

Saturday Evening, October 16, 2021, at 7:30

The Juilliard School

presents

Juilliard415

Masaaki Suzuki, *Conductor*

JOHANN SEBASTIAN BACH (1685-1750) **Sinfonia from BWV 42, *Am Abend aber desselbigen Sabbats***

BACH **Concerto in C minor for Violin and Oboe, BWV 1060R**

Allegro

Adagio

Allegro

JOSEPH LORANG, *Solo Violin*

GAIA SAETERMOE-HOWARD, *Solo Oboe*

GEORG PHILIPP TELEMANN (1681-1767) **Concerto in A major for Flute, Violin, and Cello, TWV 53:A2**

Largo

Allegro

Gracioso

Allegro

ELLEN SAUER, *Solo Flute*

LYDIA BECKER, *Solo Violin*

CLARA ABEL, *Solo Cello*

Intermission

BACH **Brandenburg Concerto No. 6, BWV 1051**

[Allegro]

Adagio, ma non tanto

Allegro

BACH **Orchestral Suite No. 4 in D major, BWV 1069**

Ouverture

Bourrée I & II

Gavotte

Menuet I & II

Réjouissance

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

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!

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

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.

Notes on the Program

By Michael Marissen

Among the greatest musical influences on Bach's output across all genres were the French dance suite and the Italian concerto. In French suites, the ensemble typically performs throughout, projecting a series of short, elegant, rhythmically regulated melodic gestures, one after another, within a series of standardized dances. In Italian concertos, a textural alternation between the entire ensemble and the subgroup of soloists or soloist is heightened by contrasts in the type of material performed. The ensemble plays, in whole or in part, an expository refrain called the "ritornello," whereas the soloists typically play exciting ever-new, key-changing, more virtuosic material called "episodes."

One might have thought the impetuous bourgeois striving of the Italian approach to be incompatible with the measured aristocratic formality of the French approach, but German baroque composers prided themselves on having created for their music a "mixed taste," combining the French and Italian into a style they reckoned as "German" and therefore, naturally, superior. This mixing of French and Italian qualities plays out in a wide variety of ways in the five German works on this marvelous concert program.

JOHANN SEBASTIAN BACH

Sinfonia from BWV 42, "Am Abend aber desselbigen Sabbats"

Born March 21, 1685, in Eisenach, Thuringia (now Germany)

Died July 28, 1750, in Leipzig, Saxony (now Germany)

The opening movement from Bach's Cantata 42 is a full-fledged Italian concerto with propelling episodes scored, unexpectedly, for the conventional "French trio"

of two oboes and bassoon. A larger-scale contrast transpires from Bach's structuring the piece with a large A section, a very different B section, and a return of the A section. Remarkably, the B section initially manages, by a kind of sonic illusion, to seem slower than the A section even though the actual speed of the surface rhythms is constant—it is only the harmonic rhythm (the rate at which the underlying chords change) that shifts. The pace does eventually pick up, but nonetheless, by the close of the section, the solidity of its melodic material has largely disintegrated, with everything coming to a breathtaking minor-mode halt—marked "Adagio"—before being rescued, in a *deus ex machina* manner, by the harmonically unprimed verbatim reappearance of the upbeat major-mode A section.

As such, this Sinfonia—apparently borrowed from a now otherwise lost multi-movement concerto—was perhaps meant to foreshadow the narrative material of the rest of Bach's Cantata 42, which concerns, via a setting of John 20:19, the sudden resurrection appearances of Jesus after his crucifixion.

BACH

Concerto in C minor for Violin and Oboe, BWV 1060R

All indications are that the extant Concerto in C minor for Two Harpsichords, BWV 1060, was Bach's adaptation of a now-lost Concerto in C minor for Violin and Oboe, currently available only in modern-day reconstructions. (The "R" in the program's "BWV 1060R" is an abbreviation of the German cognate word for "reconstruction.") The right-hand lines of the extant concerto's harpsichord parts are highly differentiated, the one featuring violinistic figurations and a wider range, and the other featuring more straightforward figuration and a narrower span that

matches the range of the baroque oboe. Hence the easy acceptance into the classical-music canon of a concerto for violin and oboe reconstructed from Bach's concerto for two harpsichords.

The music is certainly Bachian, displaying his typical attenuation of conventional textural and thematic contrasts between the ritornellos and episodes in its fast movements. Even when the violin does occasionally become more show-stealingly virtuosic and Italianate, the oboe or the accompanying string ensemble can be heard performing melodic snippets from the ritornello in the background, as if finger-wagging at a boisterous character about the true path that it is straying from. This behavior is most striking in the relentlessly driven third movement, whose general rhythmic profile, ironically, is indebted to the *bourée*, the most easygoing of the standard French baroque dances.

The slow movement, where the string ensemble recedes into a guitar-strumming accompanimental role, is a gorgeous love duet for solo violin and oboe, reminiscent of the marvelous duets for the Soul and Jesus in Bach's church cantatas, themselves redolent of the amorous poetry from the Song of Songs in the Hebrew Bible.

GEORG PHILIPP TELEMANN

Concerto in A major for Flute, Violin, and Cello, TWV 53:A2

Born March 14, 1681, in Magdeburg, Germany

Died June 25, 1767, in Hamburg, Germany

This masterly concerto comes from the (French-titled) *Musique de Table*, a massive collection of suites, concertos, and sonatas by Telemann published in the 1730s. Like Bach, Telemann projects a German "mixed taste" of French and Italian qualities, but whereas Bach will continually hammer home one or two

points from various angles (like an insistent old-fashioned Protestant sermon), Telemann continually serves up fetchingly diverse dialog (much like an elegant up-to-date *soirée* conversation). Telemann's compositional achievement here is remarkable: How many baroque concertos—apart from Bach's and Telemann's—are there whose fast movements are as long as eight or nine minutes?

BACH

Brandenburg Concerto No. 6, BWV 1051

This eccentric concerto is scored for two violas and cello juxtaposed with two gambas and violone. At the time of the work's composition, violas were customarily low-rent, undemanding ensemble instruments, whereas gambas were high-end, virtuoso solo chamber instruments. (Also, the instruments of the violin family were regarded as Italianate, and the gamba family as Gallic.) Bach reversed the roles here, such that the violas perform virtuosic solo lines while the gambas amble along in repeated eighth notes or are silent. Pursuing these two radical instrumental treatments within the same work was unprecedented and would not be imitated by Bach himself or by other composers.

Such treatments and reversals are even mirrored in the work's structure. The contrasts of texture typical for concertos are often lacking, as the whole ensemble is playing most of the time, and where there is the occasional subgroup of the violas and cello performing briefly alone (as in the third movement), the subgroup often puts forward gussied-up material that had earlier been presented more plainly by the whole group. Bach's first movement does feature melodically (if not texturally) contrasting ritornellos (in canon!) and episodes (also in canon!), but its episode melodies are contoured like conventional ritornello melodies and vice versa.

This piece, then, is an excellent musical illustration of the time-honored theme of the *mundus inversus* ("World Upside Down"). Contemporary visual examples include mice chasing cats, servants riding on horseback while noblemen have to go behind on foot, and peasants serving communion in the cathedral while priests sweep the adjacent streets.

BACH

**Orchestral Suite No. 4 in D major,
BWV 1069**

Eighteenth-century German composers referred to their orchestral suites as *Ouvertüren*, using a part to label the whole. The *Overture* takes its name from the notion of "opening," and it was Jean-Baptiste Lully (1632–87) who developed and standardized the form of the "French overture," with its characteristic slow melody-and-accompaniment A section in majestic dotted rhythms followed by a faster B section typically marked by more active, contrapuntal textures. Lully later combined these overtures with various ballet dances from his operas to form orchestral suites for independent performance.

If Lully could have heard such an outré *Overture* as Bach's Orchestral Suite No. 4, he would surely have been shocked by its overabundance. Although the slow section within Bach's French-overture movement starts out super-regally (emphasized by his adding trumpets and timpani to what had originally been a scoring of only reed and string instruments), the music becomes gradually less majestic, as it is overladen with increasingly turgid harmonies supported by extended pedal-points, the kind of practice one would more likely expect to find in large-scale German baroque organ

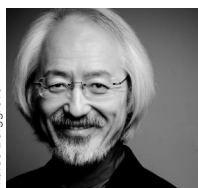
works. And Bach's ensuing fast section, in its magnificent manifold excesses of form and content, just goes on forever.

Furthermore, although Bach followed up his long overture movement with only the lighter of the standard French dances—namely the bourrée, gavotte, and minuet (as opposed to the sarabande, courante, and gigue)—he chose to infuse each of these three normally elegant dances with various elaborate out-of-character complications of decoration in their harmony or counterpoint, or both.

The minuet was not among the dances present in Bach's earlier version of the piece (we know this from the fact that a set of performing parts formerly in the Thomas School library in Leipzig does not contain the movement). When the minuet was added later, it was not fitted with trumpet and drum parts, presumably in order to allow this emphatically more subdued movement to act as a dramatic foil for the finale, called "Réjouissance" ("rejoicing," a designation borrowed from the 17th-century French term for a public fête celebrating a momentous event such as a royal birth), where the entire ensemble, with riotous trumpets and drums, returns for a monothematically relentless "big finish." In its brilliant exuberance, this Réjouissance at one point breaks into a long tension-building syncopated phrase whose resolution remains delectably unpredictable even after several hearings: a most fitting and glorious finale indeed for a program of French-Italian German baroque instrumental music.

Michael Marissen, a professor of music at Swarthmore College in Pennsylvania, has frequently written on the music of J.S. Bach and other baroque composers.

Meet the Artists



Marco Borggreve

Masaaki Suzuki

Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Bach. As the Collegium's music director, he takes the ensemble regularly to major venues and festivals in Europe and the U.S. and building an outstanding reputation for the expressive refinement of his performances. Founder and head of the early music department at the Tokyo University of the Arts, he was also on the choral conducting faculty at the Yale School of Music from 2009 until 2013, and he remains as principal guest conductor of Yale Schola Cantorum. In addition to working with renowned period ensembles, Suzuki conducts repertoire as diverse as Britten, Fauré, Mahler, and Stravinsky with orchestras including the Bergen Philharmonic, Danish National

Radio Symphony, Deutsches Symphonie Orchester Berlin, Montreal Symphony, New York Philharmonic, and San Francisco and Sydney symphony orchestras. Suzuki's discography on the BIS label, featuring all of Bach's major choral works as well as complete works for harpsichord, has brought him many critical plaudits. The year 2014 marked the triumphant conclusion of Bach Collegium Japan's epic recording of the complete church cantatas initiated in 1995, comprising 55 volumes. The ensemble is extending its repertoire with discs of Mozart's Requiem and Mass in C Minor and Beethoven's *Missa Solemnis*. Suzuki is an active organist and harpsichordist. Born in Kobe, he graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study harpsichord and organ at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. In 2012, Suzuki was awarded the Leipzig Bach Medal and, in 2013, the Royal Academy of Music Bach Prize. In 2001, he was decorated with Das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik from Germany.

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.

Juilliard415

Masaaki Suzuki, Conductor

BACH Sinfonia from BWV 42, Am Abend aber desselbigen Sabbats

Violin 1

Tsutomu William Copeland
Lydia Becker
Carmen Lavada Johnson-Pájaro
Joseph Lorang

Violin 2

Alyssa Campbell
Amelia Sie
Vivian Mayers

Viola

William J. Drancsak III
Ravenna Lipchik

Cello

Adrienne Hyde
Ian van Maaren
Chelsea Bernstein

Bass

John Stajduhar

Harpisichord

Kevin C. Devine

Theorbo

Dušan Balarin

Oboe

Emily Ostrom
Pablo O'Connell

Bassoon

Morgan Davison

BACH Concerto in C minor for Violin and Oboe, BWV 1060R

Joseph Lorang, Solo Violin

Gaia Saetermoe-Howard, Solo Oboe

Violin 1

Tsutomu William Copeland
Lydia Becker
Carmen Lavada Johnson-Pájaro

Violin 2

Alyssa Campbell
Amelia Sie
Vivian Mayers

Viola

William J. Drancsak III
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Cello

Adrienne Hyde
Ian van Maaren
Chelsea Bernstein

Bass

John Stajduhar

Harpisichord

Kevin C. Devine

Theorbo

Dušan Balarin

TELEMANN Concerto in A major for Flute, Violin, and Cello, TWV 53:A2

Ellen Sauer, Solo Flute
Lydia Becker, Solo Violin
Clara Abel, Solo Cello

Violin 1

Tsutomu William Copeland
Carmen Lavada Johnson-Pájaro
Joseph Lorang

Violin 2

Alyssa Campbell
Amelia Sie
Vivian Mayers

Viola

William J. Drancsak III
Ravenna Lipchik

Cello

Adrienne Hyde
Chelsea Bernstein
Ian van Maaren

Bass

John Stajduhar

Harpichord

Kevin C. Devine

Theorbo

Dušan Balarin

Bassoon

Morgan Davison

BACH Brandenburg Concerto No. 6, BWV 1051

Viola

Tsutomu William Copeland
Alyssa Campbell

Viola da Gamba

Adrienne Hyde
Chelsea Bernstein

Cello

Gustavo Antoniacomi

Violone

John Stajduhar

Harpichord

Suren Barry

Theorbo

Dušan Balarin

BACH Orchestral Suite No. 4 in D major, BWV 1069

Violin 1

Joseph Lorang
Amelia Sie
Lydia Becker
Tsutomu William Copeland

Violin 2

Carmen Lavada Johnson-Pájaro
Vivian Mayers
Alyssa Campbell

Viola

William J. Drancsak III
Ravenna Lipchik

Cello

Clara Abel
Gustavo Antoniacomi
Ian van Maaren

Bass

John Stajduhar

Harpichord

Suren Barry

Theorbo

Dušan Balarin

Oboe

Pablo O'Connell
Emily Ostrom
Gillian Bobnak

Bassoon

Aaron Goler

Trumpet

Erik Larson
Robert Garrison
David Green

Timpani

Simon Herron

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 perform-

ers 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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