

Ensemble 212

2007-08 Season

★
Orchestra Concert, Sunday April 13, 2008 8:00 PM
Good Shepherd-Faith Presbyterian Church

Mozart Overture to Don Giovanni
Wagner Träume for Violin & Orchestra, Miyun Chung, Violin
Saint-Saëns Violoncello Concerto No. 1 in A Minor, Op. 33
Victoria Bass, Violoncello
Mendelssohn Capricio brillante, Op. 22 (featuring Young Artist Competition Winner)
Mendelssohn Symphony No. 4 in A Major, Op. 90 "Italian" (1st version)

Chamber Music Concert, Friday May 9, 2008 8:00 PM
Second Presbyterian Church (6 W 96th St at Central Park West)

Program TBA

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Please visit www.ensemble212.org for the latest updates.

Volunteers Wanted!

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Ensemble 212

Sunday February 24, 2008 8:00 PM
Good Shepherd-Faith Presbyterian Church
At Lincoln Center

Program

Concerto for Oboe & Violin in C Minor, BWV 1060
Allegro
Adagio-
Allegro
J. S. Bach
(1685-1750)

Ryan Walsh, Oboe; Audrey Lo, Violin

"Piangerò la sorte mia" from Giulio Cesare in Egitto George Frederic Handel
"Torna mi a vagheggiar" from Alcina (1685-1750)
Ann De Renais, Soprano

Violin Concerto No. 1 in A Minor, BWV 1041
First movement
Andante
Allegro assai
J. S. Bach

Marc Levine, Violin & Director

Incidental Music from Abdelazer or The Moor's Revenge Henry Purcell
Overture
Rondeau
Aire
(1659-1695)

"Hush, No More" from the Fairy Queen Henry Purcell
George Rockman, Baritone

INTERMISSION

The Arrival of the Queen of Sheba from Solomon George Frederic Handel

"Rejoice Greatly" & "I Know My Redeemer Liveth" George Frederic Handel
from Messiah
Ann De Renais, Soprano

Harpichord Concerto No. 5 in F Minor, BWV 1056

J. S. Bach

First movement

Largo-

Presto

Tami Morse, Harpsichord & Director

Platée Ballet Suite

Jean-Philippe Rameau

Ouverture

(1683-1764)

Loure

Menuets en goût de vielle

Airs pour les Foux

Chaconne

Yoon Jae Lee, Conductor

This concert is made possible through the generous support of
Geroge Rockman, Esq. & Marsha Nell

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A special thank you to Sam Byun, Hai Won Chang, Stephen Jablonsky,
William Sit, Jonathan Strasser, George Rockman, Esq. for assisting in the
promotion of Ensemble 212's activities.

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Ensemble 212

301 W 45th St #7J

New York, NY 10036

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of continuous motion and serving well to display the soloist's speed and virtuosity. As the violin version of this concerto is lost, this music survives in harpsichord form thanks to the collegium musicum, founded in 1702 by Telemann, and taken over by Bach in 1729. They provided music at the Zimmermann's coffee house in Leipzig on Friday evenings in the winter, and it is presumably for these concerts that Bach arranged his many harpsichord concertos.

-Tami Morse

Instrumentation: solo harpsichord and strings.

RAMEAU, Jean-Philippe

Platée Ballet Suite (1745)

Platée was Rameau's first comic opera. The plot concerns a joke by the gods of Olympus played on the ugly water nymph, Platée, who believes that Jupiter, is in love with her. Jupiter pretends to love Platée and they plan to wed. Juno, his jealous wife, finds out and is furious. At the last moment when Juno discovers how ugly Platée is, she realizes that it was all a joke. She forgives Jupiter and reunites with him. Humiliated, Platée returns to her swamp as the gods all enjoy a good laugh.

The ballet suite was compiled by a 19th century German musicologist named Hermann Kretzschmar. As was the common view in his day, Kretzschmar felt that the original was outdated and needed improvement. Therefore, he enlarged the orchestration and added editorial markings in the late Romantic style, completely bowdlerizing the Baroque original. I have restored Rameau's original orchestration and added the *Airs pour les Foux* movement. The only orchestration change I made was to add oboes in the forte sections of the chaconne. The five orchestral numbers performed today represent some of the finest music from the opera.

-Yoon Jae Lee

Instrumentation: 2 flutes doubling 2 piccolos, 2 oboes, 1 bassoon, strings, and continuo.

HANDEL, George Frederic

Messiah (1741)

Messiah is an oratorio in 3 parts describing the life of Jesus Christ. Known for its famous Hallelujah Chorus, it was originally performed during Lent, not during the Advent and Christmas season. Charles Jennens compiled the libretto from the Old and New Testaments of the bible.

No. 18 Song “Rejoice greatly”

Rejoice greatly, O daughter of Sion,

Shout, O daughter of Jerusalem;

Behold, thy King cometh unto thee:

He is the righteous Saviour,

And He shall speak peace unto the heathen.

Rejoice greatly. . . da capo

(Zechariah 9: 9-10) KJV

No. 45 Song “I know that my Redeemer liveth”

I know that my Redeemer liveth,

And that He shall stand at the latter day upon the earth.

And tho’ worms destroy this body,

Yet in my flesh shall I see God.

For now is Christ risen from the dead,

The first fruits of them that sleep. (Job 19: 25-26 & I Corinthians 15: 20) KJV

- Yoon Jae Lee

Instrumentation: strings (no violas), and continuo.

BACH, Johann Sebastian

Harpsichord Concerto No. 5 in F Minor, BWV 1056 (c. 1725)

One of the most well known and loved of Bach’s harpsichord concertos, the F Minor concerto, was originally written for solo violin. Like the Violin Concerto No. 1, this piece exhibits all the characteristics of an Italian concerto with the use of tutti and solo instrumental sections in a very concise ritornello structure. In both the first and last movements the ritornello is stated in full once at the beginning, and then is recollected in fragments throughout, to put the most minimal of breaks between the solo parts. The second movement, based on the *sinfonia* of the cantata *Ich steh mit einem Fuß im Grabe*, is only 21 measures; just long enough to hear the opening theme, depart from it, and then return again with a decorated version. One can easily imagine a violin playing this florid melody over the plucking, harp-like accompaniment. The *presto finale*, flows vigorously in triple meter, the eighth note melody giving the impression

Ensemble 212

Yoon Jae Lee, Artistic Director

Flute / Piccolo

Ririko Okada+

Jessica Willis+*

Oboe

Ryan Walsh*

Evan Klein

Bassoon

Natalie Pilla

Harpsichord

Tami Morse

Gabriel Shuford

+ Rameau only

* denotes core members

Violin I

Marc Levine*, *concertmaster*

Audrey Lo*

Mingzhao Zhou

Violin II

Miyun Chung*, *principal*

Maria Brunner

Adriana Molello

Viola

Andrea Hemmenway, *principal*

David Fallo*

Violoncello

Margalit Cantor, *principal*

Victoria Bass*

Bass

Murat Karaca*, *principal*

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Ensemble 212 would like to thank the following
individuals and organizations:

Chen Chu
Jenny Hwang
Kelly Savage
Il Chun & Sook Hee Lee
Mielle Lee
Audrey Lo
Boris Rasin

The Bloomingdale School of Music
InterSchool Orchestras of New York
Good Shepherd-Faith Presbyterian Church

unique compositional stamp. The first movement, an implied *Allegro*, begins with a ritornello comprised both motivic and melodic ideas that are developed throughout the movement by the solo violin and orchestral accompaniment. The second movement, titled *Andante*, presents short, sharp orchestral phrases in stark contrast to the long, lyrical violin line. The final movement, another *Allegro assai*, functions as a kind of fugal gigue where all sections of the orchestra have thematic entrances at different times creating an exciting, buoyant texture to end the piece.

-Marc Levine

Instrumentation: solo violin, strings, and continuo.

PURCELL, Henry (b. London, England, 1659; d. London, England 1695)
Incidental Music from *Abdelazer* or *The Moor's Revenge* (c. 1695)

"a Lewd Play with good Musik is like a Loadstone Arm'd, it draws much stronger than before." Possibly Mrs. Aphra Benn's tragedy "Abdelazer" or "The Moor's Revenge" (derived from Lust's Dominion, or the Lascivious Queen) was too "Lewd" even to be rescued by Purcell's "good Musick," for its 1695 production was short-lived. Fortunately, the music itself enjoyed a longer life and was included in the posthumous 1697 publication of Purcell's *Ayres for the Theatre*. The success of this publication is evidence of Purcell's great popularity as a composer of music for the theatre at that time.

-based on notes by Charlotte Nediger

Instrumentation: 2 oboes, strings, and continuo.

HANDEL, George Frederic
The Arrival of the Queen of Sheba from *Solomon* (1749)

Solomon, like most of Handel's other oratorios, is the setting of an English text based on a biblical story, in this case that of Solomon's judgement of two mothers. The dramatization of this judgement scene takes place in the first two acts, and the third act is left to the celebration of the visit of the Queen of Sheba to the court of King Solomon. It is the overture to this act, representing the visiting Queen's entrance, that is presented here.

-based on notes by Charlotte Nediger

Instrumentation: 2 oboes, strings, and continuo.

Piangerò la sorte mia,
sì crudele e tanto ria,
finchè vita in petto avrò.
Mà poi morta d'ogn'intorno
il tiranno e notte e giorno
fatta spettro agiterò.
Piangerò la sorte mia. . . da capo

I shall weep my fate,
So cruel and so pitiless,
As long as I have life in my breast.
But when I am dead and I am a ghost,
The tyrant by night and by day
Will I disturb him from all around.
I shall weep my fate. . . da capo
-Yoon Jae Lee

Instrumentation: 1 flute, strings (no violas), and continuo.

HANDEL, George Frederic
“Torna mi a vagheggiar” from Alcina (1735)

Alcina is an *opera seria* in 3 acts. The story is set on an enchanted island, ruled by Alcina. Many knights have come to woo her but fail and she turns them into animals, plants, and even stones. Her latest victim is a knight named Ruggiero. Bradamante, his betrothed, has come looking for him disguised as her brother Ricciardo. Morgana, Alcina's sister, falls in love with Ricciardo unknowingly and the aria concludes Act 1 with her trying to persuade “him” to leave the island in order not to fall under Alcina's spell but to return to the island and love her.

Tornami a vagheggiar,
te solo vuol amar
quest' anima fedel,
caro mio bene, caro,
Già ti donai il mio cor,
fido sarà'l mio amor,
mai ti sarò crudel,
cara mia spene.
Tornami a vagheggiar. . . da capo

Return to court me,
you alone I wish to love
this faithful soul,
My dear beloved, my dear,
Already I gave you my heart,
I trust you will be my love,
never will I be cruel to you,
my dear beloved.
Return to court me. . . da capo
-Yoon Jae Lee

Instrumentation: 2 oboes, strings, and continuo.

BACH, Johann Sebastian
Violin Concerto No. 1 in A Minor, BWV 1041 (c. 1720)

Most likely written during his time in Cöthen, J.S. Bach's Concerto for Violin and Orchestra in A Minor is a masterful working of the concerto form first pioneered by Italian composers like Corelli. No doubt influenced by the work of Vivaldi, among others, Bach takes this typically Italian genre and puts on it his

Meet the Artists

Belgian Soprano **Ann De Renais** began her international career as 1st soprano of the 8-part vocal ensemble The Swingle Singers, with whom she gave many a cappella performances around the world, as well as contemporary operas at La Scala, Milan and Le Châtelet, Paris. She also features on several recordings of well-loved Swingle favorites.

Opera credits include Mozart's Queen of the Night, Handel's Cleopatra for the English National Opera Bayliss Programme, Nannetta (Falstaff) for Opus Gattières in France, the Fire and the Nightingale (L'Enfant et les Sortilèges) for New Tel Aviv Opera in Israel, Susanna (The Marriage of Figaro) for Beaufort Opera in London.

Her concert repertoire covers a wide variety of styles, ranging from oratorio to song recitals, film scores and contemporary music.

Among her most recent performances may be listed Brahms' German Requiem with the Flanders Radio Orchestra in Belgium, Mozart C Minor Mass with the Watford Philharmonic Society, and Berio Sinfonia with London Voices and the Berliner Philharmoniker in Berlin, Orff's Carmina Burana in London, Tippett's A Child of our Time and Faure's Requiem in Belgium as well as song recitals at La Monnaie Opera House and at the Belgian Embassy in Berlin. She has been touring extensively as soprano soloist in the Lord of the Rings Symphony by Howard Shore.

Future projects include a solo CD recording of contemporary music written for her voice, chamber music recitals with the Kryptos String Quartet, song recitals in Copenhagen and Belgium.

Ryan Walsh has been playing oboe with Ensemble 212 since 2005. He received his Bachelor's Degree in 2006 from the Mannes College of Music studying with Thomas Stacy and is currently working on his Master's Degree at Mannes and is studying with Sherry Sylar. Ryan has played with many orchestras in New York City and Washington State including the Yakima Symphony, Wenatchee Symphony, Camerata New York, Bronx Orchestra, Bronx Opera, Bermuda Philharmonic and Greenwich Village Orchestra. In 2007, Ryan was chosen as the English horn soloist of the Festival Ensemble Stuttgart orchestra conducted by Helmut Rilling and toured Germany with that orchestra. Recently, Ryan played first oboe in the New York City premiere of Jennifer Higdon's Concerto for Orchestra at Carnegie Hall. Ryan is originally from Washington State.

Audrey Lo began her musical studies on piano and violin. She discovered the joy of playing in an orchestra at age 10. This inspired her to continue studying the violin. A year later, she won her first competition and was a semi-finalist at the National competition. In 1991, Ms. Lo and her family immigrated to New York City where she enrolled at the Manhattan School of Music preparatory division and Fiorella H. LaGuardia High School for Music & Art and Performing Arts. Ms. Lo won numerous competitions during her high school and college years. She has performed concertos by Mozart, Saint-Saëns, Sibelius, and Vieuxtemps in addition to her Alice Tully Hall debut featuring Saint-Saëns' Introduction and Rondo capriccio. Concurrent with her solo activity, Ms. Lo played in many orchestras, several of which she served as concertmistress.

While attending Brooklyn College, Ms. Lo received guidance from Itzhak Perlman. She has performed with artists such as Thomas Ades, Leon Botstein, James Conlon, James DePreist, Eugene Drucker, Andre Emelianoff, JoAnn Falletta, Philippe Herreweghe, and Paul Kantor. She has attended festivals such as Aspen, Bowdoin, Garth Newel, Musicorda, RoundTop, Spoleto USA, and the National Youth Orchestra of the Netherlands. Her teachers include Todd Phillips, James Buswell, Daniel Phillips, Masao Kawasaki, and Lucie Robert. She received her Bachelor of Music from SUNY Purchase and is pursuing her Master's degree at Mannes.

Marc Levine is an active performer and teacher in New York City and Long Island. Regular performances in many genres at Stony Brook University and with Ensemble 212 are among his many engagements throughout the year. A former member of the Pittsburgh New Music Ensemble, Marc is not only an informed performer of new music, but of early music as well. On the baroque violin Marc is a member of the Naumberg Early Instrument Players, Stony Brook Baroque, and the new group Embellissez. As an orchestral musician, Marc has held concertmaster positions at Indiana University, Stony Brook University, and the Amherst Early Music Institute all of which included the leading of opera productions, Marc's specialty. Marc teaches at the Stony Brook University pre-college program, the Rose Academy of Music and also serves as Assistant Conductor to the Stony Brook opera program. Past appointments have included Assistant Instructor of Violin positions at both Indiana University and Stony Brook University.

Marc holds a Doctor of Musical Arts degree from Stony Brook University and Masters and Bachelor of Music degrees from Indiana University. His teachers include Pamela Frank, Ani Kavafian, Franco Gulli, Henryk Kowalski, and Young-Nam Kim.

Program Notes

BACH, Johann Sebastian (b. Eisenach, Germany, 1685;
d. Leipzig, 1750)

Concerto for Oboe & Violin in C Minor, BWV 1060 (c. 1730)

The Concerto for Oboe & Violin BWV 1060 is a reconstruction from the Concerto for Two Harpsichords with the same BWV number. The exact composition date of the Concerto for Oboe and Violin is unknown as there are no surviving copies, but it is thought to have been composed while Bach was employed in the Court of Prince Leopold in Cöthen, sometime between 1717 and 1723. While in Leipzig, Bach was the director of a group of college student musicians known as the Collegium and transcribed many of his instrumental concertos to be played on harpsichord by his students. This particular concerto was transcribed around 1735.

The Concerto for Oboe and Violin is composed in the three movement concerto format that Bach studied in the music of Vivaldi at the beginning of the 18th century. The opening movement is in ritornello form where the orchestra plays the main theme which is followed by a solo interlude. The dialog continues until the final statement at the end of the movement. The second movement features the soloists weaving a beautiful, flowing melody over pizzicato strings. The movement ends with a cadenza played by the oboe ending in a G major chord which leads the tonic in the final movement. The third movement is also in ritornello form, showcasing the violin with flashy, virtuosic passages.

-Ryan Walsh

Instrumentation: solo oboe, solo violin, strings, and continuo.

HANDEL, George Frederic (b. Halle, Germany, 1685;
d. London, England 1759)

“Piangerò la sorte mia” from Giulio Cesare in Egitto (1724)

Giulio Cesare in Egitto takes place in Egypt in 48 BCE. The opera was an immediate success when it was first performed in London in 1724. Handel later revived the opera with revisions in 1725, 1730, and 1732. The aria takes place during Act 3 where Cleopatra has been imprisoned by her brother Ptolemy and is left alone to mourn her fate.

Tami Morse, harpsichordist, is increasingly sought after as a soloist and chamber musician in the United States. She has performed with ensembles such as Foundling, the Long Island Baroque Ensemble, North Shore Pro Musica, Stony Brook Opera, Plymouth Symphony Orchestra, Orchestra Canton, Ensemble 212 and the Big Apple Baroque Band. She has recently completed a tour in Taiwan as a member of Inegale, and as a founding member of the group Flying Forms, described by Philip Setzer of the Emerson String Quartet as “one of the best and most interesting chamber groups specializing in original practice of Baroque music,” she has many upcoming recording projects and performances in various chamber music series and universities throughout the United States.

Tami is a candidate for the Doctor of Musical Arts degree at Stony Brook University studying with the acclaimed harpsichordist and teacher Arthur Haas. She has also studied with Edward Parmentier at the University of Michigan where she received a Master of Music degree in harpsichord performance and was named an Angell Scholar. In addition to her studies in the United States, Tami was awarded the prestigious DAAD grant, which she used to study in Germany at the Hochschule für Musik in Cologne with Ketil Haugsand. She has participated in masterclasses with Joseph Carver, Dana Maiben, Michael Sand, David Simpson, Andreas Scheier, William Christie, Lisa Crawford, Kenneth Weiss and Terence Charlston.

As artistic director of the newly formed Early Music Concert Series at St. Mark's Episcopal Church in Islip, New York, Tami is dedicated to making early music accessible to today's audiences and laying a foundation for its study and performance in the New York area.

Yoon Jae Lee enjoys a multi-faceted career as conductor, arranger, and pianist. Under his baton, Ensemble 212 has performed works ranging from Beethoven's Seventh Symphony to Schwantner's Sparrows. In addition to conducting, Mr. Lee maintains an active accompanying and teaching schedule. In January 2008, he joined the faculty of City College of New York (CUNY). Mr. Lee has made highly acclaimed chamber versions of Debussy's *Prélude à l'après-midi d'un faune* and Mahler's Fourth Symphony. Following the September 11 tragedy, his orchestration of the theme “New York, New York” was performed at Salzburg's Cathedral (Dom) during a special benefit concert for St. Paul's Chapel in lower Manhattan.

A native of New York City, Mr. Lee began studying the violin at age 5 and piano at age 6. At age 17, he started conducting and 2 years later, participated in a masterclass by Kurt Masur at Alice Tully Hall. He received degrees in piano and conducting from the Mannes College of Music studying conducting with Samuel Wong, David Hayes, Michael Charry and received the N.T. Milani Memorial

Conducting Fellowship and the Peter M. Gross Fund. Mr. Lee also studied at the Universität Mozarteum Salzburg in Austria under the tutelage of Dennis Russell Davies. During that time, he appeared as guest conductor with the Mozarteum Orchester Salzburg, Bruckner Orchester Linz, and was Assistant Conductor to the Salzburger Kammerphilharmonie.

Among the music festivals he has attended include the Aspen Music Festival, where he studied with David Zinman, Murry Sidlin, and conducted a staged performance of Benjamin Britten's, “The Turn of the Screw” and the Tafelmusik Baroque Summer Institute, where he studied Baroque performance practice.

Founded in 2004 by conductor Yoon Jae Lee, **Ensemble 212** is an exciting New York-based orchestra comprised of young talented professionals. The orchestra performs music from the Baroque era to the present in a diverse mix of chamber music, ensemble, and orchestra concerts. This allows Ensemble 212 to vary from an intimate duo to a symphony orchestra of over fifty musicians and allow artistic involvement from the musicians and the conductor in a unique aspect. In chamber music concerts, the artistic decisions emanate from the musicians. In ensemble concerts, both musicians and conductor collaborate on the artistic decisions, and in orchestra concerts, they emanate from the conductor. Promoting and collaborating with musicians based in the greater New York metropolitan area are priorities for Ensemble 212. Featured guest soloists have included Daniel Phillips of the Orion String Quartet and pianist Lisa Yui. Ensemble 212 also holds annual Young Artist Competitions to provide opportunities for students to perform a solo work with the orchestra at a New York venue. Concerts are held about six times a year and usually take place at the Good Shepherd-Faith Presbyterian Church at Lincoln Center.