

Gotham Early Music Scene (GEMS) presents



Thursday, June 3, 2020

1:15 pm

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

Jude Ziliak, violin
Elliot Figg, harpsichord
Sonate guerrieri ed amorosi

Sonata no. 15 del Tasso B.G3

Giuseppe Tartini (1692–1770)

Aria del Tasso

Altro Grave [Tormento di quest'anima]

Canzone Venetiana

Aria

[Quanto mai felici sieti – innocenti Pastorelle – che in amar voi non avete – altra legge che l'amor]

Tema Variata

Sonata La Guerra

Johann Paul von Westhoff (1656–1705)

Adagio con una dolce Maniera

Allegro

Tremulo Adagio

Allegro overo un poco presto

Adagio

Aria adagio assai

La Guerra cosi nominata di Sua Maesta

Aria tutto adagio

Vivace

Sonata no. 10, Didone Abbandonata B.G10

Giuseppe Tartini

Affettuoso

Presto

Allegro

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Joanne Floyd, Midtown Concerts Manager Paul Arents, House Manager Toby Tadman-Little, Program Editor
Live-stream staff: Paul Ross, Dennis Cembalo, Howard Heller Christina Britton Conroy, Announcer and Make-up Artist
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About the Program

More than a century before Liszt's and Berlioz's names became synonymous with programmatic music, Giuseppe Tartini's instrumental evocation of Tasso and Virgil was so powerful that he himself was reported to go into a mystical trance while playing. Jude Ziliak and Elliot Figg will present some of the earliest and most transporting program music ever written.

About the Artists

Elliot Figg is a keyboardist, conductor, and composer. He is a graduate of the Historical Performance Program at The Juilliard School where he studied harpsichord with Kenneth Weiss. He has also studied with Arthur Haas at the Yale School of Music. Elliot is an active member of several New York-based early music and contemporary ensembles including Ruckus, ACRONYM, New York Baroque Incorporated, New Vintage Baroque and works in frequent collaboration with BalletNext. Recent engagements include: conductor and harpsichordist for the U.S. premiere of Chevalier de Saint-Georges' *L'Amant anonyme* with Little Opera Theatre of New York; assistant conductor and harpsichordist for Vivaldi's *Farnace*, and for Cavalli's *Veremonda*, both with Spoleto Festival USA; and assistant conductor and harpsichordist for *Dido and Aeneas* with L.A. Opera.

In 2018 he conducted Little Opera Theatre of New York for the New York premiere of J. A. Hasse's *Piramo e Tisbe*. Elliot received his Bachelor's and Master's degrees in music composition from the University of North Texas where he studied composition with Cindy McTee and Joseph Klein as well as harpsichord with Lenora McCroskey.

Jude Ziliak is a violinist who specializes in historical performance. His activities embrace a wide repertoire from the fifteenth century to the present. He is a member of Sonnambula, Ensemble in Residence at The Metropolitan Museum of Art in 2018–2019, and a principal player with the American Bach Soloists. He teaches violin and directs string ensembles at the Special Music School (P.S. 859) – New York's K-12 public school for musically gifted children.

Jude's performances with Sonnambula are frequently broadcast on NPR's "Performance Today", and the ensemble recently released the first recording of the complete works of Leonora Duarte, to be released on Centaur Records. Their appearances include Baruch Performing Arts Center, Early Music Houston, Duke University, the Academy of Early Music (Ann Arbor, MI), the Metropolitan Museum of Art, and Friends of Chamber Music in Troy, NY. Recent years have seen collaborations with Piffaro: The Renaissance Band, writer and photographer Teju Cole, and lutenist Esteban La Rotta. Jude frequently serves as concertmaster or principal second violin with the American Bach Soloists, appearing in both capacities in their recordings since 2014, and has performed several concerti with the ensemble. He has also performed with The English Concert under the direction of Harry Bicket, Les Arts Florissants under William Christie, and many of North America's period instrument orchestras, including the Clarion Society, Blue Hill Bach, Teatro Nuovo, Trinity Baroque Orchestra, New York Baroque Incorporated, Musica Angelica, Opera Lafayette, and the Washington Bach Consort. As a chamber musician, he has been a guest of Cantata Profana and the Four Nations Ensemble and has collaborated with Elizabeth Blumenstock, Richard Egarr, Florence Malgoire, and Jaap Schroder.

Jude studied Historical Performance at The Juilliard School as a pupil of Monica Huggett and Cynthia Roberts. While there, he encountered many leading figures in the field of early music including Fabio Biondo, Ton Koopman, Jordi Savall, and Masaaki Suzuki. Studies with Joshua Rifkin and David Schulenberg grounded his approach to the study of performance practice.

Trained as a modern violinist at Rice University (Master of Music), Boston University (Bachelor of Music), and the Royal College of Music, London, his principal teachers were Bayla Keyes, Kenneth Goldsmith, and Dona Lee Croft. A former member of Lorin Maazel's Castleton Festival Orchestra, he has been concertmaster at the National Orchestral Institute under Andrew Litton and led orchestras there as a New Lights Fellow. In 2018 Jude received the Jeffrey Thomas Award from the American Bach Soloists, awarded annually to recognize "exceptionally gifted emerging professionals in the field of early music who show extraordinary promise and accomplishment." Raised in Sewanee, Tennessee, he now makes his home in New York with his wife (violinist da gamba Elizabeth Weinfield) and their son.

Texts

"Aria del Tasso"
from *Gerusalemme Liberata*

Torquato Tasso
Tr. Pierpaolo Polzonetti

Lieto ti prendo; e poi la notte, quando
Tutte in alto silenzio eran le cose
Vidi in sogno un guerrier che minacciando
A me su 'l volto il ferro ignudo pose.

I took you up, and that night, when
everything was in deep silence,
in my dream I saw a warrior, who
threatened me by placing the naked
blade to my face.

"Quanto mai felici siete"
from *Ezio*

Pietro Metastasio
Tr. Jude Ziliak

Quanto mai felici siete,
innocenti pastorelle,
che in amor non conoscete
altra legge che l'amor.

How happy are you,
innocent shepherdesses,
who in love know no law
but that of love.

NEXT WEEK: *Dioscuri*
In furore...