

Gotham Early Music Scene (GEMS) presents



Thursday, May 27, 2021 1:15 pm

Live Streamed from The Church of the Transfiguration in NYC
to midtownconcerts.org, [YouTube](https://www.youtube.com), and [Facebook](https://www.facebook.com)

BALAM Dance Theatre

Lisa Terry ~ viol, Ryan Closs ~ theorbo and baroque guitar

Carlos Fittante ~ choreographer, dancer, and castanets

Live Baroque Music and Dance

From the Leycester Lyra Viol manuscript (1670)

Solo Viol and Dance

Saraband ~ Coranto V

Preludium ~ Coranto II

Preludium ~ Coranto IV

Almaine ~ Coranto III

John Jenkins (1592–1678)

Peter Leycester (1614–1678)

John Jenkins

John Jenkins

Old Scots Tunes (1742)

Viola da gamba, Theorbo

The Bush aboon Traquair

O dear Mother, What shall I do

Francesco Barsanti (1690–1772)

Tocatta Arpegiatta (1604)

Solo Theorbo and Dance

Giovanni Kaspberger (1580–1651)

Prelude in d minor and Fandango (1786)

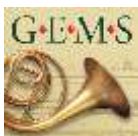
Baroque guitar and Dance

Maestro Matias (1766–1835)

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About the Program

BALAM celebrates its first live performance since the COVID-19 pandemic began with this intimate and imaginative program using Baroque musical gems from England, Scotland, Italy, and Peru. Baroque, a broad term referring to the political system, culture, and art of Europe post-Renaissance and pre-French Revolution, when applied to dance, give, or take, suggests the dates 1650-1750. Baroque dance today is greatly indebted to King Louis XIV (1636-1715), who was also known as the Sun King, a name he donned at 16 when he debuted in the role of Apollo in the Ballet Royal de la Nuit, a ballet de cour (court ballet). This genre utilized the nobility to perform for their peers in lavish spectacles celebrating important events such as a royal wedding or coming of age ceremony and were intended to affirm the power of the monarchy.

Louis, an excellent dancer, performed in various ballet de cours from 1651-1670, where at 34 he retired as a performer. But not until he established the Académie Royale de Danse in Paris in 1661, where he charged 13 renowned dance masters to standardize and perfect the art of dance. In 1671, Pierre Beauchamp, Louis' personal dance master, was appointed director of the dance academy. Beauchamp is co-credited with establishing Beauchamp-Feuillet Notation, a notation system devised to record the dances of the time. In fact, I often begin my choreographic process by referring to notated Baroque dances, of which more than 300 exist.

In addition to Baroque theatrical dance, a Baroque social dance known as La Belle Danse was employed at the court of Versailles. Here frequent balls and parties were given, requiring the participants to perform up to 12 dances from memory. These ballroom Baroque dances were performed to a dance suite, a compilation of four or more musical forms sharing a common key, using various tempi and dance rhythms. A typical dance suite might include: Allemande, Courante, Sarabande, and Gigue, with each of the four movements suggesting a dance from another country. In the list above, we see represented Germany, France, Spain, and England. On this program, the first set of dances explores the French Courante, Louis XIV's favorite dance, which suggests aspects of court culture:

- ◆ Coranto V establishes the form.
- ◆ Coranto II evokes the martial element of a nobleman's training.
- ◆ Coranto IV hints at the intrigues of courtly love.
- ◆ Coranto III uses a cape to symbolize the monarch's divine ability to run the kingdom.

The dances I have created for your enjoyment are based on my years of work as a Baroque dance choreographer and performer, as well as my studies in Spanish Escuela Bolera dance, Balinese dance, and Period Fencing technique. This concert allows me an opportunity to showcase some of Baroque dance's charming characteristics. These include, a noble upright posture using moderate turnout in the legs, small detailed curved movements-articulated in the midspace zone of the body's kinesphere, the movement qualities of lightness, ease, and three-dimensionality, a rich use of spatial geometric patterns in the dance, as well as a sophisticated rhythmic interplay between dance and music, and the integration of expressive gestures in the use of the arms.

For me, Baroque dance embodies the sensuality, emotion, and vibrant expressivity seen in a masterpiece Baroque painting by a Peter Paul Rubens or Francisco Herrera el Mozo. Grown out of the aesthetic norms of Neo-Platonic and Humanist thinking, Baroque dance also challenges these concepts with its drive for movement, individuality, novelty, spontaneity, naturalness, and grandeur.

~Carlos Fittante

About the Artists

Carlos Fittante, BALAM Artistic Director, Baroque and Balinese dance specialist, has received critical praise from *The New York Times*, *Village Voice*, and *Dance Magazine* for his performances and choreography. Some highlights from his diverse performing career include the Metropolitan Opera, New York Theatre Ballet, Semara Ratih Gamelan, Joan Miller and Dance Players, Danzas Españolas, and several prominent Baroque ensembles including Apollo's Fire, Juilliard 415, and the Boston Early Music Festival. A graduate of

the School of American Ballet, he has a Master of Fine Arts in Dance from the University of Wisconsin-Milwaukee and is an Adjunct Assistant Professor at Queens College: City University of New York, where he teaches Ballet and Introduction to Dance.

Lisa Terry practices, performs and teaches viola da gamba and violoncello in New York City, where she is a member of Parthenia and the Dryden Ensemble (Princeton). Lisa is principal cellist and viol soloist with Tempesta di Mare, Philadelphia's baroque orchestra, and she serves the Viola da Gamba Society of America as Past President. She was a founding member of ARTEK, and has performed with the New York Philharmonic, New York City Opera, Juilliard Opera Orchestra, Opera Lafayette, Orchestra of St. Luke's, Winter Park Bach Festival, Bethlehem Bach Festival, Concert Royal, New York Collegium, American Classical Orchestra, Four Nations Ensemble, and Chicago Opera Theatre. She earned her degree in cello performance from Memphis State University and continued her studies in New York with Richard Taruskin, viol, and Harry Wimmer, cello. Lisa has appeared to great acclaim as soloist in the Passions of J.S. Bach, notably under the batons of Robert Shaw, Richard Westenburg, Kent Tritle and Lyndon Woodside in Carnegie Hall, in the Jonathan Miller staged performances at the Brooklyn Academy of Music conducted by Paul Goodwin, and with Andrew Parrot, Gary Thor Wedow, Julian Wachner, John Sinclair and Simon Carrington. Lisa teaches viol and cello privately in New York and at workshops around the country.

Ryan Closs is a Long Island based specialist of historical plucked strings performance. He is a requested performer for operas, cantatas, and orchestras who has gained much attention for his work with dancers, singers, and chamber ensembles. Ryan's activity as an outreach soloist for the Lute Society of America have earned him a title as the head of its New York chapter. His outreach performances have contributed to the growing knowledge and appreciation of the lute, its times, and its music – a mission he continues and expands upon with his own period ensembles 4&20Strings and Early Music Long Island.

NEXT WEEK: Jude Ziliak and Elliot Figg
Sonate guerrieri ed amorosi