

Thursday, May 11, 2023 at 5:00PM

Saint John's In the Village

218 W 11th St, New York, NY 10014

IN NOMINE ENSEMBLE

The SPRING CONCERT



Jimmy Drancsak, Baroque Violin

Mei Stone, Baroque Flute & Recorder

Morgan Davison, Baroque Bassoon

Hanbyeol Lee, Harpsichord

Program

Tarquinio Merula (c.1594 – 1665)

Canzoni da suonare, Op.17

XIV. La Cappellina

George Frideric Handel (1685 – 1759)

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

I. Andante

II. Allegro

III. Largo

IV. Allegro

Alessandro Beozzi (1702-1793)

Sonata No. 1 in D major

I. Allegro

II. Adagio

III. Allegro

John Playford (1623-1686)

The Division Violin

A Ground by Henry Eccles Jr.

Johann Joachim Quantz (1697 – 1773)

Trio Sonata in C minor, QV 2:Anh.5

I. Andante Moderato

II. Allegro

III. Larghetto

IV. Vivace

Georg Philipp Telemann (1681 – 1767)

Concerto à 4, TWV 43:D1 (Paris Quartet Concerto II)

I. Allegro

II. Affetuoso

III. Vivace

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 at The Juilliard School. She previously studied at the Conservatorio di Cimarosa. Prior to this, she completed two Master’s Degrees at Temple University.

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.

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.

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.



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.

innomineensemble@gmail.com

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