

Saturday Evening, January 29, 2022, at 7:30

The Juilliard School

presents

Juilliard415 Philharmonia Baroque Orchestra

Richard Egarr, *Conductor*

Song Hee Lee, *Soprano*

Mary Beth Nelson, *Mezzo-Soprano*

Xenia Puskarz Thomas, *Mezzo-Soprano*

Richard Pittsinger, *Tenor*

Erik Grendahl, *Baritone*

William Socolof, *Bass-Baritone*

JOHANN SEBASTIAN BACH (1685–1750)

Overture from Orchestral Suite No. 3 in D major, BWV 1068 (c. 1730)

Christe eleison from Mass in B minor, BWV 232 (1749)

SONG HEE LEE

XENIA PUSKARZ THOMAS

Laudamus te from Mass in B minor

XENIA PUSKARZ THOMAS

CARMEN LAVADA JOHNSON-PÁJARO, Violin

Air from Orchestral Suite No. 3 in D major

Domine deus from Mass in B minor

SONG HEE LEE

RICHARD PITTSINGER

ELLEN SAUER and MEI YOSHIMURA STONE, Flute

Qui sedes from Mass in B minor

MARY BETH NELSON

GAIA SAETERMOE-HOWARD, Oboe d'amore

Quoniam from Mass in B minor

WILLIAM SOCOLOF

DAVID ALEXANDER, Horn

Gavotte from Orchestral Suite No. 3 in D major

Alice Tully Hall

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

Et in unum dominum from Mass in B minor

SONG HEE LEE
MARY BETH NELSON

Et in spiritum sanctum from Mass in B minor

ERIK GRENDAHL
EMILY OSTROM and GAIA SAETERMOE-HOWARD, Oboe d'amore

Sarabande from Orchestral Suite No. 2 in B minor, BWV 1067 (c. 1738-39)

Benedictus from Mass in B minor

RICHARD PITTSINGER
MEI YOSHIMURA STONE, Flute

Agnus dei from Mass in B minor

MARY BETH NELSON

Dona nobis pacem from Mass in B minor

Bourrée and Gigue from Orchestral Suite No. 3 in D major

Performance time: approximately 1 hour and 10 minutes, with no intermission

Juilliard's full-scholarship Historical Performance program was established and endowed in 2008 by the generous support of Bruce and Suzie Kovner.

Philharmonia's education partnership with The Juilliard School's Historical Performance program is made possible in part with generous support from the estate of Daniel Offutt III and the Waverley Fund.

Juilliard's livestream technology is made possible by a gift in honor of President Emeritus Joseph W. Polisi, building on his legacy of broadening Juilliard's global reach.

Juilliard is committed to the diversity of our community and to fostering an environment that is inclusive, supportive, and welcoming to all. For information on our equity, diversity, inclusion, and belonging efforts, and to see Juilliard's land acknowledgment statement, please visit our website at juilliard.edu.

Welcome to the 2021-22 Historical Performance Season

The Historical Performance movement began as a revolution: a reimagining of musical conventions, a rediscovery of instruments, techniques, and artworks that inspire and teach us, and a celebration of diversity in repertoire. It is also a conversation with the past, a past whose legacy of racism and colonialism has silenced and excluded too many voices from being heard. We do not seek simply to recreate what might have been, but to imagine what should be. We embrace Juilliard's values of equity, diversity, inclusion, and belonging, through voices heard anew and historical works presented with empathetic perspectives, and we reject discrimination, exclusion, and marginalization. We recognize that we study and work on the traditional homeland of those who preceded us (see Juilliard's land acknowledgement statement at Juilliard.edu). We are committed to collaborations with scholars and performers from a diverse range of viewpoints and backgrounds, and we seek to share the music we love so much in active engagement with the community around us. We invite you to laugh if you feel so moved, to clap whenever you feel inspired, and to find solace and joy in this music, as we continue the ongoing innovation of the Historical Performance movement.

Thank you for joining us!

About the Program

By Robert Mealy

Excerpts from Mass in B minor, BWV 232
Orchestral Suite No. 3 in D major, BWV 1068
Sarabande from Orchestral Suite No. 2 in
B minor, BWV 1067

JOHANN SEBASTIAN BACH

Born: March 31, 1685, in Eisenach, Germany

Died: July 28, 1750, in Leipzig, Germany

Tonight's program pairs the gorgeous arias and duets of Bach's towering masterpiece, the Mass in B minor, with movements from two of his celebrated orchestral suites. Although this programming was unfortunately made necessary by the uncertainties of the ongoing COVID pandemic, it gives us a great opportunity to experience the familiar movements of the Mass as virtuoso solos in their own right.

We often think of the B minor Mass as a great monolith of contrapuntal art. But these solos and duets show Bach working in the latest Italian *galant* styles; some of the movements from the Kyrie and Gloria were likely designed to celebrate particular Dresden musicians and singers. And the movements of the suites that surround them tonight remind us that Bach was as much at home with the elegant language of dance music as he was with the rigors of counterpoint. Quite often, as we'll hear onstage, these two musical languages intersect in his orchestral writing.

Our concert opens with the Overture from Bach's Orchestral Suite No. 3, BWV 1068. Only four of Bach's overture-suites have come down to us, but it's quite possible there were more. The sources for the suites we do have all date from his time in Leipzig. The Third Suite survives in a set of orchestral parts dated 1731, just when Bach was turning his musical focus away

from the Thomaskirche and towards the local *collegium*. (Bach's son Emmanuel wrote out the oboe, trumpet, and drum parts; it's possible an earlier version was just for strings.)

The suite opens with a grand French overture, where the sharply overdotted runs characteristic of Lully have been smoothed out into flowing 16th-note scales. What follows is a huge fugal movement marked "vite." It is in the form of a grand Vivaldian concerto, including some extended virtuosic episodes where the orchestra becomes its own soloist. After all this excitement, the movement closes with a return to the stately opening material.

After this splendid opening, we hear an invocation to the human figure of Christ. *Christe eleison* is set as an almost operatic duet, with the two voices twining around each other ecstatically. All the markers of the love-duet of Neapolitan opera are here: the sighing appoggiaturas, the close harmony of the singers in thirds and sixths, and the unison violin line skating elegantly around the voices. Bach was drawing on a well-established Dresden tradition of setting the *Christe* as a celebration of Christ as an intimate and loving friend.

The *Laudamus te* of the Gloria, a catalogue of praise, becomes an occasion for wonderfully florid virtuosity on the part of both the violin soloist (whose part rises to the highest note Bach ever writes for the instrument) and the soprano. It's tempting to see this as a vehicle for Bach's virtuoso violinist friend Johann Pisendel and the celebrated soprano Faustina Bordoni, who was in residence at Dresden with her husband, the opera composer Johann Adolf Hasse. (Bach had heard Faustina perform in Hasse's Cleofide in 1731.) This aria gives both soloists the chance to show off their elegant trills and roulades as the tutti strings answer and echo their gestures.

Probably the most celebrated movement of the Third Suite is its slow D major air, which, thanks to the 19th-century violin virtuoso August Wilhelmj, became popular in a syrupy arrangement for solo violin. In its original incarnation, the Air is more than just a melody, but a wonderful interplay of the three upper parts over an elegant walking bass.

Like the *Christe eleison*, the duet *Domine deus* is another movement that seems to be designed for a specifically Dresden musical taste, with its galant sighing figures in the flutes and muted violins. Within this delicate texture, knit together by a recurring four-note falling motif, the singers declaim two texts at the same time, one about God the Father and the other about God the Son—which is an elegant musical way of indicating they are two aspects of the same divinity.

The *Qui sedes*, set for alto and oboe d'amore solo with strings, continues the theme of supplication. This movement, a gentle gigue with echoes, is very detailed in its articulation marks: dots for the responses of the strings, precise dynamic markings for the echoes. Each of the instrumental ritornelli becomes progressively shorter, giving a sense of growing urgency. The final plea of *miserere nobis*, or "have mercy on us," is underlined in a brief adagio before the oboe and voice embark on one last sinuous melisma together.

In the *Quoniam* that follows, we move from supplication to praise and rejoicing as we hear one of Bach's most unexpected and brilliant scorings. The idea of God alone being the "most high" is illustrated by a strikingly low texture of two bassoons and continuo, accompanying a spectacular horn obbligato. Virtuoso horn playing was a feature of the Dresden scene, and this obbligato was likely intended for the

great horn player Johann Adam Schindler, whom Bach had heard in the 1731 premiere of Hasse's *Cleofide*. The demands on the bassoons here are likewise far more challenging than anything Bach asked of his Leipzig players. Clearly, he relished the idea of writing for the virtuoso wind players of the Dresden *capella*, which at the time boasted five bassoonists.

This set of arias is rounded off with the pair of gavottes from the D major Suite. These are full of little jokes: Notice, for example, how the opening gesture of the first gavotte is turned upside down for its second half. The second gavotte is all about contrasts, as a brusque rustic unison segues into an ingenious exploration of a falling scale motif, traded back and forth between the parts.

For the duet *Et in unum Dominum*, Bach finds a deft means of conveying some crucial theology through a simple strategy. Christ, who is at the same time both God and Man, is represented by a phrase that is imitated exactly except for one two-note figure, which is first slurred, and then quite clearly articulated: the same, but different. (Bach thought of this movement as something of a love duet, like *Christe eleison*. He considered reusing it in a secular cantata with the text "Ich bin deine," or "I am yours.")

A different aspect of the trinity is explored with *Et in spiritum sanctum*, where the Holy Spirit is invoked as a shepherd who gathers together the world in faith. Bach here creates a blissfully serene pastoral aria in 6/8 for bass with two oboes d'amore, using a text that involves an unpromising amount of doctrine. As the critic Donald Tovey remarked, "Who would have thought that the jangle of such Latin as *unam Catholicam et Apostolicam Ecclesiam* could have produced such music?"

This meditation on the Holy Spirit is answered with a movement from Bach's second orchestral suite in B minor. This Sarabande is a small wonder in itself. The top line, shared by flute and first violins, traces a gorgeous melody, full of suspensions and appoggiaturas. This turns out to work as a perfect canon: The bass line plays exactly the same thing, only a bar later. The middle voices comment and enrich the texture with similar falling figures and trills. It's amazing that something so contrapuntally dense can sound so weightless.

With this, we turn to the last solo arias from the Mass, which are both introspective and meditative in very different ways. Like the Sarabande that here precedes it, the *Benedictus* is a movement that is suspended in time. As the musicologist George Stauffer puts it, Bach has here created a world "of solitary, almost mystical reflection."

Where the *Benedictus* takes us into a suspended realm, the *Agnus Dei* is earthbound

and heavy, as the violins in unison carve out a difficult, intense line full of anguished intervals. According to Bach scholar Christoph Wolff, this may have been one of the very last things Bach composed. It is an intensive reworking of an aria that turns up in several cantatas. In its original form, the aria moves to a far more comforting middle section. Bach took out all this contrasting material and turned the focus instead on the lamenting opening gestures which return obsessively throughout the aria. Note how the violins follow the voice in a canon, as if to reinforce the singer's plea.

After the charged G minor of the *Agnus dei*, we hear the final movement of the Mass, a sober work of dense Renaissance polyphony which he took from a cantata of 1731. Following its plea to "grant us peace," our program ends with the buoyant Bourrée and Gigue from the D major Suite.

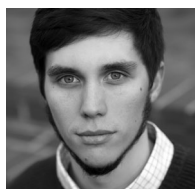
Robert Mealy has been director of Juilliard's Historical Performance program since 2012.

Meet the Artists



Richard Egarr

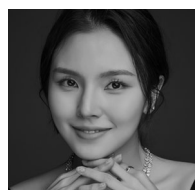
Richard Egarr brings a joyful sense of adventure and a keen, inquiring mind to all his musicmaking—whether conducting, directing from the keyboard, giving recitals, playing chamber music, or indeed talking about music at every opportunity. After a successful career as music director of the Academy of Ancient Music for 15 years, where he succeeded founding director Christopher Hogwood, he joined Philharmonia Baroque Orchestra & Chorale (PBO) as music director in 2020. Egarr is also principal guest conductor of Residentie Orkest The Hague and artistic partner at the Saint Paul Chamber Orchestra in Minnesota after having served as associate artist with the Scottish Chamber Orchestra. As a conductor, Egarr straddles the worlds of historically informed and modern symphonic performance, making him an ideal fit for PBO's parallel commitments to early and new music. He is also a brilliant harpsichordist and is equally skilled on the organ and forte-piano. A beloved teacher, Egarr has been on the Juilliard faculty for eight years in the Historical Performance department, has conducted major symphonic orchestras such as the London Symphony Orchestra, Lincoln Center Festival Orchestra, Seattle Symphony, and Philadelphia Orchestra, and regularly gives solo harpsichord recitals at the Kennedy Center, Carnegie Hall, the Smithsonian, and elsewhere. Born in Lincoln, England, Egarr trained as a choirboy at York Minster, was organ scholar at Clare College Cambridge, and later studied with Gustav and Marie Leonhardt in Amsterdam, where he makes his home.



Erik Grendahl

Originally from Boydton, Virginia, baritone Erik Grendahl is a second-year Master of Music student at Juilliard, where he studies with Darrell Babidge. He recently appeared as Torquato Tasso in the Juilliard Opera production of *Flowers and Tears*. Grendahl's other roles include Escamillo in IN Series Opera's adaptation of *Carmen*, the Count in Bel Cantanti Opera's production of *Le nozze di Figaro*, and Joseph De Rocher in James Madison University (JMU) Opera's production of *Dead Man Walking*. In 2020, he received an encouragement award from the Connecticut District of the Metropolitan Opera National Council Auditions. Grendahl graduated from JMU in Harrisonburg, Virginia, with degrees in music and statistics.

Loretta Lewis Award in Voice



Song Hee Lee

Soprano Song Hee Lee, born and raised in Seoul, is in the fourth year of her bachelor's program at Juilliard, where she studies with William Burden. In her first year, Lee has performed many song repertoire and opera scenes including Susanna in *Don Giovanni*. In the 2019 summer season, she participated at the Académie Internationale d'Été de Nice as a recipient of Toyota Foundation, including a master class with Dalton Baldwin and scenes from *Così fan tutte* and *L'Enfant et les sortilèges*. In spring 2020, Lee made her Alice Tully Hall debut as Sirene (Donna) in *Rinaldo* with

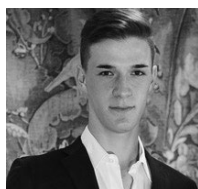
Juilliard415. In spring 2021, she performed several pieces as part of Lincoln Center Restart Stages, sharing a meaningful experience with a public audience during the pandemic.



Mary Beth Nelson

Mezzo-soprano Mary Beth Nelson is a first-year master's student at Juilliard. Performances in 2022 include Rosina in *Il barbiere di Siviglia* with Opera Delaware and Baltimore Concert Opera (February 18-27), soloist in *Sometimes the Devil Plays Fate* with the New Juilliard Ensemble (April 11), and alto soloist in *Messiah* and Bach's *St. Matthew Passion* with the Messiah Festival for the Arts (April 12-17). Nelson trained at the Glimmerglass Festival, Florida Grand Opera Studio, Seagle Music Festival, and Tri-Cities Opera, and she holds a bachelor of music degree from Oklahoma City University. She studies voice with William Burden and is a native of Southern California.

Lorna Dee Doan Scholarship, Eric Friedman Scholarship

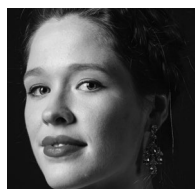


Richard Pittsinger

A Connecticut native, tenor Richard Pittsinger (Pre-College '17; BM '21, voice) returns to Juilliard to begin his master's degree, continuing his studies with Elizabeth Bishop. In 2010, Pittsinger made his operatic debut as the treble El Trujaman in the Castleton Festival's production of *El retablo de maese Pedro*. As a boy soprano,

he recorded Fauré's *Requiem* and Bach motets at St. Thomas Church on Fifth Avenue. He also recorded the treble solos in *Next Fall* by John Gromada and Scott Eyerly's *Arlington Sons* with his father David. At the Glimmerglass Festival, Pittsinger performed in *Annie Get Your Gun* and *Camelot*. Last season at Juilliard, Pittsinger sang Lysander, Starveling, and Moth in *A Midsummer Night's Dream* and Damon and Corydon in *Acis and Galatea*.

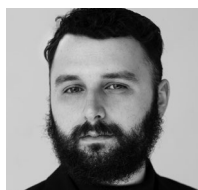
Arline J. Smith Scholarship, Ben Holt Memorial Scholarship in Voice



Xenia Puskarz Thomas

From Brisbane, Australia, mezzo-soprano Xenia Puskarz Thomas is completing her master's degree under Edith Wiens. Puskarz Thomas was awarded a Bachelor of Music in 2018 from the Queensland Conservatorium Griffith University with first-class honors as well as the university medal for academic achievement. She was also the recipient of the Melba Opera Trust's 2019 Amelia Joscelyne Scholarship and the Opera Foundation for Young Australians' 2018 Lady Fairfax New York Scholarship. Recent engagements include Aristeo in Juilliard's *Orfeo*; Cherubino in Opera Queensland's *Marriage of Figaro*, Opera Queensland's *Festival of Outback Opera 2021*; the Brisbane Racing Club's *Under the Stars* members' evenings; SongStudio 2020 at Carnegie Hall; and the Camerata of St John's Home concert.

Kovner Fellow



William Socolof

From White Plains, New York, bass-baritone William Socolof (BM '18, MM '20, voice) began training at the Interlochen Arts Academy in Michigan. In 2019 and 2021, he participated in the Marlboro Music Festival. As a vocal fellow at Tanglewood Music Festival (2017–18), he appeared in *Sondheim on Sondheim* with the Boston Pops and Bach Cantatas conducted by John Harbison and he also premiered works by Michael Gandolfi and Nico Muhly. In 2020, Socolof debuted with the Boston Symphony Orchestra under Andris Nelsons and the Juilliard Chamber Orchestra in Alice Tully Hall. He also appeared as Daniel Webster in *The Mother of Us All* in collaboration with Met LiveArts and the New York Philharmonic and as Don Alfonso in *Così fan tutte* at Juilliard. Socolof is pursuing an Artist Diploma in Opera Studies with William Burden. *Leonie Rysanek and Lisa Della Casa Scholarship in Voice*

Juilliard415

Since its founding in 2009, Juilliard415, the school's principal period-instrument ensemble, has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works by composers of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 tours extensively in the U.S. and abroad, having performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig

Bachfest, and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence. Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State, and has twice toured to New Zealand. With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., and India. In a concert with the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and the Philharmonia Baroque in San Francisco as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood. Juilliard415, which takes its name from the pitch commonly associated with the performance of baroque music (A=415), has performed major oratorios and baroque operas every year since its founding, including a rare fully staged production of Rameau's *Hippolyte et Aricie* during the 2017-18 season. During the 2018-19 season, the ensemble presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles. The ensemble has also had the distinction of premiering new works for period instruments, most recently *The Seven Last Words Project*, a Holy Week concert at the Cathedral of St. John the Divine for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. While the 2020-21 season curtailed touring and public performances, Juilliard415 was able to collaborate with distinguished guest artists Rachel Podger, Nicholas McGegan, and Kristian Bezuidenhout and is featured in a made-for-video production

of Handel's *Teseo*. The ensemble looks forward to resuming its full slate of activity in 2021-22, including a collaboration with Philharmonia Baroque in California as well as concerts in New York, Boston, and the Netherlands with the Royal Conservatoire of The Hague. The new season also sees the return of conductors Rachel Podger, Pablo Heras-Casado, Masaaki Suzuki, and William Christie.

Philharmonia Baroque Orchestra & Chorale

Under the musical direction of Richard Egarr in his second season as music director, Philharmonia Baroque Orchestra & Chorale (PBO) is considered the most versatile ensemble of its kind. Performing on period instruments, PBO presents repertoire ranging from early Baroque to late Romantic as well as new works and major operatic productions. The ensemble engages audiences through its signature Bay Area series, national and international tours, recordings, commissions, and education programs. Having celebrated its 40th anniversary last year, PBO was founded by Laurette Goldberg and led by music director laureate Nicholas McGegan for the past 35 years. Philharmonia is the largest ensemble of its kind in the U.S. PBO's musicians are leaders in historical performance and serve on the faculties of Juilliard, San Francisco Conservatory of Music, Harvard, and Stanford. PBO welcomes eminent guest artists including mezzo-sopranos Susan Graham and Anne Sofie von Otter, countertenors Anthony Roth Costanzo and Aryeh Nussbaum Cohen, cellist Steven Isserlis, and conductors Jonathan Cohen and Jeanette Sorrell. PBO enjoys longstanding ar-

tistic collaborations with Juilliard, the Mark Morris Dance Group, and American Modern Opera Company (AMOC), and appears regularly at Disney Hall, Lincoln Center, Norfolk Chamber Festival, and Tanglewood. In collaboration with Cal Performances in 2017, PBO produced a fully staged period opera, Rameau's *Le Temple de la Gloire*, and produced a fully staged, reimagined production of Handel's *Aci, Galatea e Polifemo* directed by Christopher Alden and featuring countertenor Anthony Roth Costanzo, bass-baritone Davóne Tines, and soprano Lauren Snouffer in eight sold-out performances in January 2020. PBO also co-produced *Aci* with National Sawdust in Brooklyn, Cath Brittan and Anthony Roth Costanzo in 2017. Among the most recorded orchestras in the world, PBO boasts a discography of nearly 50 recordings, including a coveted archival performance of mezzo-soprano Lorraine Hunt Lieberson in Berlioz's *Les Nuits D'été*, and a Grammy-nominated recording of Haydn symphonies. The orchestra released the world premiere recording of the original version of Rameau's *Le Temple de la Gloire*, with the unedited libretto by Voltaire, in 2018. In 2020, PBO released three groundbreaking recordings: a full collection of commissioned works by Pulitzer Prize winner Caroline Shaw, a selection of arias by rising star contralto Avery Amereau, and Handel's *Saul* with countertenor Aryeh Nussbaum Cohen. PBO was the first orchestra in the San Francisco Bay area to commission Caroline Shaw, who wrote three works for Anne Sofie von Otter and the orchestra as well as a major choral work. The first work premiered at Los Angeles' Walt Disney Hall, the third at Lincoln Center.

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David Belkovski*

Organ

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* PBO musician

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 2008 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, and 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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