



MIDTOWN CONCERTS

Thursday, January 19, 2017
1:15 p.m.

Inwood Baroque

Noemy Gagnon-Lafrenais, baroque violin
Arnie Tanimoto, viola da gamba
Paul Holmes Morton, theorbo
Evan Kory, harpsichord

Les goûts-réunis

Cinquième Concert en Fa Majeur, Goûts-Réunis (1724)

François Couperin (1668-1733)

Prélude
Allemande
Sarabande
Gavote
Musète dans le gout de Carillon

**Cinquième Concert en Ré mineur,
Pièces de clavecin en concerts(1741)**

Jean-Philippe Rameau (1683-1764)

La Forqueray
La Cupis
La Marais

Sonate en La Majeur, op.9 no.1 (1743)

Jean-Marie Leclair (1697-1764)

Adagio
Allegro assai
Andante
Allegro moderato

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Please be considerate of the performers and your fellow audience members.
Kindly silence all cell phones and other electronic devices and refrain from flash photography. Thank you.

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



ABOUT THE PROGRAM AND THE ARTISTS

Inwood Baroque is a collective of players who met through their studies in Historical Performance, at the Juilliard School in New York. Now spread across North America, they take every opportunity they find to reconvene and to explore the wealth of the repertoire of the Baroque. The group primarily focuses on works for violin, viola da gamba and continuo, hence its sustained interest for French and North German music. The ensemble has performed in New York, Pennsylvania and in Montreal, Qc. Upcoming projects for 2017 include performances in Placencia, Belize and Nogales, Arizona.

In the recent years, the violinist **Noémy Gagnon-Lafrenais** has been exploring repertoire through the filter of historically informed practice. Pursuing the quest for a genuine and creative expression of music, she therefore spends much time wondering about the past! She performs with Arion Baroque, Pacific Baroque Ensemble and Trinity Wall Street. Noemy is also an active member of Theresia Youth Baroque Orchestra, a period instrument classical ensemble based in Italy. Founding member of Inwood Baroque, Noemy frequently performs with New York based ensemble, New Vintage Baroque. She holds degrees from the Juilliard School (M.M.), the San Francisco Conservatory (A.C., M.M.), and the Conservatoire de Musique de Montreal (B.M.). Transmitting the virtues of music is of utter importance to her. She was a teaching fellow in the Music advancement Program at the Juilliard School, a violin teacher at UC Berkeley Young Musicians Program and taught in the after-school program of Starr King Elementary School (San Francisco).

Arnie Tanimoto is equally at home playing various members of the viola da gamba family, as well as both modern and baroque cello. He is the first-ever viola da gamba major at The Juilliard School, where he has soloed on both viola da gamba and baroque cello. Described by The New York Times as a “fine instrumental soloist” Arnie has performed with some of the countries leading period ensembles, including the Boston Early Music Festival Ensemble, Trinity Baroque Orchestra, and Parthenia. He has participated in classes and coachings with notable artists, like William Christie, Anner Bylsma, Richard Egarr, and Christopher Hogwood. Arnie is an advocate for the viola da gamba, and can be found giving lecture demonstrations and premieres of new works for the instrument around the country. He holds degrees from Oberlin Conservatory (B.M.), Eastman School of Music (M.M), and The Juilliard School (M.M.). He currently resides in New York City.

Originally from Nogales, Arizona, historical keyboardist and modern pianist **Evan Kory** has a vivid repertoire ranging from the renaissance and baroque to the present. He has performed throughout the United States as well as, Germany, Italy, Czech Republic, Russia, and China. His first recording, a collection of J. S. Bach keyboard works was recorded by the Master Performers label in Australia. He has performed as harpsichordist and fortepianist under conductors William Christie, Jane Glover, Jordi Savall, David Hill, and Stephen Stubbs in venues such as Alice Tully Hall at Lincoln Center, Carnegie Hall, Peter Jay Sharp Theater, and the Kosciuszko Foundation. A recent graduate of the historical performance program at The Juilliard School, Evan is currently completing a Doctorate of Musical Arts in piano performance at Manhattan School of Music. His teachers include Phillip Kavin, Peter Sykes, and Richard Egarr. Evan is a former faculty member of the Interlochen Arts Academy and Camp in Michigan.

Paul Holmes Morton is native to the state of Pennsylvania. Growing up, his first musical venerations were steeped in American folk music. His studies began in earnest under the direction of the Cuban guitar virtuoso Ernesto Tamayo. While studying in conservatory, Paul Holmes was introduced to baroque performance practice and was captivated by the variation in tone and texture of ancient instruments as well as the improvisatory collaboration of the musical process. With a variety of plucked string instruments in hand, he works to research and refine the musical practice of the past centuries, and strives with equal passion to discover the possibilities of such instruments in today’s musical language and culture. Paul Holmes performs and records with the hope and belief that music, as a temporal form of art, has the ability to lend a moment of articulation and consonance to the present day noise.

NEXT WEEK: Concordian Dawn *Fortune’s Remedy*

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