Gotham Early Music Scene (GEMS) presents

MIDTOWN CONCERTS

Thursday, October 1, 2026 at 1:15 pm

St Malachy's Church – The Actors' Chapel in New York City
Live Streamed to http://www.youtube.com/MidtownConcerts

Teatro Nuovo
Bel Canto Notturno

Amalia Crevani, soprano Emily Hughes, mezzo-soprano Matt Zucker, cello Will Crutchfield, fortepiano

Invano t'adoro	**Ferdinando Paer** (1771–1839)
Puro ciel	
Vada in bando	
Quando lo stral spezzai	**Giovanni Paisiello** (1740–1816)
T'intendo, sì, mio cor	**Bonifazio Asioli** (1769–1832)
Scherzando va	**Nicola Vaccai** (1790–1848)
Io rivedrò sovente	**Luigi Cherubini** (1760–1842)
Aure amiche	**Giuseppe Aprile** (1731–1813)
Deh, t'arrendi al mio dolore	**Vincenzo Gabussi** (1800–1846)
Un palpito io sento	**Vincenzo Pucitta** (1778–1861)

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ABOUT THE PROGRAM

A staple of chamber music in the late Classical and early Romantic eras (circa 1780–1830) was the Italian *Notturno* for two voices with continuo or fully composed keyboard part. This genre, a descendant of the Baroque chamber cantata, remains very little explored today; hundreds of gems await rediscovery. They circulated mostly in manuscript in Italy itself, and practically every library on the peninsula holds unpublished examples. Meanwhile, many were published in the thriving markets for domestic music in Austria, Germany, France, and the British Isles. The poetry was generally drawn from the rich body of verse left by Pietro Metastasio, the dominant operatic librettist of the eighteenth century whose poetry served as an anthology for Italian chamber music well into the 19th century. Teatro Nuovo's 1804 Lonsdale fortepiano was built at the very heyday of the genre and was typical of the home instruments for which such pieces were composed.

ABOUT THE ARTISTS

Teatro Nuovo (TN) was founded in 2018 to explore new paths in the interpretation of classic Italian opera. It fills a unique role on the operatic scene by bringing the insights of the "Early Music" movement into the Romantic era and providing intensive vocal training unavailable elsewhere. Its work centers on a 50-member period-instrument orchestra of international musicians, an annual six-week training program for emerging professional singers, a summer festival in New York and New Jersey, and the modern world's most thoroughgoing restoration of 19th-century performance practices. Teatro Nuovo is a 501(c)(3) nonprofit. Visit teatronuovo.org for more information.

Amalia Crevani, soprano ~ TN Credits: Donna Fiorella (cover), *Il Turco in Italia*; Amina (cover), *La Sonnambula*
Recent & Upcoming: Soprano soloist, Handel's *Messiah*, The Hunterdon Symphony Orchestra; Asprano, *Motezuma*, Opera Neo; Musetta, *La Bohème/La vie de Bohème*, Shakespeare Opera Theater; Lauretta, *Gianni Schicchi*, Aspen Summer Music Festival. **amaliacrevani.com**

Emily Hughes, mezzo-soprano ~ TN Credits: Teresa (cover), *La Sonnambula*; 2018 Apprentice Artist
Recent & Upcoming: Ruggiero, *Alcina*, Oper Kiel; Angelina, *La Cenerentola*, Salt Marsh Opera; Flora, *La Traviata*, Oper Kiel; Despina, *Così Fan Tutte*, Bronx Opera Smeton, *Anna Bolena*, Winter Opera St. Louis; Cherubino, *Le Nozze di Figaro*, The Southern Illinois Music Festival; Alto soloist, Vivaldi's *Gloria*, Carnegie Hall. **emily-hughes.com**

Matt Zucker, cello ~ TN Orchestra, 2018–present
Recent & Upcoming: Tafelmusik; Handel and Haydn Society; New York Philharmonic; Boston Baroque; Boston Early Music Festival Orchestra; House of Time

Will Crutchfield, fortepiano ~ TN General and Artistic Director
Will was Director of Opera for the Caramoor International Music Festival from 1997 to 2017. He has also held posts as Music Director with the Opera de Colombia and Principal Guest Conductor of the Polish National Opera, and has made guest appearances with theaters including the Rossini Opera Festival, the Canadian Opera Company, the Washington National Opera, and the Minnesota Opera.

Next Week, October 8, 2026 at 1:15 pm ~ Patricia García-Gil & Cynthia Roberts

Women and English Sociability, Sonatas for Keyboard with Violin Accompaniment

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TEXTS & TRANSLATIONS

Invano t'adoro
In vain I adore and desire you, beloved!
I suffer, I die, yet no pity I find.
Tyrannical love and most pitiless fate,
Why must you always conspire to my pain?
Why do you laugh at the anguish and torment
That Nice, the ingrate, compels me to bear?

Puro ciel, tranquilla notte
Pure sky and tranquil Night,
Pray favor my desires!
Let her who enchains my heart
Prove less adverse to love!
How long the hours must seem
To a loving, faithful soul!
Come, Chloris, for one moment,
Give comfort to true love.

Vada in bando il lusso, il canto
Away with the comforts and songs of the city!
I'll take to the countryside until winter returns.
The stream, the hillside, the meadow;
There my true happiness lies.
I want the company of the shepherd and his dear flock.
Good hunting, fresh milk, flowers, fruits, and freedom:
Those are treasures formed to seduce humanity.

Quando lo stral spezzai
[Ode to liberty] When I broke Cupid's arrow
(I confess it to my shame)
I felt my heart break too;
I felt that I should die.
But to escape from suffering,
To see relief from oppression,
To recover one's self,
Anything can be borne!
[Palinodia] The arrow in fact I never broke
For in vain (to my shame)
I tried to draw it from my heart,
And felt that I should die.
But to escape from suffering,
I entered more oppression,
And to attempt it again
Is more than I could bear.

T'intendo, sì, mio cuor
I understand, my heart
The meaning of these palpitations:
You want to suffer;
You want to be a lover.
Silence your sorrow and pain,
And keep my desires a secret!

Scherzando va
The little breeze goes playfully
Among the meadow's flowers,
Flits here and there, yet never stays,
And keeps its faith with none.
Nice, just so, to a thousand hearts
Promises love, and gives it not.

Io rivedrò sovente
Oft do I see again the pleasant shores,
O Nice, where I was happy by your side.
A hundred memories rise to bring me torment…
And you: who knows whether you think of me?

Aure amiche, ah! non spirate
Friendly breezes, pray do not blow
For pity to loving Irene;
Dear plants, do not return
So quickly to your verdant spring.
Every flower that shows its color,
Every breeze that breathes to life,
Oh dear God! how many sighs
Must they cost my loving heart!

Deh, t'arrendi al mio dolore
Oh yield to my sorrow;
Be moved by my prayers!
Slow, sad pass the hours,
While love you deny.
Fear not I shall tire;
You are mine, I am yours.
Oh sweet smile that consoles my spirit!
Oh dear face that steals my soul!
Corinna will be my perennial joy,
And all will envy my happy fate!

Un palpito mi sento
I feel a palpitation
When my beloved is near
That I can not explain,
And yet it is not torment:
It's love, delight, and hope.
So many things at once
That make my heart rejoice!