Monday Evening, January 29, 2018, at 7:30

The Juilliard School

presents

**Juilliard415**
Rachel Podger, *Violin and Leader*

*Musique de Table*

GEORG PHILIPP TELEMANN (1681–1767)  **Overture (Suite) in E minor for Two Flutes, Strings, and Continuo, TWV 55:e1**
- Ouverture
- Réjouissance
- Rondeau
- Loure
- Passepied
- Air
- Gigue
- Conclusion

**Quartet in G major for Flute, Oboe, Violin, and Continuo, TWV 43:G2**
- Largo
- Allegro
- Vivace
- Moderato
- Grave
- Vivace

**Trio in E-flat major for Two Violins and Continuo, TWV 42:Es1**
- Affettuoso
- Vivace
- Grave
- Allegro

*Intermission*

Juilliard’s full-scholarship Historical Performance program was established and endowed in 2009 by the generous support of Bruce and Suzie Kovner.

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

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Alice Tully Hall  

*Please make certain that all electronic devices are turned off during the performance.*
Notes on the Program

by Jonathan Slade

Musique de Table

GEORG PHILIPP TELEMANN
Born March 14, 1681, in Magdeburg, Duchy of Magdeburg, Brandenburg-Prussia, Holy Roman Empire (now Saxony-Arnholt, Germany)
Died June 25, 1767, in Hamburg, Holy Roman Empire (now Germany)

When considering the career and output of Georg Philipp Telemann, comparisons with Bach seem almost inevitable. The musical field has generally not been as kind to the former, despite a reputation at the time easily surpassing that of Bach. Indeed, Bach was memorably chosen for the Thomaskantor position at Leipzig only because Telemann and Christoph Graupner were not available. In the years following his death, however, Telemann’s huge output seemed destined for obscurity, but the works featured this evening were to contribute to a revival that continues to this day. Republished in 1927, it was Telemann’s Musique de Table of 1733 that prompted a serious reevaluation of the great composer’s legacy. Its conception is an interesting one. Famously savvy and entrepreneurial, Telemann was already the dominant force of the powerful Hamburg music scene, running a concert series and responsible for much of the city’s ceremonial occasions, including banquets. Perhaps it was for these occasions that some of tonight’s music was written, or perhaps Telemann simply identified a need and filled it himself. Funding what was a very considerable project through a subscription service, with subscribers including legendary contemporaries Handel and Quantz, Telemann released a collection quite unprecedented in its variety and length.

The tradition of musique de table, Tafelmusik, or “table music” can be traced back to the 14th century, in the form of artwork depicting meals with an accompanying musician known as a herald. Over the years multiple sources document the gradual expansion of musicians, often concealed from view lest the guests be distracted from their meal.

Each of the four Productions of Telemann’s Musique de Table opens with an Overture-Suite, a form deeply inspired by Lully and

**Concerto in A major for Flute, Violin, and Cello, TWV 53:A2**
- Largo
- Allegro
- Gratoso
- Allegro

**Sonata in A major for Violin and Continuo, TWV 41:A4**
- Andante
- Vivace
- Cantabile
- Allegro

**Conclusion in E minor for Two Flutes, Strings, and Continuo, TWV 50:e5**

Performance time: approximately 2 hours, including one intermission
reflecting Telemann’s fascination with French music that started in his teens. Rather than produce mere imitations, however, Telemann developed and expanded the genre more than any composer before or since. In the following decades the relatively prescriptive nature of the Overture-Suite meant that Telemann ultimately found other, richer forms better suited to his unique synthesis of national styles, known as the mixed taste. Indeed, audiences tired of the Overture-Suite during his lifetime, and recent research suggests he stopped writing them in the late 1730s or early 1740s.

The E-minor Overture-Suite that opens the first production of the Musique de Table likely represents one of Telemann’s earliest examples of the concert en ouverture, one of the ways in which he brought a more soloistic approach to non-concerto works (more on that later!). Pairs of flutes and violins form the solo group in TWV 55:e1, involved both in doubling the string parts and in their own concerto-style explorations. Telemann chooses a number of galanterie movements for Production 1—dances not considered an essential part of a French dance suite but sometimes added for the sake of variety and interest—lending a unique and unusual flavor to the suite. Although the concluding Gigue is a dance suite staple, Telemann also writes a less common slower version: a stately, poised Loure, which in turn is immediately offset by a fleet Passepied that draws on the light colors of the solo flutes.

The next item in the production is the Quartet in G major for Flute, Oboe, Violin, and Continuo. The diverse instrumentation is not particularly unusual for Telemann, who wrote very frequently for as many as four soloists in his sonatas. Indeed, the greater the number of soloists, the more inclined he was to write auf Concertenart (in a concerto style). This was to become a hallmark of Telemann’s sonata writing, in which he brought some of the declamation and structure of the concerto to his sonatas. The second movement of this quartet represents a particularly daring example, with the characteristically innovative composer introducing a B section in which the tempo, meter, and key change dramatically, before an enjoyable da capo return to the Vivace. This da capo form recalls concertos by Bach, Vivaldi, and Telemann himself.

Telemann’s sonatas with auf Concertenart movements frequently favor a three- rather than four-movement structure, as is typical of concertos. Here we have something in between: the briefest of minor-key interludes, melodic explorations passing from one soloist to another, taking us fleetingly into a darker world before the levity and wit of the final Vivace draws the sonata to a lively close.

The opening Affettuoso of the Trio in E-flat major, scored for two violins and continuo, represents a quite dramatic scene change, both harmonically and emotionally. Full of plangent appoggiaturas and suspensions, unexpected rests and changes in harmony, it is one of the most adventurous movements to come out of this period in Telemann’s life. The following Vivace is full of virtuosic writing for the solo violins, again more reminiscent of a concerto, taking us on frequent journeys to C minor in anticipation of the quietly sorrowful Grave. In the final Allegro, the violins follow each other up joyful scales, with the melancholy of the preceding movement quickly forgotten.

The galant style which characterizes the Concerto in A for Flute, Violin, and Cello is arguably responsible, in part at least, both for Telemann’s incredible success and for his lifetime and his rather unfavorable
reputation in the years that followed. Easily dismissed as less consequential in comparison to Bach’s weightier output, the more melody-oriented galant style is ultimately a more accurate reflection of prevailing tastes at the time, with Telemann perhaps its ultimate practitioner.

We might be forgiven, however, for not expecting to find the best examples among Telemann’s concertos. Some 15 years previously, Telemann had commented in his first autobiography that his earlier concertos never really came “from my heart,” that he had written them “because change amuses,” and that they mostly “smell of France.” Nonetheless, this concerto should prove that by 1733, Telemann was wholly at ease with the format, and if his earlier concertos smell of France, this one opens with a distinct whiff of Scotland, with its “scotch snap” rhythms and percussive bass. The sunniness of the two Allegro movements that follow suggests a move away from Scotland, sandwiching a short, elegant Grattioso, with solo flute and violin in particular given time to shine.

Obligingly lending itself from the Second Production, the Sonata in A major for Violin and Continuo opens with a delightfully poised Andante, the epitome of carefree galanterie until a sudden shift into B minor adds a nervous edge. As we have perhaps come to expect by this stage of the program, Telemann often chooses to take us to darker places before redemption and relief comes to the rescue. In this case the unusual tonal world of F-sharp minor is the home for the work’s slow movement: a particularly beautiful Cantabile, sorrowful yet full of Gallic poise. The final Allegro has its own surprise in store: adagio conclusions to each half of fast music, striking a rather grandiose note in comparison with the 12/8 bounciness of the rest of the movement. If the Cantabile has a rather French flavor, the last movement if anything recalls the final Allegro from Bach’s famous “Brandenburg” Concerto No. 5.

We return to Production 1 and its rambunctious Conclusion in E minor. Listeners might reasonably expect the same instrumentation as the Overture-Suite, but Telemann decides it is time for the solo violins to rejoin the section and let the flute players come to the fore. Written in da capo form, a short, beautiful largo wrought with string suspensions catapults us back to the frenetic energy of the Allegro. What could be a more fitting way to conclude an evening of table music than a demonstration of just how characterful, fiery, and extrovert the genre can be in Telemann’s hands? Little wonder that this music reignited a sense of wonder lost since the 18th century. It is perhaps one of the great examples of a composer in a constant state of exploration and innovation. In his hands both the Overture-Suite and the musique de table are alive with a new sense of scale and variety, while simultaneously exploring the synthesis of French and Italian idioms to cultivate the mixed taste so admired by audiences and by his contemporaries.

Jonathan Slade is a British flutist, baroque flutist, and accidental collector of degrees. A graduate of the Royal Academy of Music and Yale School of Music, he is pursuing his master’s in historical performance and performs regularly with Juilliard415.
Meet the Artists

Rachel Podger

Rachel Podger is the founder and artistic director of the Brecon Baroque Festival and her ensemble Brecon Baroque, and was resident artist at Kings Place for their 2016 season Baroque Unwrapped. In celebration of her 50th birthday this year, she is releasing three CDs: one of Bach cello suites on violin; another of Vivaldi’s *Four Seasons*; and *Guardian Angel*, a collaboration with the a cappella group Voces8. Recent engagements include a collaboration and tour with Kristian Bezuidenhout with performances in Italy, Poland, Belgium, the Netherlands, Germany, Spain, Music at Oxford, and the Boston Early Music Festival. Last summer she led Brecon Baroque in its debut at the Edinburgh International Festival, and she performed solo recitals and broadcasts for BBC Radio 3 throughout the U.K. and Europe with harpsichordist Marcin Swiatkiewicz. She also collaborated with the vocal group I Fagiolini to open the BBC Proms Chamber Music Series. Highlights of this season include an extensive tour to Australia (Musica Viva) and Europe with the Orchestra of the Age of Enlightenment and a tour with Brecon Baroque. She will take part in international festivals throughout 2018 and 2019 and tour with BBC National Orchestra of Wales. Solo concerts and tours include performances in Spain, Holland, Japan, and the Canary Islands, as well as appearances at London’s Wigmore Hall and Lincoln Center.

As a director and soloist, Ms. Podger has enjoyed countless collaborations with musicians all over the world including Robert Levin, Jordi Savall, Masaaki Suzuki, European Union Baroque Orchestra, The English Concert, the Orchestra of the Age of Enlightenment, Academy of Ancient Music, Holland Baroque Society, Tafelmusik (Toronto), Handel and Haydn Society, Berkeley Early Music, Oregon Bach Festival, and Philharmonia Baroque Orchestra.

Ms. Podger records exclusively for Channel Classics with more than 25 discs including the complete Mozart Sonatas. Bach’s *Art of Fugue* with Brecon Baroque was released in 2016 and her latest recording with Brecon Baroque, *Grandissima Gravita*, was released in 2017. She is artist in residence at Juilliard and holds the Micaela Comberti Chair for Baroque Violin at the Royal Academy of Music and the Jane Hodge Foundation International Chair in Baroque Violin at the Royal Welsh College of Music and Drama.
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TELEMANN  Overture (Suite) in E minor for Two Flutes, Strings and Continuo, TWV 55:e1
Flute Jonathan Slade, Bethanne Walker
Violin 1 Rachel Podger, Alana Youssefian, Chiara Fasani Stauffer, Keats Dieffenbach
Violin 2 Annie Gard, Rachell Ellen Wong, Naomi Dumas
Viola Stephen Goist, Sarah Jane Kenner
Cello Ana Kim, Madeleine Bouissou, Matt Zucker
Bass Hugo Abraham
Harpsichord Katarzyna Kluczykowska
Theorbo Arash Noori

TELEMANN  Quartet in G major for Flute, Oboe, Violin, and Continuo, TWV 43:G2
Flute Mili Chang
Oboe Andrew Blanke
Violin Alana Youssefian
Viola da gamba Adam Young
Harpsichord Katarzyna Kluczykowska
Theorbo Arash Noori

TELEMANN  Trio in E-flat major for Two Violins and Continuo, TWV 42:Es1
Violin 1 Keats Dieffenbach
Violin 2 Naomi Dumas
Cello Ana Kim
Harpsichord Katarzyna Kluczykowska
Theorbo Arash Noori

TELEMANN  Concerto in A major for Flute, Violin, and Cello, TWV 53:A2
Solo Flute Jonathan Slade
Solo Violin Rachell Ellen Wong
Solo Cello Madeleine Bouissou
Violin 1 Rachel Podger, Alana Youssefian, Chiara Fasani Stauffer, Keats Dieffenbach
Violin 2 Annie Gard, Naomi Dumas
Viola Stephen Goist, Sarah Jane Kenner
Cello Ana Kim, Matt Zucker
Bass Hugo Abraham
Harpsichord Katarzyna Kluczykowska
Theorbo Arash Noori

TELEMANN  Sonata in A major for Violin and Continuo, TWV 41:A4
Violin Rachel Podger
Cello Matt Zucker
Harpsichord Katarzyna Kluczykowska
Theorbo Arash Noori

TELEMANN  Conclusion in E minor for Two Flutes, Strings, and Continuo, TWV 50:e5
Flute Mili Chang, Jonathan Slade
Violin 1 Rachel Podger, Alana Youssefian, Chiara Fasani Stauffer, Keats Dieffenbach
Violin 2 Annie Gard, Rachell Ellen Wong, Naomi Dumas
Viola Stephen Goist, Sarah Jane Kenner
Cello Ana Kim, Madeleine Bouissou, Matt Zucker
Bass Hugo Abraham
Harpsichord Katarzyna Kluczykowska
Theorbo Arash Noori
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Juilliard’s full-scholarship Historical Performance program offers comprehensive study and performance of music from the 17th and 18th centuries on period instruments. Established and endowed in 2009 by the generous support of Bruce and Suzie Kovner, the program is open to candidates for master of music, graduate diploma, and doctor of musical arts degrees. A high-profile concert season of opera, orchestral, and chamber music is augmented by a performance-oriented curriculum that fosters an informed understanding of the many issues unique to period-instrument performance at the level of technical excellence and musical integrity for which Juilliard is renowned. The faculty comprises many of the leading performers and scholars in the field. Frequent collaborations with Juilliard’s Ellen and James S. Marcus Institute for Vocal Arts, the integration of modern instrument majors outside of the Historical Performance program, and national and international tours have introduced new repertoires and increased awareness of historical performance practice at Juilliard and beyond. Alumni of Juilliard Historical Performance are members of many of the leading period-instrument ensembles, including the Portland Baroque Orchestra, Les Arts Florissants, Mercury, and Tafelmusik, they have also launched such new ensembles as the Sebastians, House of Time, New York Baroque Incorporated, and New Vintage Baroque.

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