

Gotham Early Music Scene (GEMS) presents



Thursday, March 4, 2021 1:15 pm

Streamed to midtownconcerts.org, [YouTube](https://www.youtube.com), and [Facebook](https://www.facebook.com)

Duo Recital

Loretta O'Sullivan ~ cello, Andrew Appel ~ harpsichord

OF TWO MINDS

Eight Preludes

François Couperin (1668–1733)

1. C major
2. D minor
3. G minor
4. F major
5. A major
6. B minor
7. B flat major
8. E minor

Sonata III for cello and continuo in A minor

Antonio Vivaldi (1678–1741)

- Largo
- Allegro
- Largo
- Allegro

Quatrième Ordre

François Couperin

- La Marche des Gris-Vetus
- Les Bacchantes:
 - Premier partie: Enjouemens Bachiques
 - Seconde partie: Tendresses Bachiques
 - Troisième, et dernière partie des Baccabales: Fureurs Bachiques
- La Pateline
- Le Réveil-matin

Sonata IV for cello and continuo in B flat

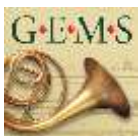
Antonio Vivaldi

- Largo
- Allegro
- Largo
- Allegro

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Live stream staff: Paul Ross, Dennis Cembalo, Adolfo Mena Cejas, Howard Heller Christina Britton Conroy, Make-up Artist
Gene Murrow, Executive Director



About the Program

When Vivaldi's *Four Seasons* and cello sonatas courted and conquered Parisian taste, the city boasted an admired and unique musical character, a French character. This national style included the Lully-rooted opera as well as the repertory of chamber and harpsichord music exemplified by the subtle genius of François Couperin. Emotionally courteous and restrained music with its gift for sensuality were at odds with the contemporary concertos and sonatas from Venice. But the French were besotted with the energy and passion of Italian music. Our program places the noble, rhetorical expression of Couperin alongside the singing and emoting sonatas of Vivaldi... definitely music of two minds.

About the Artists

Loretta O'Sullivan, cello

"Miss O'Sullivan is an agile, eloquent player" (*The New York Times*), performing extensively on baroque, classical, and modern cello.

As a member of the Four Nations Ensemble, she has appeared on the *Great Performances* series at Lincoln Center, and at the Kennedy Center, the Metropolitan Museum of Art, Merkin Concert Hall, and the New York Historical Society, as well as at the Mostly Mozart Festival, the Festival of Arts and Ideas at Yale University, and Tema Culturais in Brazil. The ensemble has recorded for Gaudeamus and Orchid Classics. With the Haydn Baryton Trio and the Classical Quartet, she toured throughout Europe, and recorded with Dorian, Titanic, and Harmonia Mundi. She is cellist with the New York based Genzinger Quartet.

Loretta has played continuo cello for many ensembles including Opera Lafayette, Florida Grand Opera, the New York Collegium, Aston Magna, the American Bach Soloists, the Bach Choir of Bethlehem, the Grand Tour, Artek, and The Washington Bach Consort. She frequently plays with the Orchestra of St. Luke's.

Her performances for solo cello in recent years include the Bach Suites, her transcription of Heinrich Biber's *Passacaglia*, Gabrielli's *Ricercar*, Benjamin Britten's *Third Suite*, and *Junction of Tranquility and Fervor* with the Paul Taylor 2 Dance Company.

In collaboration with Larry Lipkis, she gave a pre-concert lecture for Yo-Yo Ma's performance of the Bach Suites in Bethlehem, Pennsylvania, and has given master classes at Brooklyn College and the University of Iowa. Ms. O'Sullivan is on the faculty of Manhattan College and has coached Performance Practice at Rutgers University, and assisted in preparing baroque cellists for a 2009 Masterclass with William Christie at The Julliard School of Music.

Andrew Appel, harpsichord

Andrew Appel, Artistic Director of the Four Nations Ensemble, performs throughout Europe and the United States as soloist in many festivals including Italy's Spoleto Festival, New York's Mostly Mozart Festival, and the Redwoods Festival. As recitalist, Andrew has performed at Carnegie and Avery Fisher Halls in New York, as well as halls from the Music Academy of the West to the Smithsonian in Washington D.C. Besides his work with The Four Nations Ensemble, he has been a guest of Chatham Baroque, the Smithsonian Players, and Orpheus. He serves as harpsichordist for Opera Lafayette and has toured with several European chamber orchestras. He has enjoyed critical acclaim for his solo recording of Bach works with Bridge Records as well as his fortepiano performances of Haydn for ASV. He presently records for ASV and Smithsonian recordings.

As an educator, Andrew has been called upon to create significant programs in arts education for elementary school students and professional development for teachers. He created a program linking the Amarillo

Symphony to the public schools in that city, “Music makes the Difference.” In Chatham, New York, Andrew organized festivals of culture and history for third through sixth graders while instituting “salon discussions” among the teachers of Chatham and art curators, dance historians, musicologists, and arts journalists. Both programs have made significant additions to the lives of participating school communities. With Four Nations and funding from Chamber Music America, he has designed and run residencies in communities around the country with kindergarten through college students, most recently in St. Cloud, MN.

As a writer, Andrew has written program notes and articles for presenters around the country including Lincoln Center, New Jersey Performing Arts Center, and National Public Radio. He has participated in discussions on education and chamber music programming at conferences of Chamber Music America, the Association of Performing Arts Presenters, and the New York State Council on the Arts. He currently serves as President of the Board of Trustees of Chamber Music America. He has been regularly praised for pre-concert talks that contextualize the music and open areas of discovery for the audience.

A native of New York City, Andrew discovered the harpsichord at fourteen and began lessons with Tim Read and Igor Kipnis. First-prize winner of the Erwin Bodkey Competition in Boston, he holds an international soloist degree from the Royal Conservatory in Antwerp where he worked with Kenneth Gilbert and a Doctorate from the Juilliard School under Albert Fuller. There he has taught harpsichord and music history. Andrew has also taught harpsichord, chamber music, music history and humanities courses at Moravian College, Princeton University, and New York Polytech, now a division of NYU.

NEXT WEEK: Taya Tarasevich-König & Daniel Swenberg
A Midday Nocturne: a Schubertiade for Biedermeier Flute & Guitar