

Gotham Early Music Scene (GEMS) presents



Thursday May 12, 2022 1:15 pm  
The Church of the Transfiguration in New York City  
Live Streamed to [midtownconcerts.org](http://midtownconcerts.org) and [YouTube](https://www.youtube.com/)

## St. Peter's Bach Collegium *Dramma per Musica*

*Adrienne Lotto ~ soprano    Isabelle Seula Lee ~ violin*  
*Ana Kim ~ violoncello    Bálint Karosi ~ harpsichord*

**Trio Sonata in F Major, TW 42:F1** Georg Philipp Telemann (1681–1767)  
à violino primo ô flauto traverso, violino secondo e basso

Allegro ~ Soave ~ Presto

**Die Kinder des Höchsten sind rufende Stimmen** Georg Philipp Telemann  
from *Harmonischer Gottesdienst* (1725–1726)

Vivace ~ Recit ~ Affettuoso

**Sonata in A Minor, BuxWV 272** Dietrich Buxtehude (c. 1637–1707)

**Médée, from *Cantates françaises*, Book 1 (1710)** Louis-Nicolas Clérambaut (1676–1749)

Récit: L'Amante de Jason ~ Lentement: Seduite de les soins ~ Prélude: Non, non, n'écoutons plus ~  
Air: Courons, courons, à la vengeance ~ Récit: Que dis-je? Hélas! ~ Aire tendre: L'Amour dans ses fers ~  
Récit: Mais quelle est mon erreur extrême? ~ Evocation ~ Prélude: Volés démons! ~ Cruelle fille des Enfers ~  
Récit: Le charme est fait

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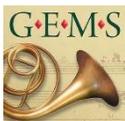
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[www.gemsny.org](http://www.gemsny.org)

## About the Program

Our program centers around the works by Clérambault and Telemann, especially on their series of cantatas for solo voice with a single instrument. The *Harmonischer Gottesdienst* is a series of cantatas for solo voice, one obligato instrument and basso continuo that Telemann composed for every Sunday of the Lutheran church year. *Médée* is part of a series of secular cantatas that Clérambault published for solo voice and one obligato instrument. Telemann was very receptive to international influences in his cantatas. Therefore, it will be interesting to hear these two cantatas in a single program.

## About the Ensemble

Adrienne, Seula, Bálint, and Ana first started playing together playing services at Saint Peter's Church in midtown Manhattan, where Bálint founded the Saint Peter's Bach Collegium in 2016. They perform a wide variety of genres – repertoire ranging from Cavalieri, Charpentier to living composers. Within the group, they have attended the Yale School of Music and The Juilliard School, where they have studied Modern and Historical Performance, and Early Music Voice. They perform regularly with ensembles within the New York City area including the Trinity Baroque Orchestra and NY Baroque Incorporated as well as outside the country with groups including Les Arts Florissants and Bach Collegium Japan.

## About the Artists

**Adrienne Lotto** is a New York-based soprano with a passion for both early and contemporary music. A recent graduate of the Yale Institute of Sacred Music, she has been a featured soloist in performances conducted by David Hill, Nicholas McGegan, Peter Oundjian, Masaaki Suzuki, and Paul Hillier. Adrienne earned a B.F.A. from Carnegie Mellon University in Pittsburgh, where she sang with the Pittsburgh Camerata and Chatham Baroque. She recently made her symphonic debut as a soloist with the New Haven Symphony Orchestra and looks forward to joining New York's Teatro Nuovo for their 2022 summer season.

**Isabelle Seula Lee**, a New York City-based violinist, performs regularly throughout the United States and abroad and has established a reputation for her versatility and fluency in many musical styles. She has performed with New York Baroque Inc, Portland Baroque Orchestra, Philharmonia Baroque, Bach Collegium at Saint Peter's, Teatro Nuovo, and internationally with Bach Collegium Japan, among others. Isabelle is a founding member of New Amsterdam Consort, a period-instrument string ensemble based in New York. As a soloist she has performed under Rachel Podger, Lars Ulrik Mortensen and Masaaki Suzuki. Her performances have been broadcast on live radio and television by WQXR, MediciTV, Estonian Cultural TV, WPBI, and Radio New Zealand.

Indiana-native **Ana Kim** is a cellist based in New York, who performs on modern and historical instruments. She plays with various ensembles, including the American Classical Orchestra and Boston Baroque, and has appeared at festivals which include Oregon Bach, Yellow Barn, Verbier Academy, Music@ Menlo, and International Musicians Seminar at Prussia Cove. She received a Doctorate at the USC and has studied Historical Performance at Juilliard. With much interest in education, Ana has taught at the Music Festival of Santa Catarina in Brazil, and in outreach residencies with Kneisel Hall Festival in Maine and the American Classical Orchestra's Classical Music for Kids. She has taught at Pacific Union College and is currently teaching at the Browning School in New York City.

Commended as “a most impressive musical interpreter” (*Boston Musical Intelligencer*), and for his virtuosity “[He] inspired awe with the work's marvelous scalar passages and fiery finish...” (*The Diapason*), organist **Bálint Karosi** has earned a reputation for his expressive command of a wide range of repertoire, guided by historical performance practice and his multi-faceted musicianship as conductor, composer and improviser. Since winning the International Bach Competition in Leipzig in 2008, Dr. Karosi has been recognized as one of the leading interpreters of the music of J. S. Bach worldwide.

**NEXT WEEK: Art of Lieder**  
*A Schubertiade*

**St. Peter's Bach Collegium**  
*Dramma per Musica*  
*Thursday, May 12, 2022*

**Text Translations**

**Die Kinder des Höchsten sind rufende Stimmen**

**Aria**

The children of the Most High are the voices, through which God's praise resounds. They testify with words, they speak with works, to punish the impudent, to strengthen the ignorant and defy all opposition.

**Recitative**

Not only those that we hear as teachers, everyone must spread the kingdom of the Highest; the Father's eternal word wants us all on earth, at His price, voices become, that city and country, that field and forest, still resounds on and on, as from Johannes' call. But words alone do not suffice, works must also speak; if deed and life do not manifest what mouth and tongue speak, you are only like the killing metal, your call is gone, along with your sound. No, no, life must come to Faith, words must give clear testimony to works. Yes, I always remain constant in this duty and I do not sound like vanity, nor Satan's roar, stun, I beg you, holy spirit: Rule my soul and mouth and call yourself in!

**Aria**

Cleanse me, holy coals, touch the heart and lips!  
Break my silence, O great spirit, help me speak, help me procreate,  
until I can't talk anymore!

**Médée**

**Récit**

Jason's lover, on the banks of Colchos, has called Hell to come to her defense. Love and gratitude should have kept Jason in his place, but soon she learns that a new marriage fulfills her unfaithful husband's sweetest wishes. Gods! she cries, to what torments you have condemned me if I am losing Jason forever.

**Lentement**

Charmed by his false affection, I dared to betray my father and the gods. Thanks to me, as the conqueror of the furious bulls, he returns in triumph to the bosom of Greece, and the treacherous man on this fatal day throws away duty, glory and love.

**Prélude**

No, no, let us hear no more of a righteous wrath; despairing love demands a victim!  
I love, I am betrayed, and my heart is jealous. Come, hatred, fury! Love delivers me up to you.

**Air**

Let's hasten to vengeance! Deadly anger, ignite my wrath.  
May the ungrateful man who is offending me perish beneath your blows.  
Let's drop on his guilty head the threatening lightning of my just anger.  
Hatred becomes unforgiving when love enflames a heart.

**Récit**

What am I saying? Alas! My own heart rebels and is alarmed by his deadly peril.  
I was ready to punish Jason, but his cruel betrayal no longer motivates me against him.  
I only see now in the unfaithful man that which made me love him.

**Aire tendre**

Love in its chains leads me again. In spite all my resentment, love triumphs in its turn.  
In vain a soft heart gives way to hate; it always returns to love.

**Récit**

But is this my greatest error? For to save an ungrateful man, I betray myself,  
while the treacherous man at the feet of the gods perhaps even now is united with his new lover.  
It is too much to suffer cruel insults! Let us avenge my unhappy passion!  
Let us deliver the ungrateful Jason to eternal pain when he loses the happy woman who is my rival.

**Evocation**

Cruel daughter of hell, deadly demon, dreadful jealousy,  
to avenge my betrayed flame come, come out, your dens are open.  
Come, come, punish my rival for the dreadful pains that I have suffered.  
Make her pain equal to my fury, so that her torture astonishes the universe.

**Récit**

The spell is cast, the cruel demons leave their dark dwelling place.  
The sun god, who fathered me, is disturbed by their cruelties.  
Fly, demons, fly! Serve my deadly anger. Burn, ravage this palace,  
so that the infernal flame may destroy this place forever.  
Put into every heart turmoil and terror. Double the horror of your fires.  
In this dreadful disorder, offer my dying rival before Jason's eyes!