

Historical Performance:

Quartets from Juilliard
and the Royal Conservatoire
of The Hague

Juilliard



Photo by Claudio Papapietro

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The Juilliard School
presents

Historical Performance:

Quartets from Juilliard and the Royal Conservatoire of The Hague

Saturday, January 12, 2019, at 8pm
Nieuwe Kerk, The Hague

Saturday, January 19, 2019, at 7:30pm
Rosemary and Meredith Willson Theater, The Juilliard School

Royal Conservatoire Quartet
Aleksandra Kwiatkowska, Violin
Pietro Battistoni, Violin
Clara Sawada, Viola
Blanca Martín Muñoz, Cello

Juilliard HP Quartet
Rachell Ellen Wong, Violin
Chloe Kim, Violin
Naomi Dumas, Viola
Madeleine Bouïssou, Cello

JOSEPH HAYDN
(1732-1809)

String Quartet in F Minor, Op. 20, No. 5
Aleksandra Kwiatkowska, Pietro Battistoni, Violins
Clara Sawada, Viola
Blanca Martín Muñoz, Cello

**WOLFGANG AMADEUS
MOZART**
(1756-91)

String Quartet in C Major, K. 456, "Dissonance"
Rachell Ellen Wong, Chloe Kim, Violins
Naomi Dumas, Viola
Madeleine Bouïssou, Cello

Intermission

Program continues

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



**Large
Print**

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.

FELIX MENDELSSOHN
(1809-47)

Octet in E-Flat Major, Op. 20
Aleksandra Kwiatkowska, Pietro Battistoni,
Rachell Ellen Wong, Chloe Kim, Violins
Clara Sawada, Naomi Dumas, Violas
Blanca Martín Muñoz, Madeleine Bouïssou, Cellos

Performance time: approximately 1 hour and 45 minutes, including an intermission

Meet the Artists

Aleksandra Kwiatkowska

Born in Zgorzelec, Poland, violinist Aleksandra Kwiatkowska earned her bachelor's and master's at Warsaw's Fryderyk Chopin University of Music, studying with Julia Jakimowicz-Jakowicz, Jakub Jakowicz, and Magdalena Szczepanowska. She also studied with Gordan Nikolić at the University of the Arts in Rotterdam, and she is studying baroque violin with Walter Reiter and Kati Debretzeni at the Royal Conservatoire of The Hague. She has taken part in many solo violin and chamber music competitions throughout Europe, and she has performed in concerts and festivals as a soloist, chamber musician, and member of classical and baroque orchestras in Belgium, Finland, Germany, Indonesia, Italy, the Netherlands, Poland, Slovakia, and Ukraine.



Pietro Battistoni

Pietro Battistoni, from Verona, Italy, earned his master's in modern violin in 2011 under Vinicio Capriotti at the Conservatory of Verona "E. F. Dall'Abaco," where he also earned his master's in baroque violin in 2016 under Enrico Parizzi. He is continuing his violin studies at the Royal Conservatoire of The Hague with Enrico Gatti. He has played in several orchestras and chamber music ensembles on period instruments and he has taken part in many projects and master classes with Sigiswald Kuijken, Chiara Banchini, Giuliano Carmignola, Stefano Montanari, Marcello Gatti, Alberto e Paolo Grazi, Alfredo Bernardini, Alberto Rasi, and Martin Gester.



Clara Sawada

Clara Sawada is a violinist and violist from São Paulo, Brazil. She has a degree in Baroque Violin from the São Paulo State School of Music (EMESP), where she studied with Luis Otavio Santos. One of the most active baroque violinists in Brazil, she has played in the Netherlands, Belgium, and Portugal with ensembles including the Eighteenth Century Orchestra and Collegium Musicum Den Haag, and with conductors Sigiswald Kuijken, Ryo Terakado, Nicolau de Figueiredo, Peter van Heyghen, and Jordi Savall. She has recorded two CDs with the Juiz de Fora Baroque Orchestra, which was the first ensemble in Brazil to perform Mozart's Requiem (among other works) with period instruments. She studies with Ryo Terakado at the Royal Conservatoire of The Hague.





Blanca Martín Muñoz

Born in Madrid, Blanca Martín Muñoz began her musical education at age 10 at the Arturo Soria conservatory with Amparo Más; she also studied with Suzana Stefanovic and attended master classes by Asier Polo and María de Macedo. After graduating at age 18, she began ancient music classes with Josetxu Obregón and María Alejandra Saturno, and the following year she began her studies at the Escola Superior de Música e Artes do Espectáculo in Porto, Portugal, with Marco Ceccato and had master classes with Stefano Veggetti and Benjamin Chénier. She is studying at the Royal Conservatoire of The Hague with Lucia Swarts and attends master classes led by Catherine Jones, Jaap ter Linden, Albert Bruggen, and Richte van der Meer.



- *Kovner Scholarship*

Rachell Ellen Wong

International prize-winning violinist Rachell Ellen Wong, originally from Seattle, has been a featured soloist with orchestras across the U.S. and abroad. Her most recent appearance was with the Orquesta Sinfónica in Costa Rica, performing the Sibelius Violin Concerto. A recent prize winner in the XXI International J.S. Bach Competition and in the Next Generation Young Artists Competition, she is in Juilliard's Historical Performance program.



- *Historical Performance Scholarship*

Chloe Kim

Canadian-born violinist Chloe Kim appears frequently with organizations such as Early Music Vancouver, Victoria Symphony, Vancouver Chamber Orchestra, and San Francisco's American Bach Soloists. With years of experience as a full-time symphony violinist, she is equally at home in symphonic repertoire and baroque and classical music on period instruments, and she has held principal and soloist positions at various music festivals. She is the recipient of numerous grants and prizes including the 2016 Early Music America Scholarship. Recent engagements include a recording and live performances of Bach's orchestral suites with the American Bach Soloists, as well as recording Canadian composer R. Murray Schafer's music with the Vancouver Chamber Choir.

Naomi Dumas

Originally from Quebec, baroque violinist and violist Naomi Dumas has appeared with ensembles including La Bande Montréal Baroque, Juilliard415, and Bach Collegium Japan. She is pursuing a graduate degree in Historical Performance at Juilliard, where she has performed under the direction of William Christie and appeared at the Bach Festival in Leipzig under conductor Maasaki Suzuki. She enjoys the emotional integrity and rhetorical qualities of early repertoire and aims through her performances to glorify her Savior.



- *Historical
Performance
Scholarship*

Madeleine Bouïssou

Cellist Madeleine Bouïssou (Pre-College '09; BM '17, cello) has a vision to redefine the purpose of performing on classical instruments among her peers and pupils. She is studying baroque cello as a master's degree student in Juilliard's Historical Performance program. Her interest in historically informed performance has inspired her to approach all music as if it were being heard for the first time.



- *Historical
Performance
Scholarship*

Juilliard Historical Performance

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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Flute Sandra Miller	Continuo Skills Avi Stein	

Early Music Department of the Royal Conservatoire of The Hague

The Early Music department of the Royal Conservatoire is, with 150 specializing students, one of the largest of its kind in the world. Since its foundation half a century ago by Frans Brüggen, it has been a leading institution for historical performance where pioneering initiatives and the highest level of musicianship merged into a style known as the “Dutch School.” The Royal Conservatoire of The Hague was the first to integrate such a department into the larger context of professional music education. Under Brüggen, scholar performers such as Bruce Haynes brought 18th century wind instruments back from primitive attempts to the high level they have now in concert. With department projects under the supervision of Nikolaus Harnoncourt that had a focus on Monteverdi and Bach, the Netherlands became an early music center where devotees from around the world wanted to study. Subsequent generations of performers found their own ways of interpreting a wide range of repertoire, inspired by visiting conductors such as William Christie, Sigiswald Kuijken, and Ton Koopman, the latter joining the teaching staff in 1985 and becoming an inspiration in the department.

With alumni including Marc Minkowski, Christophe Rousset, and Christina Pluhar, one can say that diversity is among the conservatoire’s hallmarks: A yearly average of 35 nationalities in its student population reflects the department’s global impact. Satellites of the teaching system and approach have been growing by returning alumni in Japan, Australia, and South America, producing yet another generation of performers experiencing a direct confrontation with European cultural heritage. Projects with music from early Renaissance to the mid-19th century are staged in historic locations in Holland and abroad, such as festivals in northern Italy. An emotional farewell concert was given by founding father Frans Brüggen in 2014—his last ever performance—with his Orchestra of the Eighteenth Century doubled by students of the Royal Conservatoire of The Hague. Since then a yearly project exploring music from the late 18th and early 19th centuries features expert guidance by conductors such as Philippe Herreweghe (2017) and Roger Norrington (2018), showing the limitless possibilities of period performance.

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