

Gotham Early Music Scene (GEMS) presents



Thursday, June 17, 2021 1:15 pm  
Live Streamed from The Church of the Transfiguration in NYC  
to [midtownconcerts.org](http://midtownconcerts.org), [YouTube](https://www.youtube.com), and [Facebook](https://www.facebook.com)

*Abigail Karr ~ Baroque Violin*  
*Yi-heng Yang ~ Harpsichord*

### *Trading Places*

**Sonata in G Major for Violin and Basso Continuo, BWV 1021** Johann Sebastian Bach (1685–1750)  
Adagio ~ Vivace ~ Largo ~ Presto

**Fugue in G minor for Violin and Basso Continuo, BWV 1026** J. S. Bach

**Sonata for Keyboard** Wolfgang Amadeus Mozart (1756–1791)  
with the Accompaniment of Violin KV 7  
Allegro molto ~ Adagio ~ Minuet I ~ Minuet II

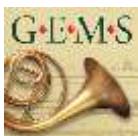
**Cantabile, ma un poco Adagio,** J. S. Bach  
**for Violin and Obbligato Harpsichord, BWV 1019a**

**Sonata in G minor, Opus 5 no. 5** Archangelo Corelli (1653–1713)  
Adagio ~ Vivace ~ Adagio ~ Vivace ~ Allegro

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



## About the Program

The harpsichord takes a vocal line in an aria by Bach. The violin is relegated to accompaniment in a keyboard sonata by the 8-year-old Mozart. In a sonata by Corelli, harpsichord and violin exchange short, pithy remarks, then grand virtuosic statements. This program is about “trading places”, each instrument venturing into creative role reversals, resulting in unexpected, intriguing effects.

## About the Artists

Released in 2017, the **Karr-Yang Duo**'s debut recording of works by Mendelssohn has received praise for “set[ting] a standard for performers, instruments, and recording technique.” The duo first met as students in the summer of 2000, and has since appeared in concert throughout the Northeast, performing music of the 18<sup>th</sup> and 19<sup>th</sup> centuries on a variety of instruments.

Noted for “balancing passion with precision” and “intrepid” leadership, violinist **Abigail Karr** holds Bachelor and Master of Music degrees at Rice University's Shepherd School of Music, studying with the late Sergiu Luca, and a degree in historical performance from The Juilliard School. Abigail appears with many ensembles on historical and modern violin, including the Handel & Haydn Society of Boston (as occasional principal player and soloist) and the Trinity Baroque Orchestra of Manhattan. An active chamber musician, noted for the “focused direction” she brings to performances, she is the founder and director of Gretchen's Muse, a chamber ensemble dedicated to bringing the music of the 18<sup>th</sup> century to life through exciting, historically-informed performances; the group has been praised for its “near-telepathic synchronicity” and the “palpable collective chemistry between such individually accomplished bow-wielders”. She was also a founding member of the Rosetta String Trio, which, in addition to its commitment to historical performance, commissioned and premiered three new works for string trio.

Abigail's solo and chamber music performances have drawn acclaim from such publications as Toronto's *NOW* magazine, *The New York Times*, and *The Boston Musical Intelligencer*. She is a faculty member at the Lucy Moses School, and participates in “Concerts in Motion”, an organization which brings live in-home concerts to New York's most vulnerable residents.

Pianist and fortepianist **Yi-heng Yang** has been described as an “exquisite collaborator (*Opera News*), “suberbly adept” (*Gramophone*) and noted for her “remarkable expressivity and technique” (*Early Music Magazine*).

Her work spans from collaborations on period instruments with visionary artists including the Grammy award-winning tenor Karim Sulayman, in their acclaimed and timely album, “Where Only Stars Can Hear Us” (Avie Records), to groundbreaking and provocative explorations into Romantic and Classical performance practice with cellist Kate Bennett Wadsworth (Brahms Cello Sonatas, *Deux-Elles*), baroque violinist Abby Karr (Mendelssohn Violin Sonatas, *Olde Focus*), and harpsichordist Rebecca Cypess (“Sisters Face-to-Face”, *Acis*).

As a soloist and collaborator, Yi-heng has appeared at festivals and series including The Boston Early Music Festival, The New York Philharmonic Ensembles Series at Merkin Hall, The Serenata of Santa Fe Series, Sunday Chatter Albuquerque, The Dayton Early Music Series, The Frederick Collection, The Finchcocks Collection, The Cobbe Collection, The Metropolitan Museum of Art, the Apple Hill Chamber Music Festival, and the Utrecht Early Music Festival Fringe.

Yi-heng holds a doctorate in piano from The Juilliard School, and studied there with Veda Kaplinksy, Robert McDonald, Julian Martin. She studied fortepiano with Stanley Hoogland at the Amsterdam Conservatory. She has received grants from The Mustard Seed Foundation's Harvey Fellowship, and The Dutch Ministry of Culture's Huygens Award. Yi-heng is on the faculty at The Juilliard School Precollege and

College Divisions, where she teaches piano, fortepiano, chamber music, keyboard skills and improvisation. She has also taught at The Mannes School of Music and Rutgers University. She is a director of The Academy for Fortepiano Performance in Hunter, NY, and the creator of their International Fortepiano Salon Series, a popular monthly live-streaming gathering of fortepiano enthusiasts and practitioners, which has reinvigorated and celebrated fortepiano performance and musical community during the Covid pandemic.

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**NEXT WEEK: The Violators**  
*Popular English Consorts, Songs, and Country Dances*