

Sunday, January 22, 2023 at 3:00PM

Nativity Lutheran Church Reading, PA

1501 N 13th St, Reading, PA

New Sounds, Old Notes



In Nomine Ensemble

Jimmy Drancsak, Baroque Violin

Mei Stone, Baroque Flute & Recorder

Morgan Davison, Baroque Bassoon

Hanbyeol Lee, Harpsichord

Welcome!

We invite you to sit comfortably in your seat as we embark on a musical journey through five different countries, compositions, and musical styles. Spanning almost 100 years, the repertoire you will hear envelops an abundance of emotions and a variety of musical language. Starting in Italy and ending in Scotland, the music in this program is delicately placed so that you, the listener, can be transported to different places and different times. We hope you are inspired through hearing this music, just as much as we are inspired through playing it for you.

Beginning in the north of Italy, Tarquinio Merula was an organist born in Cremona. A very prolific composer who was maturing during the very opening years of the Baroque era, he composed many works that were reminiscent of the Renaissance period, all the while utilizing many new techniques that would support the coming Baroque era of music. This piece by Merula that we'll play today, called *La Cappellina*, which translates to "the little chapel", includes a nod to the passing Renaissance in its instrumentation. The extensive use of bassoon in this work recalls the predecessor of the Baroque bassoon, the dulcian. These Renaissance instruments were used mainly in churches, and offered a sweet but cutting tone that excited churchgoers. The Baroque bassoon is used in this same way in this early work, and we've added a soprano recorder in this arrangement to make the experience especially sweet.

From the churches of Italy, we travel to the eloquent salons of Paris, and pay a visit to composer Joseph Bodin de Boismortier. He lived in a time where music of beauty and sophistication was the requirement if you were to be anybody of importance in France. This trio sonata is exactly that. Packed to the brim with expression and facility, a serious descending E minor scale played by the violin ushers in the beginning of this enlightened and lustrous work. Beautifully written and musically spoken like a conversation between friends, the weaving violin and bassoon answer one another and speak together in sequential bliss throughout. The soul-searching second movement tugs at the heartstrings and is sure to evoke pictures of a flowing river, possibly the Seine, as we traverse the heart of Paris. Then, as quickly as we began, we end with a light and flourished third movement. Energized and illuminated, we must now depart to Germany.

Although composer Dieterich Buxtehude was Danish, he ended up as the organist at the Marienkirche in Lübeck, Germany, and had an incredibly fruitful career composing hundreds of works. With so many instrumental compositions, he invited musicians from all over to join in an evening concert series at the church titled *Abendmusik*. One of the works which was performed in this series is this Sonata in A minor. Consisting of a repeating bass line, different instrumental voices have the opportunities to "sing" the melody, which morphs throughout. The colors that you will hear vary from violin to flute to bassoon, and you can always hear the perpetual twinkling of harpsichord. Buxtehude was incredibly influential to the biggest names of Baroque; G.F. Handel, G.P. Telemann, J.S. Bach, to name a few. One of the most inspiring things to us about Buxtehude's Sonata is the flexibility to add our own unique personalities to the music. Or, to rephrase, making new sounds out of old notes.

Speaking of George Frederich Handel, we now follow the young composer as he leaves his homeland of Germany for the seriousness of London, England. Handel found great success in

London, and his composing career exploded throughout the 1720s. A method to achieving great success in the Baroque era was the idea of “recycling” melodies, whether they were original ideas or honorarily “borrowed” statements from previous composers’ works. Other composers like the great J.S. Bach used this technique heavily, restating and evolving his own works throughout the plethora of cantatas and oratorios. Handel was also a musical architect in this regard, and this Trio Sonata in B minor features many recycled motives. The opening statement in the first movement is actually based on an aria from the opera *Octavia* by Handel’s German contemporary, Reinhard Keiser (1674-1739). The third movement is particularly soulful and touching, and stands out quintessentially as a Handellian aria. Since we have no vocalists in our group, the flute takes the spotlight and is featured exquisitely in this movement. This is also recycled material, although slightly altered, from a beautiful aria in Handel’s very first oratorio, *Il trionfo del Tempo e del Disinganno* (1707). Lastly, the final movement of this Sonata is a spritely adaptation of a duet from Handel’s Chandos Anthem No. 6, *Why So Full of Grief, O My Soul*.

After a whirlwind musical tour of Europe, we end our trip just north of England, in the beautiful hilly landscapes of Scotland. Scotland is often left out of music history, but do not let this fool you. Music flourished in the lands of Scotland just as it did in England, Germany, France, and Italy. The music here was more folk-based, and thrived out of aural music traditions and late-night gatherings rather than a learned, academic approach in the schools of the European bourgeoisie. We have embellished the instrumentation in order to more closely relate to this folk tradition, and will include the lovely recorder once again on some of these sweet songs. We finish our recital on this free approach to three Scottish tunes by composer William McGibbon. Embarrassingly little is known about this composer, but we know that he was a Scottish fiddle player. He was also an incredibly prolific composer, and published at least 2 complete books of these Scottish tunes, full of variations and different versions of some tunes. These are airy, carefree, and delightful tunes that will easily stay with you throughout the evening. We certainly welcome you to dance, clap, or groove however you see fit, and we thank you deeply for listening to our recital today.

In Nomine translates to “in the name of” - it is our group belief that music can be performed in the name of anything: love, grief, anger, revival, joy, power, etc. Music must tell a story, and even the oldest stories must continue to be retold through new voices. Our instrumentation is special and rare, and not something that you will see every day. We perform on historically accurate instruments, but strive to create new sounds from these ancestral tools. We promote flexibility, development, and acceptance, all through the performance of music. Our hope is to usher a new wave of old music with refreshed interpretations and a strong sense of community. Thank you so much for supporting and listening to us today, and we hope you will support our endeavors in the future.

-Han, Mei, Jimmy, Morgan



Flutist **Mei Yoshimura Stone** first discovered her love of music in animated movie soundtracks and has since been fascinated with storytelling through sound. Committed to collaborating with artists of all genres, Stone has performed on modern, baroque, and classical flutes and recorders alongside Claire Chase and the International Contemporary Ensemble, Grammy-Award-winning ensemble *eighth blackbird*, and visual artist Anela Ming-Yue Oh. She is co-founder and former artistic director of Interlochen Center for the Arts' Sound Garden Project, which challenges and redefines the conventions of classical music. Stone received her Bachelor of Music degree in modern flute and will complete her Master's degree in historical performance from The Juilliard School. Outside of music, she still loves watching animated movies (her favorite is *How to Train Your Dragon*), trying new foods, and running marathons.



Bassoonist **Morgan Davison** is currently finishing her second Master's degree at the Juilliard School. Morgan has played with professional orchestras like the Boston Symphony and the Colorado Symphony. She was a two-time winner for the National YoungArts Foundation, a three-time winner for her home state of Colorado's Young Musician's Foundation, and a semifinalist in the Fischhoff Chamber Competition. Recently, she was a part of the world premiere recording of Joseph Bologne's opera "L'amant anonyme" with Haymarket Opera Company and Cedille Records, recorded on historically accurate instruments.



Jimmy Drancsak is a violinist and violist living in the New York City area. Currently in his second year as a Masters student at the Juilliard School, Jimmy also holds a degree in both Violin Performance and Music Education from the SUNY Fredonia School of Music. He has performed internationally with Juilliard415, and performs in North America with In Nomine Ensemble, the Arrow Quartet, La forza delle stelle, Seven Hills Baroque Ensemble, Kollektive366, and was recently a participant of the Baroque and Classical Academy of the Carmel Bach Festival in Carmel, California. A native of Skaneateles, New York, Jimmy grew up in the North American fiddle tradition and has years of experience playing folk music with a particular interest in Celtic, Bluegrass, and East European fiddling, all centered around various forms of musical improvisation.



The first-prize winner of The Wanda Landowska International Harpsichord Competition, **Hanbyeol Lee** has appeared as a historical keyboard soloist and collaborative artist in many festivals and concerts in South Korea, North America and Europe. She has performed the harpsichord, organ, and fortepiano in concerts at Lincoln Center, Amare Den Haag, the Sablé Baroque Music Festival, and Boston Early Music Festival. Furthermore, she licensed a solo recording of “La Folia d’Espagne” for permanent use in the film, “Notre Dame,” in 2019 France.

Lee is currently pursuing her Graduate Diploma in Historical Performance at The Juilliard School. She previously studied at the Conservatorio di Cimarosa. Prior to this, she completed two Master's Degrees at Temple University.

Program

Tarquinio Merula (c.1594 – 1665)

Canzoni da suonare, Op.17

XIV. La Cappellina

Joseph Bodin de Boismortier (1689 – 1755)

Trio Sonata in E minor Op.37 No.2

I. Allegro

II. Adagio

III. Allegro

Dietrich Buxtehude (1637 – 1707)

Trio Sonata in A minor, BuxWV 272

I. Allegro, Chaconne

II. Adagio

III. Allegro, Chaconne

George Frideric Handel (1685 – 1759)

Trio Sonata in B minor Op.2 No.1, HWV 386b

I. Andante

II. Allegro

III. Largo

IV. Allegro

William McGibbon (1690 – 1756)

“A collection of Scottish tunes”

Pinkie House

Belsie Bell

The Bonniest Lass in a the World

innomine.ensemble@gmail.com

Follow [@innomineensemble](https://www.instagram.com/innomineensemble) for the next project



This concert is supported by **Nativity Lutheran Church**

Special thanks to **Geert Ruelens**

Donors

Anonymous

Lynn A Kibling

Sandra Miller

Karin Brookes

Peter Sykes

Kako Miura

Ellen Smith

Vincent Po

Mary Davison

Andrew Gaines

Geoffrey Wohlgamuth

Shannon & Molly Rhoads

Timothy Johnson

David Rose

Kathryn Magee

Please support In Nomine Ensemble

Scan to donate!

