

Gotham Early Music Scene (GEMS) presents



Thursday June 9, 2022 1:15 pm
The Church of the Transfiguration in New York City
Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com/)

Cynthia Roberts & Yi-heng Yang
Mozart meets Beethoven: From darkness into light

Cynthia Roberts ~ violin Yi-heng Yang ~ fortepiano

Sonata in E minor, K. 304

W.A. Mozart (1756–1791)

Allegro ~ Tempo di Menuetto

Adagio in B minor, K. 540

W.A. Mozart

Sonata in D Major, Op. 12, No. 1

L. van Beethoven (1770–1827)

Allegro con brio ~ Tema con variazioni (Andante con moto) ~ Rondo (Allegro)

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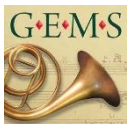
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www.gemsny.org

About the Program

The mournful two-movement sonata in E minor, K. 403 is an unusual work within Mozart's output in this duo genre, and ranges from languishing melancholy to stormy angst, with a nod to the delicacy and subtlety of the Baroque. With Mozart's B minor Adagio, K. 540, it is not hard to imagine that this late composition was another expression of his darker, existential side. Out of the dialogue between Mozart's Walter fortepiano and the violin, then comes the youthful optimism and irrepressible energy and virtuosity of Beethoven's Sonata in D Major, Op. 12, No. 1. Yi-heng Yang plays an exquisite copy of Mozart's Walter fortepiano by Christopher Clarke.

About the Artists

Cynthia Roberts is one of America's leading Baroque violinists, appearing as soloist, concertmaster, and recitalist throughout the United States, Europe, and Asia. She serves on the faculty of The Juilliard School's Historical Performance Department and teaches at the Curtis Institute, University of North Texas and Oberlin College's Baroque Performance Institute. Cynthia has given master classes at the University of Music and Performing Arts Vienna, Indiana University, Eastman, the Cleveland Institute, Cornell, Rutgers, Minsk Conservatory, Leopold-Mozart-Zentrum Augsburg, Shanghai Conservatory, Vietnam National Academy of Music, and for the Jeune Orchestre Atlantique in France. She performs regularly with the Trinity Baroque Orchestra, Smithsonian Chamber Players, Tafelmusik, and the Boston Early Music Festival. Cynthia has performed as concertmaster of Les Arts Florissants and appeared with Bach Collegium Japan, Orchester Wiener Akademie, the London Classical Players, and Taverner Players. She was featured as soloist and concertmaster on the soundtrack of the Touchtone Pictures film *Casanova*. Her recording credits include Sony, CPO, and Deutsche Harmonia Mundi.

Pianist and fortepianist Yi-heng Yang been described as an "exquisite collaborator" (*Opera News*), "suberly 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*). In May 2022, she released her first solo fortepiano album, "Free Spirits: early Romantic music on the Graf piano" (*Deux-Elles*), which is already receiving critical praise. Of this recording on an original 19th-century Graf piano, Anne E. Johnson of *Classical Voice North America* writes that "Yang's performance of these early Romantic works on one of the best instruments from that era takes us as close to the original experience as we can ever hope to come." She is a director of The Academy for Fortepiano Performance in Hunter, New York and the creator of their International Fortepiano Salon Series, a popular monthly live-streaming gathering.

NEXT WEEK: Quartet Salonnières
In the Shadows of Beethoven