

The Juilliard School
presents

Juilliard415

Masaaki Suzuki, *Conductor*

Saturday, October 16, 2021, 7:30pm
Alice Tully Hall

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

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.

Juilliard415

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

Harpichord

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
Ravenna Lipchik

Cello

Adrienne Hyde
Ian van Maaren
Chelsea Bernstein

Bass

John Stajduhar

Harpichord

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

Cello

Clara Abel
Gustavo Antoniacomi
Ian van Maaren

Oboe

Pablo O'Connell
Emily Ostrom
Gillian Bobnak

Violin 2

Carmen Lavada Johnson-Pájaro
Vivian Mayers
Alyssa Campbell

Bass

John Stajduhar

Bassoon

Aaron Goler

Viola

William J. Drancsak III
Ravenna Lipchik

Harpichord

Suren Barry

Theorbo

Dušan Balarin

Trumpet

Erik Larson
Robert Garrison
David Green

Timpani

Simon Herron

About 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, where 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.

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.

Administration

Robert Mealy, *Director*

Karin Brookes, *Administrative Director*

Rosemary Metcalf, *Assistant Administrative Director*

Sophia Ennocenti, *Schedule and Administrative Coordinator*

Camellia Aftahi, *Administrative Apprentice*

Masayuki Maki, *Chief Tuner and Coordinator for Historical Keyboard Collection*

Historical Performance Faculty

Violin

Elizabeth Blumenstock
Robert Mealy
Cynthia Roberts

Cello

Phoebe Carrai

Viola da Gamba

Sarah Cunningham

Bass

Douglas Balliett

Flute

Sandra Miller

Oboe

Gonzalo Ruiz

Bassoon

Dominic Teresi

Plucked Instruments

Daniel Swenberg
Charles Weaver

Harpichord

Richard Egarr
Béatrice Martin
Peter Sykes

Continuo Skills

Avi Stein

Core Studies

Thomas Forrest Kelly
Robert Mealy
Peter Sykes

Historical Theory/Improvisation

Peter Sykes
Charles Weaver

Secondary Lessons

Nina Stern (recorder)
John Thiessen (trumpet)
Todd Williams (horn)

Artists in Residence

William Christie
Richard Egarr
Rachel Podger