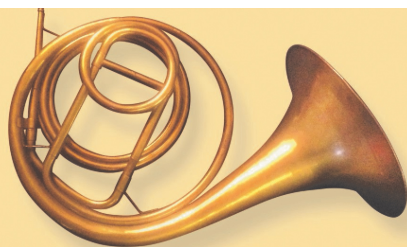


Gotham Early Music Scene (GEMS) presents



MIDTOWN CONCERTS

Thursday December 22, 2022 1:15 pm
St Malachy's Church – The Actors' Chapel in New York City
Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com)

Hesperus

Adventures in Animation from the Early 20th Century

Tina Chancey ~ early bowed instruments, mbira, recorders, slide whistle, kazoo, percussion

Niccolo Seligmann ~ viola da gamba, darabouka, spring drum

Spiff Wiegand ~ guitar, banjo, dobro, trap set

The Automatic Moving Company (1912)

A Fancy

Romeo Bossetti (1879–1948)

John Dowland (1563–1626)

Symphonie Diagonale (1924)

Venite a Laudare

Viking Eggeling (1880–1925)

anonymous 15th-c. Lauda

Cinderella (1922)

Recercada segunda

Passe e Medio

Petit Rienzi

Lotte Reiniger (1899–1981)

Diego Ortiz (fl. 1550)

Tielman Susato (fl. 1551)

Guglielmo Ebreo (fl. 1460)

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

Steven Marquardt, Midtown Concerts Manager Toby Tadman-Little, Program Editor Paul Arents, House Manager

Live stream video crew: Gene Murrow, Murat Eyuboglu, Dennis Cembalo

Christina Britton Conroy, Announcer and Make-up Artist

John Thiessen, Executive Director



www.gemsny.org

About the Program

No one knows who first discovered that screen motion could be deliberately synthesized by making single-frame exposures. The cinema itself came into being around 1895, after a hundred complex optical curiosities, from camera obscura to zoetrope, prepared the way. But animation pioneers were inspired by a simple toy: the flipbook — a collection of sequential drawings that produced an illusion of motion when thumbed. Some popular pastimes had an impact on the nascent art form: comic strips, stage plays and vaudeville, journalism, fairy tales and blackface minstrelsy, as well as live actors including Charlie Chaplin and Buster Keaton who were models for Mickey Mouse and other animated beings who could feel pleasure and pain. This short program demonstrates some of the newest kinds of animation from 100 years ago: stop-motion photography or tabletop animation, cut-paper manipulation, mixtures of live actors and animation, and Winsor McCay's thousands of drawings by his dedicated staff. To enhance the atmosphere of experimentation and transformation, as well as to inject some holiday silliness, we accompany the animations with our favorite early tunes from five centuries, played on as many colorful instruments as we can grab. We also improvise and ornament madly. Enjoy!

~ Tina Chancey

About the Ensemble and Artists

Since 1979, **Hesperus** has been making connections between the rich musical past and curious 21st-century audiences through collaborations with film, dance, mime, theater and world music. In its 43 years of existence, the ensemble has performed throughout Europe, and toured the Far East and South America for the U.S. Information Agency. Nationally, it has been featured at the Great Performers Series at Lincoln Center, Charleston Spoleto, Carnegie Hall, the Kennedy Center, the Cloisters, Ryman Auditorium, the AFI Silver Theatre and the Smithsonian Folklife Festival. Hesperus has a dozen residencies, two dozen CDs, and a score of prizes and honors. Currently, the group focuses on creating and performing live early music soundtracks for silent movie masterpieces (ciné concerts). It has produced seven silent film DVDs; *Mark of Zorro*, *Robin Hood*, *Hunchback of Notre Dame*, *Sinking of the Lusitania*, *Haxan*, *Nosferatu* and its most recent release, *The Cabinet of Dr. Caligari*. www.hesperusplayszorro.com.

Tina Chancey is director of Hesperus, the early/traditional music ensemble she founded with the late recorder virtuoso Scott Reiss. She plays medieval and traditional fiddles and viola da gamba on roots music from Sephardic and Irish to Machaut and Joni Mitchell. Her particular specialty is the pardessus de viole. She has presented debut concerts at Carnegie Recital Hall and the Kennedy Center, released five pardessus recordings, and directed an International Pardessus Conference at the Boston Early Music Festival in 2017. A member of Trio Sefardi, Trio Pardessus and Are We There Yet?, she is a former member of the Folger Consort, the Ensemble for Early Music, the New York Renaissance Band and Blackmore's Night. Tina teaches, performs, produces recordings, composes and arranges, writes popular and scholarly articles and directs workshops on playing by ear and improvisation. Artist residencies have taken her to Australia, France, Germany, Switzerland, New Zealand and Hong Kong, and she has recently returned from a concert tour of Turkey. She has presented educational workshops for the Metropolitan Museum of Art and the Smithsonian Resident Associates. Tina has been given a Special Education Achievement Award by Early Music America and four Wammies for best classical instrumentalist by the Washington Area Music Association. www.tinachancey.com

Niccolo Seligmann brings together old instruments and new practices, uniting gut strings with lines of computer code. He performs on over twenty historical and traditional instruments from around the world and designs his own software instruments. His upcoming album, *Kinship*, uses viola da gamba improvisation to express multispecies resistance to extractive capitalism. You can also hear him perform on viola da gamba, medieval fiddle, and more on the soundtracks of the PC game *Civilization VI* and the 2017 feature film *Papillon*. Niccolo is an Artist-in-Residence at Strathmore Music Center, as well as a member of ensembles Alkemie, The Broken Consort, Hesperus, Wherligig, and others. He has toured across North America and Europe, including performances at the Kennedy Center, in a bustling plaza in Nogales, Mexico, and inside a 2000-year-old Northern Californian redwood tree. *Minerva: Times Change*, a community opera Niccolo co-wrote with George Frederic Handel, premiered in 2019 in Richmond, VA. Niccolo coached the UCLA Early Music Ensemble from 2016–2018, and continues a bicoastal private teaching studio. He holds a degree in viola da gamba performance from the Peabody Conservatory of the Johns Hopkins University. He is currently apprentice to master luthier Ken Koons and is learning to grow food without chemical pesticides using strategic companion planting.

Spiff Wiegand is, in a word, eclectic. He was born with 2 thumbs on his right hand and plays over 20 instruments. He is an accomplished actor musician and insightful music director. Jimmy Fallon and Brad Pitt have lip-synced to his yodeling and his accordion playing was featured on John Oliver. New York productions include the Grateful Dead musical *Red Roses*, *Green Gold* (Minetta Lane), *Enemy of the People* (Barrow Group), *New York Animals* (Bedlam Theatre Company) and *Much Ado About Nothing* (Theatre for a New Audience). Spiff was on the National Tours of *War Horse* and *Fame the Musical*. Music Director credits include *Hank William's Lost Highway* and *The Buddy Holly Story*. Spiff composes in genres as diverse as Hard Rock, Classic Country, Jug Band and Pop. He has been compared to artists including Hank Williams, The Mountain Goats, Buddy Holly, Hot Hot Heat, Devo, and Josh Ritter. While Spiff often performs with a backing ensemble, he is perhaps best known for his one-man-band concerts. Juggling up to seven instruments simultaneously without loops or technological trickery, he creates complete textures that are as unexpectedly musical as they are visually impressive. Spiff is also part of The Whistling Wolves, New York City's premier American roots band.

NEXT WEEK: Theotokos

Telemann: Cantatas from the Harmonischer Gottesdienst