

The Juilliard School
presents

Juilliard415

Yale Schola Cantorum

Masaaki Suzuki, *Conductor*

Juliet Ariadne Papadopoulos, *Ellen Robertson*, *Soprano*

Veronica Roan, **Sandy Sharis**, *Alto*

Michaël Hudetz, **Trevor Scott**, *Tenor*

Fredy Bonilla, **Peter Schertz**, *Bass*

Friday, October 20, 2023, 7:30pm
Alice Tully Hall

GEORGE FRIDERIC HANDEL
(1685-1759)

L'Allegro, Il Penseroso ed Il Moderato, HWV 55 (1740)

Part the First

A tempo giusto and Allegro from Concerto Grosso in G Major, Op. 6, No.1, HWV 319

L'Allegro: Hence, loathed Melancholy (accompagnato) *Trevor Scott*
Il Penseroso: Hence vain deluding joys (accompagnato) *Veronica Roan*
L'Allegro: Come, thou goddess fair and free (air) *Ellen Robertson*
Il Penseroso: Come, rather, goddess sage and holy (air) *Veronica Roan*
L'Allegro: Haste thee, nymph (air and chorus) *Trevor Scott and Schola*
L'Allegro: Come, and trip it as you go (air and chorus) *Michaël Hudetz and Schola*
Il Penseroso: Come, pensive nun (accompagnato) *Juliet Ariadne Papadopoulos*
Il Penseroso: Come, but keep thy wonted state (arioso) *Juliet Ariadne Papadopoulos*
Il Penseroso: There, held in holy passion still (accompagnato) *Veronica Roan*
Il Penseroso: Join with thee calm peace, and quiet (air and chorus) *Veronica Roan and Schola*
L'Allegro: Hence, loathed Melancholy (recitative) *Michaël Hudetz*
L'Allegro: And if I give thee honour due (recitative) *Juliet Ariadne Papadopoulos*
L'Allegro: Mirth, admit me of thy crew (air) *Juliet Ariadne Papadopoulos*
Il Penseroso: First, and chief, on golden wing (accompagnato) *Ellen Robertson*
Il Penseroso: Sweet bird, that shun'st the noise of folly (air) *Ellen Robertson*
L'Allegro: If I give thee honour due, Mirth, admit me of thy crew (recitative and air) *Fredy Bonilla*
Il Penseroso: Oft, on a plat of rising ground (air) *Juliet Ariadne Papadopoulos*
Il Penseroso: Far from all resort of mirth (air) *Trevor Scott*
Il Penseroso: If I give thee honour due (recitative) *Michaël Hudetz*
L'Allegro: Air. Let me wander, not unseen (air) *Michaël Hudetz*
L'Allegro: Mountains, on whose barren breast (accompagnato) *Fredy Bonilla*
L'Allegro: Or let the merry bells ring round (air and chorus) *Michaël Hudetz and Schola*

Intermission

Part the Second

Larghetto from Concerto Grosso in E Minor, Op. 6, No. 3, HWV 321

Il Penseroso: Hence, vain deluding joys (accompagnato) *Sandy Sharis*

Il Penseroso: Sometimes let gorgeous tragedy (aria) *Sandy Sharis*

Il Penseroso: Thus, night oft see me (recitative) *Juliet Ariadne Papadopoulos*

L'Allegro: Populous cities please me then (solo and chorus) *Fredy Bonilla and Schola*

L'Allegro: There let Hymen oft appear (air) *Michaël Hudetz*

Il Penseroso: Me, when the sun begins to fling (accompagnato) *Ellen Robertson*

Il Penseroso: Hide me from day's garish eye (air) *Ellen Robertson*

L'Allegro: I'll to the well-trod stage anon (air) *Trevor Scott*

L'Allegro: And ever against eating cares (air) *Juliet Ariadne Papadopoulos*

L'Allegro: Orpheus' self may heave his head (air) *Peter Schertz*

L'Allegro: These delights if thou canst give (air and chorus) *Trevor Scott and Schola*

Il Penseroso: But let my due feet never fail (recitative) *Ellen Robertson*

Il Penseroso: There let the pealing organ blow (chorus and solo) *Schola and Ellen Robertson*

Il Penseroso: May at last my weary age (air) *Sandy Sharis*

Il Penseroso: These pleasures, Melancholy, give (solo and chorus) *Ellen Robertson and Schola*

Part the Third

Il Moderato: Hence, boast not, ye profane (accompagnato) *Peter Schertz*

Il Moderato: Come, with native lustre shine (air) *Peter Schertz*

Il Moderato: Sweet temperance (accompagnato and chorus) *Peter Schertz and Schola*

Il Moderato: No more short life (recitative) *Trevor Scott*

Il Moderato: Each action will derive new grace (air) *Trevor Scott*

Il Moderato: As steals the morn (duet) *Juliet Ariadne Papadopoulos and Michaël Hudetz*

Il Moderato: Thy pleasures, Moderation, give (chorus) *Schola*

Performance time: approximately two hours, including an intermission

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

Juilliard Historical Performance is grateful for endowment support from the Sidney J. Weinberg Foundation.

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, please visit our website at juilliard.edu.

Meet the Artists

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 Brahms, Britten, Fauré, Mahler, Mendelssohn, and Stravinsky with orchestras including the New York Philharmonic, San Francisco Symphony Orchestra, Deutsches Symphonie Orchester Berlin, Mozarteumorchester Salzburg, Leipzig Gewandhausorchester, and Bavarian Radio, Danish National Radio, Gothenburg Symphony, Orchestre Philharmonique de Radio France, and Yomiuri Nippon symphony orchestras. This season will include his debut with the Los Angeles Philharmonic, hr-Sinfonieorchester, and Orquesta Sinfonica del Estado de Sao Paulo as well as returns to the Orchestre Symphonique de Montreal, NHK Symphony Orchestra, Spanish National Orchestra, and Handel and Haydn Orchestra, among others. He will also have an extensive European tour with the Orchestra of the Age of Enlightenment. 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 2018 marked the triumphant conclusion of Bach Collegium Japan's epic recording of the complete church cantatas initiated in 1995, comprising 65 volumes. The ensemble extended 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.

Yale Schola Cantorum

Yale Schola Cantorum is a chamber choir that performs sacred music from the 16th century to the present day in concert settings and choral services around the world. It is sponsored by the Yale Institute of Sacred Music and conducted by David Hill; Masaaki Suzuki is principal guest conductor. Open by audition to students from all departments and professional schools across Yale University, the choir has a special interest in historically informed performance practice, often in collaboration with instrumentalists from Juilliard415. Schola was founded in 2003 by Simon Carrington. In recent years, the choir has also sung under the direction of conductors Marcus Creed, Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O'Donnell, Stefan Parkman, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland. In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. Hyperion recently released Schola Cantorum performing a chamber version of the Brahms *Requiem* and recordings of the music of Roderick Williams, Tawnie Olson, and Reena Esmail. Schola's 2018 recording on the Hyperion label featuring Palestrina's *Missa Confitebor tibi Domine* has garnered enthusiastic reviews. A live recording of Heinrich Biber's 1693 *Vesperae longiores ac breviores* with Robert Mealy and Yale Collegium Musicum received international acclaim from the early music press, as have subsequent CDs of J.S. Bach's rarely heard 1725 version of the *St. John Passion* and Antonio Bertali's *Missa resurrectionis*. On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, Spain, Denmark, Sweden, Finland, and Norway.

Yale Schola Cantorum

David Hill, *Principal Conductor*

Masaaki Suzuki, *Principal Guest Conductor*

Margaret Winchell, *Student Assistant Conductor*

Matthew Cramer, Margaret Winchell, *Choral Preparation*

Jeff Hazewinkel, *Manager of Music Programs and Concert Production*

Sullivan Hart, Mahima Kumara, *Ensemble Managers*

Soprano

Cora Hagens

Jacqueline Kaskel

Juliet Ariadne Papadopoulos

Frances Pollock

Ellen Robertson

Rachel Segman

Claire Spence

Katie Tiemeyer

Alto

Renée Barbre

Eliana Barwinski

Mahima Kumara

Veronica Roan

Sarah Shapiro

Sandy Sharis

Margaret Winchell

Tenor

Collin Edouard

Sullivan Hart

Michaël Hudetz

Nathan Samuel Peace

Trevor Scott

Alex Whittington

Angus Warren

Bass

Benjamin Beckman

Fredy Bonilla

Eshaan Giri

Samuel Hollister

Lee Larson

Peter Schertz

Rehearsal Accompanist

Ethan Haman

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 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., India, and Germany. 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. In the 2018-19 season, the ensemble presented Purcell's *Dido and Aeneas* at Opera Holland Park (London) and the Royal Opera House (Versailles). The ensemble has also premiered 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 composers including Nico Muhly, Caroline Shaw, and Tania León. The 2021-22 season included collaborations with the Philharmonia Baroque, Yale Schola Cantorum, and the Royal Conservatoire The Hague as well as a much-praised production of Rossi's opera *L'Orfeo*. The ensemble's 2022-23 season saw the return of conductors Laurence Cummings and Rachel Podger, a new production of Handel's *Atalanta* with Juilliard's Marcus Institute for Vocal Arts, and a season-closing celebration of dance in collaboration with Juilliard's Dance Division.

Juilliard 415

Masaaki Suzuki, *Director*

Violin 1

Lindsie Katz (first half)
Eleanor Legault (second half)
Ela Kodžas
Ryan Cheng
Lara Mladjen
Jimena Burga Lopera

Violin 2

Eleanor Legault (first half)
Lindsie Katz (second half)
Marie Schubert
Nadia Lesinska
Amelia Sie

Viola

Tsutomu William Copeland
Lydia Becker
Shelby Yamin

Cello

Andrew Koutroubas
Kosuke Uchikawa
Allen Maracle
Haocong Gu

Bass

John Stajduhar

Flute

Leonard Fenton

Oboe

Sookhyun Lee
Pablo O'Connell

Bassoon

Ezra Gans

Horn

Colby Kleven

Trumpet

David Green
Vincent Yim

Timpani

Hanna Piao

Harpichord/Organ

Elené Tabagari
Duangkamon Wattanasak

Plucked Instruments

Dani Zanuttini-Frank

Juilliard Historical Performance

Juilliard Historical Performance 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, each of whom receives a full-tuition scholarship. A concert season of opera, orchestral, and chamber music is augmented by a performance-oriented curriculum that fosters an informed understanding of the issues unique to period-instrument performance at the level of technical excellence and musical integrity for which Juilliard is renowned. The faculty comprises many 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 Philharmonia 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.

Historical Performance Administration

Robert Mealy, *Director*

Karin Brookes, *Administrative Director*

Rosemary Metcalf, *Director of Performance Operations*

Erin Tallman, *Administrative Apprentice*

Seymour Apreghilio, *Historical Keyboards Coordinator*

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

Harpsichord

Béatrice Martin

Peter Sykes

Continuo Skills

Avi Stein

Core Studies

Robert Mealy

Charles Weaver

Historical Theory/Improvisation

Peter Sykes

Charles Weaver

Yi-heng Yang

Secondary Lessons

Nina Stern (recorder)

John Thiessen (trumpet)

Todd Williams (horn)

Artists in Residence

William Christie

Rachel Podger