

**Saint Thomas Church, Fifth Avenue  
New York City**

Richard Tanner, *Organist and Director of Music*  
Nicolas Haigh, *Associate Organist*  
Maks Adach, *Associate for Musical Studies and Assistant Organist*  
Bethany Dame, *Organ Scholar*



**Sunday Recital Series**

**Historical Performance at The Juilliard School**

**Sunday, November 2, 2025 at 5.15p.m.**

Sonata 9 *from* Sonate concertate in stil moderno, libro primo (1621)

*Dario Castello*  
(fl. early 17c)

Kiyoun Jang, violin      Lev Meniker, dulcian  
Gracie Carney, violin      William Rehwinkel, organ

“La Benaglia” *from* Sonate dà Chiesa, e dà Camera, Op. 4 (1656)

*Giovanni Legrenzi*  
(1626-1690)

Sonata Terza *from* La Cetra, Op. 10 (1673)

*Giovanni Legrenzi*

Eliana Estrada, violin      Josue Daniel Reyes, violone  
Gracie Carney, violin      Shuntaro Sugie, harpsichord

Sonata V *from* Trattenimento musicale sopra il violoncello (1691)

*Domenico Galli*  
(1649-1697)

Sarah Ghandour, cello

Trio Sonata in G minor, Op. 2 no. 5  
Larghetto — Allegro — Adagio — Allegro

*George Frideric Handel*  
(1685-1759)

Grace McKenzie, violin      Austin Wegener, bassoon  
Remy Libbrecht, oboe      Ziwei Zhou, harpsichord

La Follia *from* Suonate da camera (1705)

*Antonio Vivaldi*  
(1678-1741)

Epongue Wei-Dikaki Ekiller, violin      Zoe Czarnecki, bass  
Kaya Can Gür, violin      Alex Vourtsanis, guitar  
Jackie Hager, cello      Ziwei Zhou, harpsichord

Multi-instrumentalist GRACIE CARNEY is comfortable in historical, classical, and contemporary music spheres alike. She has held artistic residencies at the University of Maryland, Towson University, Catholic University of America, the Women's Composers Conference, Music in the Vineyards, the Contemporary Composers Institute, and the Women's Composers Festival. She is a member of Mind on Fire, Balance Campaign, the Baltimore Chamber Orchestra, and the Montreal-based Baroque group Ensemble Caprice. Gracie has been a featured artist for several film and TV projects including Marvel's *Venom*, HBO's *Task*, and the documentary *Orwell: 2+2=5*.

ZOE CZARNECKI started playing the electric bass in Austin, Texas until she was old enough to start the double bass in school orchestra. She earned her undergraduate and master's degrees from the University of North Texas where she studied with Dr. Gudrun Raschen and Jeff Bradetich and discovered her love for early music in the UNT Baroque Orchestra.

EPONGUE WEI-DIKAKI EKILLE is a Taiwanese-Cameroonian violinist who, after earning two degrees in environmental studies, decided that a 9-to-5 job was not for her. On the modern violin, she appears mostly in the non-classical context, having played on Broadway shows such as *Ragtime* and *Sweeney Todd*, in the recording studio, and on *The Tonight Show*. Epongue's historical-performance pursuits have led her to the Carmel Bach Festival, the Smithsonian, and many churches in NYC. While not playing the violin, Epongue can be found on a tennis court or playing with her cat, Mondo.

Los Angeles-born baroque and modern violinist ELIANA ESTRADA holds degrees from Oberlin Conservatory and the San Francisco Conservatory of Music, where she won the 2023 and 2024 baroque concerto competitions. Eliana has appeared at the Carmel Bach Festival, Berwick Academy, Musica Antiqua Bruges, and Festival Oude Muziek Utrecht. She has also performed with Apollo's Fire, Twelfth Night, and will begin a two-year fellowship with the Handel and Haydn Society this year. Outside of music, Eliana enjoys befriending stray cats and running her online vintage clothing shop.

Lebanese-American cellist SARAH GHANDOUR recently received her Doctor of Musical Arts from Stony Brook University, studying under Colin Carr. She completed her undergraduate studies at Bard College with degrees in Mathematics and Music. As a Fulbright Scholar, Sarah spent a year in Slovenia researching and performing folk music. This year, she joins the Handel and Haydn Society as a Stone Fellow in Boston. Beyond cello, Sarah enjoys carving linocut prints, Cuban salsa, and the viola da gamba.

KAYA CAN GÜR is a violinist, and composer-producer based in New York. Equally at home in violin performance and electronic production, he brings a fresh voice to both classical traditions and modern sound worlds. He has performed widely in the U.S. and Europe. His original works combine violin and electronic production, two worlds often perceived as opposites, yet he finds inspiration in bridging them to create music that is accessible and personally meaningful for his only growing audience.

JACKIE HAGER is a Rochester-born cellist whose work spans both modern and historical performance practices. She enjoys collaborating in chamber groups, with dancers and vocalists, and as a guest artist in modern and baroque ensembles. She hopes to share her voice by giving both meaning and story to the music that is important to her. Outside of cello, Jackie loves cooking, yoga, flowers, and her cat.

REMY LIBBRECHT is a New York based oboist specializing in Historical Performance and is pursuing a master's degree in the subject at the Juilliard School, his interest in the subject began at Oberlin Conservatory while pursuing his undergraduate degree. Since picking up his first historical instrument there, he has found the field of performance practice to be a compelling one, combining his love of baroque music and inquisitive nature. He loves using performance practice to explore and express the stories that these old works still have to tell.

Korean violinist and conductor KIYOUN JANG is dedicated to Historical Performance, shaping his artistry both on stage and from the podium. He has appeared at festivals including Musica Antiqua Bruges, Tafelmusik in Toronto, and the Boston Early Music Festival. Winner of the Charleston Baroque Music Competition and recipient of the Artek fellowship, he also taught for three years at the Indiana University String Academy.

GRACE MCKENZIE is an artist from Aotearoa, New Zealand. She first discovered the baroque violin while studying at Indiana University with Ingrid Matthews and Grigory Kalinovsky. Grace has performed at the Edinburgh Fringe, St. James Piccadilly, and La Maison Symphonique. Grace's love for teaching brought her to the Dominican Republic to teach the violin to Dominican and Haitian communities as part of the Cheerful Heart Music Education Mission. Grace loves to be outside, especially in water, and was a swim instructor for a year before moving to the United States.

LEV MENIKER is a Baroque bassoonist who completed his BA in Historical Performance at the Schola Cantorum in Basel, Switzerland. He has performed with such ensembles as the Collegium Musicum Lucerne, Jeune Orchestre Rameau, and the Theresia Orchestra. Dedicated to further exploring historical repertoire, Lev is known for bringing unique energy and character into his performances and is passionate about sharing early music with new audiences. Outside of the rehearsal hall, he enjoys cooking at home, standup comedy, and karaoke nights.

WILLIAM REHWINKEL is an organist, harpsichordist, and composer based in New Jersey. He is passionate about performing music handed down anonymously in manuscripts, overcoming the challenges of programming these works, and expanding the canon of early music. He conducts research in the organ and its music, and he operates several websites dedicated to musicians. William is the music director and organist at Our Lady of Perpetual Help/St. Catherine's Church in Pelham, NY.

JOSUE DANIEL REYES is a double bassist from Houston, Texas. He performs on multiple instruments including the Baroque Bass, the Viennese Bass, and the Violone. Adventures as a touring musician and academy participant have taken him across North America, Germany and the Czech Republic. Josue holds multiple degrees from the University of North Texas. His passions focus on eighteenth-century virtuosic solo and chamber music written for the Viennese Bass.

SHUNTARO SUGIE performs on the harpsichord, piano, and fortepiano. At the core of his artistry is historically informed performance, a lens through which he engages with music from the Renaissance to the present. He is particularly interested in how engaging in historical instruments and practices can revitalize performance and provide deeper insights into the ways music is experienced today.

Lutenist ALEX VOURTSANIS is interested in music and musical thought from Greek antiquity to the present. He completed his undergraduate study at Yale University, where he received the Bach Society Prize and Abraham Beekman Cox Prize. He specializes in historical plucked instruments including the lute, theorbo, and baroque guitar and has worked as a composer of music for screen in Japan and the United States.

NYC-based historical and modern bassoonist AUSTIN WEGENER is a passionate interpreter of the bassoon and its many roles throughout history. He has performed on stages including Carnegie, David Geffen, and Alice Tully Hall, as well as the Musiikkitalo in Helsinki, Finland. He has a special place in his heart for historical performance, especially that of the Classical era, but this does not stop him from experimenting with electronics and Jazz on the modern bassoon.

ZIWEI ZHOU is a versatile keyboardist, excelling as both a harpsichordist and pianist. He has performed at Lincoln Center, Yale's Woolsey Hall, and across the United States. He has collaborated with Masaaki Suzuki, Rachel Podger, Lionel Meunier and Laurence Cummings. Ziwei has also given solo recitals at Harvard University, First Church in Cambridge, the Harpsichord Flint Collection, Shanghai, and Wuhan. He has studied with Mark Kroll, Peter Sykes, and Beatrice Martin. He recorded the Goldberg Variations on the harpsichord at a young age.

## JUILLIARD HISTORICAL PERFORMANCE

Robert Mealy, *Artistic Director*

Karin Brookes, *Associate Director*

Alexa Dumont, *Assistant Director of Performance Operations*

Culley Hamstra, *Program Manager*

Seymour Aprelilio, *Historical Keyboards Coordinator*

Sam Brinkley, *Administrative Apprentice*

Juilliard's Historical Performance department is a small and highly selective training program for advanced students who aspire to leadership in the field of early music. Graduates have gone on to perform with many prominent historical-performance ensembles, including Les Arts Florissants, Il Pomo d'Oro, Tafelmusik, The English Concert, Bach Collegium Japan, Netherlands Bach Society, Handel and Haydn Society, Boston Early Music Festival, New York's Trinity Baroque Orchestra, and Philharmonia Baroque. The two-year graduate-only program combines high-level performance training with rigorous academic study. Students take private lessons with renowned musicians, participate in orchestral and chamber ensembles, and take classes tailored to the scholar-performer, including improvisation, continuo, performance practice, Baroque theory and ear-training, and historic dance.

To find out about future performances by Juilliard Historical Performance, visit  
<https://www.juilliard.edu/stage-beyond/performance/calendar>

*Thank you for attending this evening's concert, part of our Sunday Recital Series. To support this programming, please use the QR code below or visit <https://saintthomaschurch.tpsdb.com/Give/one-time-donation> and select 'Sunday Recital Series' from the drop-down menu.*

*We are grateful for your commitment to live music in this sacred space.  
Suggested donation: \$10*



Upcoming Recitals at Saint Thomas Church

**Sunday, November 16 at 5.15 p.m.**

JONGHEE YOON, organ

**Sunday, November 23 at 5.15 p.m.**

IAIN QUINN, organ

For further information, please visit the Organ Recitals page on the church website:

<https://www.saintthomaschurch.org/events/categories/music/sunday-recital-series/>

Email: [organrecitals@saintthomaschurch.org](mailto:organrecitals@saintthomaschurch.org)