (Colombia), as well as on myriad concert series across the country. Her recordings are Myths and Allegories, French Baroque cantatas with Les Délices, and Scarlatti Cantatas with Tempesta di Mare. She teaches voice at Swarthmore, Haverford, and Bryn Mawr Colleges.

Clifton Massey, countertenor, was raised on a steady diet of country & western, bluegrass, and other close-harmony singing in Dallas, TX. He has participated in the Ojai Festival, Tanglewood Music Festival, Oregon Bach Festival, and the early-music festivals of Berkeley, Boston, and Utrecht. As a soloist, he has sung with Philharmonia Baroque Orchestra, American Bach Soloists, Trinity Baroque Orchestra, and the American Classical Orchestra and is an alumnus of Chanticleer. Highlights of recent seasons include performing with pop icon Madonna at the Met Gala, modern premieres of Bassani’s Giona and Stradella’s La Susanna with the Academy of Sacred Music, and performing in the inaugural two month installation of Reich Richter Pärt at The Shed.

Gregório Taniguchi crafts compelling and unstuffy performances that move audiences. His dedication to rhetoric in music draws listeners to hear historical works as a dynamic and living part of our musical culture, illuminating classics for a modern audience. As a soloist, he has appeared as the Evangelist in Bach’s St. John Passion and Christmas Oratorio, Æneas in Cavalli’s La Didone, and Septimius in Handel’s T roscolli. He has toured Ecuador with the emerging ensemble Las Aves and presented historically-informed 17th-century Italian and Spanish sacred repertoire in the cathedrals of Quito during Holy Week. He enjoys the alchemy of collaborative ensemble singing, especially with Santa Fe Desert Chorale, Clarion Vocal Ensemble, Seraphic Fire, Cantus, Washington Bach Consort, Oregon Bach Festival, and Staunton Music Festival.

Steven Hrycelak, bass, has performed new music with Roomful of Teeth and at festivals including Ostrava Days in the Czech Republic, New Music New College, Prototype, and the Bang on a Can Marathon. He is a member of the Choir of Trinity Wall Street, where he has been a frequent soloist on works from Schütz, Bach, and Handel to Stravinsky and Terry Riley. As an early musician, he performs regularly with Blue Heron as well as The English Concert and the Mark Morris Dance Group. He works regularly with Pegasus, NY Baroque, ARTek, the Portland Bach Experience, and TENET Vocal Artists’ The Green Mountain Project, and will tour the UK with TENET next spring to celebrate the 450th anniversary of the birth of Thomas Tomkins. He is also a vocal coach and accompanist, and has studied six languages beyond his native English.

Violinist Enrico Gatti has dedicated himself to the study of 17th- and 18th-century repertoire. He has concertized extensively in Europe, Canada, America, Russia, Japan and Australia, performing with, among others, La Petite Bande, Ensemble 415, Concerto Palatino, Hesperion XX, La Real Cámara, as leader of Les Arts Florissants, Les Talens Lyriques, Te Taverner Players, The King’s Consort, Ricercar Consort, Bach Collegium Japan, Accadema, Ensemble Accademia W. Germans, Concerto Köln and ARTek (New York), as well as with directors such as Gustav Leonhardt and Ton Koopman. He directs the Ensemble Aurora, which he founded in Italy in 1986. He has recorded for Harmonia Mundi (France and Germany), Accent and Ricercar (Belgium), Fonit Cetra, Tactus and Symphonia (Italy), Arcana and Astrée (France), Glossa (Spain) as well as recording for the Italian, French, Swiss, Spanish, Dutch, Belgian, German, Swedish, Finnish, Russian, Canadian, and American radio networks. He was assigned the first prize “Antonio Vivaldi” in 1993 and 1998 and several times the “Diapason d’or.” He currently teaches at the Royal Conservatory of The Hague and at the Conservatorio “G.B. Martini” of Bologna.
Cynthia Miller Freivogel is the leader and concertmaster of the ARTEK chamber orchestra (New York), the Baroque Chamber Orchestra of Colorado, and Combattimento (the Netherlands) where she is also co-artistic director. As a solo artist, she is known on YouTube as the Vivaldi “Summer” and “Winter” soloist with Voices of Music (Berkeley, California). She has been heard playing Beethoven's Triple Concerto with Philharmonia Baroque (San Francisco). She is a frequent guest leader and concertmaster for groups all over the world, including Handel and Haydn Society (Boston), Concerto Köln (Germany), Concerto d'Amsterdam (Netherlands), Trupe Barocca (Brazil), Joshua Rifkin's Bach Ensemble at the Stockholm (Sweden) and Antwerp (Belgium) Early Music Festivals, Collegium Musicum den Haag (Netherlands) and Voices of Music. Ms. Freivogel has played with chamber orchestras from the west coast to the east coast and now in Europe, including with Vox Luminis orchestra, Holland Baroque Society, Amsterdam Baroque Orchestra, American Bach Soloists, Apollo's Fire, Portland Baroque, Handel and Haydn Society, and Boston Early Music Festival Opera. She currently lives in Amsterdam with her family.

Loretta O'Sullivan, cello, has played key roles in chamber ensembles including the Four Nations Ensemble, The Haydn Baryton Trio and the Classical Quartet. Ms. O'Sullivan has given memorable performances of music by Frescobaldi, Caldara, Porpora, Leclair, Handel, Haydn, Schobert, Mozart and Beethoven, performing cello sonatas, concertos, trio sonatas, arias with cello obbligato, string quartets and virtually every form and format in three centuries of well known and rarely heard music. She is principal cellist with Opera Lafayette and principal cellist for the Bach Choir of Bethlehem, one of America's most venerable musical organizations. Her performances of the complete Geminiani Sonatas with the Four Nations Ensemble can be heard on Orchid Classics.

Alyssa Campbell, violin, is a recent graduate from The Juilliard School. She has performed at prominent music festivals, including the American Bach Soloists Academy, Chautauqua Music Festival, Oregon Bach Festival, Berwick Academy, and the Tafelmusik Baroque Summer Institute. In 2016 she co-founded the Detroit Chamber Orchestra, an ensemble dedicated to making classical music in the Detroit area accessible and relevant.

Peter Kupfer, violin, has performed and recorded with Philharmonia Baroque Orchestra, American Bach Soloists, Apollo's Fire, Aulos Ensemble, Four Nations, Handel & Haydn Society, Opera Lafayette, Smithsonian Chamber Orchestra, and Tafelmusik. Festival appearances include Berkeley Early Music Festival, Monterey Jazz, Aston Magna, Mostly Mozart, Edinburgh, and the Maggio Musicale festival in Florence.

Jeremy Rhizor, violin, is noted for playing “virtuosically but with fluid grace” by the New York Times. He is the founder and director of the Academy of Sacred Drama, with a mission to explore the forgotten cultural treasures of sacred dramatic music. He has led the modern-day and American premieres of Baroque oratorios by Bassani, Draghi (at Yale's Institute of Sacred Music), Freschi, and Pasquini as well as rarely heard works by Stradella, Scarlatti, and Charpentier.

Violinist Theresa Salomon has appeared in many international festivals including the Ostrava Days Festival and Prague Spring Festival in the Czech Republic; the Gulbenkian Festival in Portugal; the Festival Presence in Paris; and the Takemitsu Memorial Festival. As a performer of contemporary chamber music she has worked with the STX Ensemble Xenakis in the USA and S.E.M. Ensemble. She has recorded for Vandenberg and Tzadik Labels.

Dan McCarthy's playing of the violin, viola, viol, and viola d'amore has been described as “virtuosic” by Seen and Heard International. He has toured with Jordi Savall, Masaaki Suzuki, O' Reilly's of the Age of Enlightenment, Tafelmusik Baroque Orchestra, and American Bach Soloists, and performs on the East Coast with Bach Vespers at Holy Trinity, Washington Bach Consort, REBEL, Teatro Nuovo, Academy of Sacred Drama, and Tempesta Di Mare, and many others.

Andrea Andros, viola, performs with the Boston Early Music Festival, Handel and Haydn Society, and the Connecticut Early Music Festival, among others. She is concertmaster at Radio City Music Hall, the NY Gilbert and Sullivan Players, and performs regularly with the NY Grand Opera and Orchestra of St. Luke's. Her discography includes over 30 recordings and her commercial credits include numerous movie soundtracks, television, and radio spots. Gold medalist and first-ever American laureate of the 7th International Bach-Abel Competition, Arnie Tanimoto has quickly established himself as one of the foremost viol players in the USA. Described by the New York Times as a “fine instrumental soloist” he has performed and recorded in venues across North America and Europe with the likes of Barthold Kuijken, the Boston Early Music Festival Ensemble, and the Smithsonian Consort of Viols.

Motomi Igarashi, violone, performs with American Classical Orchestra, Anima, ARTEK, Bach Collegium Japan, BEMF, the Concert Royal, Foundling Orchestra, Handel and Haydn Society, Long Island Baroque, and has appeared as a soloist in the Brandenburg Concerto No. 6 with the New York Philharmonic.
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More beautiful Concerti Grossi by Arcangelo Corelli,
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552 West End Avenue, New York City

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Daniel Swenberg, lute and theorbo, has performed regularly throughout North America with many leading ensembles and artists including ARTEK, Rebel, the Metropolitan Opera, the Carmel Bach Festival, Mr. Jones and the Engines of Destruction, Ensemble Viscera, O pera Atelier/Tafelmusik, Catacystic Ensemble, the Four Nations Ensemble, Apollo’s Fire, the H andel and Haydn Society, Skid Rocco, the Newberry Consort, Lizzy & the Theorboys, Music of the Baroque, the Aspen Music Festival and the Orchestra of St. Luke’s, and in recital with Renée Fleming and Kathleen Battle at Carnegie Hall. He received awards from the Belgian American Educational Foundation (2000) for a study of 18th-century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany, at the Hochschule für Künste. He is on the early music faculty of the Juilliard School.

Adam Cockerham specializes in theorbo, lute, and baroque guitar. He has performed with numerous ensembles – Philharmonia Baroque Orchestra, Trinity Baroque Orchestra, Mostly Mozart Festival, Four Nations Ensemble, ARTEK, New Vintage Baroque, Academy of Sacred Drama and Juilliard415. His discography includes recordings with Jarring Sounds, El Mundo, ARTEK, Trinity Baroque Orchestra, NOVUS NY, Augusta McKay Lodge, Emi Ferguson + Ruckus, and Pacific Guitar Ensemble.

Christa Patton, harp, has performed throughout the Americas, Europe, and Japan with many of today’s premier early music ensembles including Piffaro, the Renaissance Band, Early Music New York, Boston Camerata, King’s Noyse, Folger Consort, Newberry Consort, Apollo’s Fire, Parthenia, ARTEK and Chatham Baroque. Opera credits include New York City Opera, Wolf Trap Opera, O pera Atelier and the Opera T heater of Saint Louis.

Barbara Russano Hanning, lecturer, is Professor Emeritus at the City College of New York and the Graduate Center of the City University of New York, where she taught seminars in madrigal, early opera, and Monteverdi. Her work has appeared in the New Grove Dictionary of Music and Musicians (1980), Renaissance Quarterly, Journal of the American Musicalological Society, and Journal of Seventeenth-Century Music. She was a founding member of the Society for Seventeenth-Century Music, served as its president from 1993-1997, and was made an Honorary Member of the Society in 2012.

Recognized as not only one of America’s leading performers on early keyboard instruments but also as a respected conductor and music director, Gwendolyn Toth has performed throughout North America and Europe. “Her interpretive skills are sensitive and intelligent, and she clearly has a gift for program conceptualization.” – The New York Times. Her numerous CD recordings of Renaissance and baroque music have been recorded on historic Dutch organs in Noordbroek, Zeerijp, Oosthuizen, Eenum, and Krewerd. Ms. Toth has conducted at Sadler’s Wells T heater in London, BAM in New York City, Skylight T heater in Milwaukee, National Gallery in Washington DC, Astoria (Oregon) Music Festival, Carmel Bach Festival, and as guest conductor for the Washington Bach Consort at National Presbyterian Cathedral.
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