

Friday Evening, October 20, 2023, at 7:30

The Juilliard School

presents

Juilliard415

Yale Schola Cantorum

Masaaki Suzuki, *Director*

Juliet Ariadne Papadopoulos, Ellen Robertson, *Soprano*

Veronica Roan, Sandy Sharis, *Alto*

Michaël Hudetz, Trevor Scott, *Tenor*

Fredy Bonilla, Peter Schertz, *Bass*

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, loathèd 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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About the Program

By Fred Fehleisen

L'Allegro, Il Penseroso ed Il Moderato

GEORGE FRIDERIC HANDEL

Born: February 23, 1685, in Halle (Saale), Germany

Died: April 14, 1759, in London

London, winter 1740. The river Thames is a sea of ice. Gale-force winds are blowing from the east. Icebergs and snow are everywhere. It hasn't been this cold in almost a century, and the very idea of venturing outside, either in a carriage or on foot, makes one shudder. It's mid-February and we haven't been to the theater since Christmas. Most events have been cancelled, including Handel's. Tonight, though, we're going to make our way across town, to the theater at Lincoln's Inn Fields. It's a long way but Handel is premiering a new entertainment, an evening of Milton's poetry set to glorious music! Getting to the theater will be difficult, but many fires will be lit inside prior to the performance. We'll be warm enough, and Handel will take us to places where nature is more kind. What's more, it will be in English! It's not going to be an opera or an oratorio. Rather, it will be an abstract evening of poetry set for solo singers, chorus, and Handel's large band. We're going to meet Mirth and Melancholy, who will sing to us of their pleasures and passions. Following that, Moderation will sing to us about how we ought to live. But for now, let's consider the process that led to the work.

Handel composed *L'Allegro, Il Penseroso ed Il Moderato* in only 17 days, huddled at a writing desk, quill pen in hand, and close to the fireplace in his room. In recent years, Handel scholars have discovered interesting things about the genesis of this work, and this discussion owes much to what we have learned from their research. The libretto for *L'Allegro* had long been thought to have been the work

of Handel's *Messiah* librettist, Charles Jennens. In 1994, when the papers of James Harris became available, Donald Burrows discovered a series of letters between Harris and Jennens proving that the idea of creating the libretto for *L'Allegro* came from Harris. By mid-December 1739, Harris had woven texts from two Milton poems, "L'Allegro" and "Il Penseroso," into a scheme filled with emotional contrasts. Harris sent the scheme to Jennens soon after drafting it and, since both of them were committed to the idea of encouraging Handel to set great English poetry, they decided to present the draft to him.

On December 29, Jennens wrote a letter to Harris explaining how he had recently met with Handel and discussed *L'Allegro* with him. Handel was eager to obtain Harris' scheme and Jennens urged him to send it to Handel right away. This letter is the first evidence of the collaborative effort that resulted in *L'Allegro*, but it also contains the first mention of a "Collection" from scripture Jennens prepared for Handel that ultimately became the libretto for *Messiah* in summer 1741. Harris completed his draft on January 5. Jennens received it on January 10 and sent it to Handel the following day. Handel then set to work revising the scheme further and decided that a third part was needed. He immediately asked Jennens to write an additional new poem that would balance out Milton's Mirth and Melancholy with Moderation. All of this happened within a few days, and Handel completed his own scheme on January 15. He began composing in earnest on January 19 and completed the work on February 4.

Handel's 1740 season at Lincoln's Inn Fields would be something new and different: a season comprised entirely of English settings. In 1732, he had presented *Esther and Acis and Galatea* at the King's Theatre in the Haymarket. The King's Theatre was at the time a venue reserved almost entirely for Italian opera, but Handel's works crossed

over into new territory. The idea of presenting nonstaged English oratorios and odes in the theater began to take hold. By 1740, Handel had already amassed a sizable set of large-scale English works that would enable him to attract new audiences with a variety of full-length programs.

As the premiere of *L'Allegro* approached, there was still one more necessary ingredient for a complete evening of theatrical music making: concertos. We have become accustomed to performances given in two parts with a single intermission. In Handel's time, three acts were the norm. Audiences expected to hear overtures at the beginning of each performance and concertos between each of the acts. Since *L'Allegro* isn't an opera, Handel didn't include an overture in his autograph score. Instead, he advertised that the performance would include "Two new Concertos for several Instruments" (presumably ones taken from his new *Grand Concertos*, Op. VI, composed the previous autumn) and "a New Concerto on the Organ," a special one with an independent pedal part, specifically composed for the organ in the theater at Lincoln's Inn Fields.

Handel gave no performances during January but began his new season with a revival of *Acis and Galatea* and the *Ode for St Cecilia's Day* on February 21. The premiere of *L'Allegro* took place on February 27 and featured five soloists. These included the soprano Elizabeth Duparc ("La Francesina"), a "Boy" treble, the tenor John Beard, and two basses, Henry Reinhold and William Savage. Rather than assign Milton's and Jennens' characters as roles, Handel treated their settings in a more abstract manner. "La Francesina" was given Penseroso's material and he divided *Allegro's* words between the "Boy," Beard, and Reinhold. William Savage was given the part of Moderato.

Handel set *L'Allegro* for a large orchestra scored for strings, transverse flute, oboes, bassoons, horn, trumpets, timpani, and continuo (harpsichord and organ). As one might expect, Handel utilized all of the expressive and stylistic possibilities of these instruments to their fullest throughout the work. For special effect, Handel employed a special bell-like instrument with a keyboard (something close to a modern celesta) that he called a carillon. Previously, in 1738 he used this instrument in *Saul*, much to the horror of Jennens:

Mr. Handel's hear is more full of
Maggots than ever: I found yesterday in
his room a very queer Instrument, which
He calls Carillon ... because it is both in
the make & tone like a set of Hammers
striking upon Anvils. 'Tis play'd upon
with Keys like a Harpsichord; & with this
Cyclopean Instrument he designs to
make poor Saul stark mad.

In *L'Allegro*, the carillon is not used for madness but instead for pure exuberance: "Or let the merry bells ring round!" The organ also plays a significant role in the chorus "There let the pealing organ blow" and in the brand new organ concerto (Op. 7, No. 4) Handel composed shortly after he finished *L'Allegro*.

Now we are back in 18th-century London, sitting in the theater at Lincoln's Inn Fields. It took us hours to get here through the snow and slushy streets in unheated horse-drawn carriages. The trip was worth the wait, though, because we're going to hear Handel! We adore his music, which we can only hear live in the theater or in some pleasure garden. And we will eagerly allow his settings of *L'Allegro* to fill us with a variety of passions that will carry us away to other realms.

Here in the 21st century, Handel's music still ravishes our ears and causes us to feel intense emotions, but we may find Milton's

poetry somewhat more difficult to process. “L’Allegro” and “Penseroso” are reflective meditations on abstract notions of joy and sadness. They relate to each other but have no plot. When James Harris interlaced them, he did so in order to create contrast. Handel then took Harris’ scheme and tweaked it to intensify those contrasts and realize their affective potential. He then went a step further by having Jennens write *Il Moderato*, on the benefits of living a life of moderation, to knit Milton’s poems back together. The result was a large coherent work filled with much diversity. Its themes and images may be difficult to piece together, but Handel’s music makes it easy for us to savor them from one moment to the next.

Part I begins with Allegro and Penseroso each rejecting the other’s emotional character. Allegro then sings a pastoral song to Venus, Bacchus, and the Graces in praise of the goddess Mirth. Penseroso responds in kind with a *Largo e piano* hymn to the goddess Melancholy. This paired alternation of reflections continues through various recitatives and airs, some ending with a chorus, that explore every stylistic and rhetorical possibility available to Handel. Later on, Allegro celebrates the pleasures of day and the call of its herald, the Lark. Penseroso embraces the moonlit night and the enchanted song of the Nightingale. The First Act comes to a close with Allegro—and the carillon!—calling for merry bells to ring and for youths and maids to dance the day away. At day’s end, Handel masterfully brings down the curtain of night with the deep sounds of “whisp’ring winds” that lull us all to sleep.

Part II continues the dialogue between Melancholy and Mirth with “sweet music” and “soft Lydian airs.” Ultimately, Allegro and his chorus choose to dedicate their lives to Mirth. Penseroso and her chorus, hearing Melancholy’s “full-voic’d ... anthem clear,” surrender themselves to her “sweetness.” Allegro has fully embraced Mirth, and Penseroso, Melancholy. They have completely opened themselves to the respective pleasures of Melancholy and Mirth without ever considering the need for moderation.

Part III, Jennens’ poem, *Il Moderato*, sets a different tone. It is not about indulging in pleasures or experiencing emotions; it’s about how one ought to live. Vainly pursued pleasures will only be “transform’d to pain.” Indeed, Moderation, the “grace divine,” will save you “Mad mortals” from yourselves! And Chaste Love, led by Reason, will surely provide you with “joys sincere, and pleasures pure.” Blessed are those “Who Nature’s equal rules obey.” At the end, Allegro and Penseroso return for a final duet. Then, joined by the chorus one final time, they sing music drawn from two well-known Lutheran chorales: *Jesu, meine Freude* (Jesus, Remain My Joy) and *Erhalt uns Herr bei deinem Wort* (Preserve Us Lord Through Your Word). Having lived to age 55, Handel now ended his new work with his own private reflection on Moderato’s words: “Thy pleasures, moderation give; in them alone we truly live.”

Fred Fehleisen has been on the Juilliard faculty since 1996 and was previously on the faculty of Mannes College of Music. He performs regularly with period instrument ensembles in New York and is a member of the American Handel Society.

Libretto

L'Allegro, Il Penseroso ed Il Moderato

Part the First

Text: John Milton

L'Allegro: Accompagnato (tenor)

Hence, loathed Melancholy
Of Cerberus, and blackest midnight born,
In Stygian cave forlorn
'Mongst horrid shapes, and shrieks, and
sights unholy,
Find out some uncouth cell,
Where brooding darkness spreads his
jealous wings,
And the night-raven sings;
There under ebon shades, and low-brow'd
rocks,
As ragged as thy locks,
In dark Cimmerian desert ever dwell.

Il Penseroso: Accompagnato (soprano)

Hence vain deluding joys,
Dwell in some idle brain,
And fancies fond with gaudy shapes
possess,
As thick and numberless
As the gay motes that people the
sunbeams,
Or likest hovering dreams
The fickle pensioners of Morpheus' train.

L'Allegro: Air (soprano)

Come, thou goddess fair and free,
In Heav'n yclep'd Euphrosyne;
And by men heart-easing Mirth,
Whom lovely Venus, at a birth,
With two sister-graces more,
To ivy-crowned Bacchus bore.

Il Penseroso: Air (soprano)

Come rather, goddess sage and holy;
Hail, divinest Melancholy,
Whose saintly visage is too bright
To hit the sense of human sight;
Thee bright-hair'd Vesta long of yore,
To solitary Saturn bore.

L'Allegro: Air (tenor) and Chorus

Haste thee, nymph, and bring with thee
Jest and youthful jollity,
Quips and cranks, and wanton wiles,
Nods, and becks, and wreathed smiles
Such as hang on Hebe's cheek,
And love to live in dimple sleek,
Sport, that wrinkled care derides,
And laughter, holding both his sides.

L'Allegro Air (tenor) and Chorus

Come, and trip it as you go,
On the light fantastic toe.

Il Penseroso: Accompagnato (soprano)

Come, pensive nun, devout and pure,
Sober, steadfast, and demure;
All in a robe of darkest grain,
Flowing with majestic train.

Il Penseroso: Arioso (soprano)

Come, but keep thy wonted state,
With even step, and musing gait,
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes.

Il Penseroso: Accompagnato (soprano)

There held in holy passion still,
Forget thyself to marble, till
With a sad leaden downward cast
Thou fix them on the earth as fast.

Il Penseroso: Air (soprano) and Chorus

And join with thee calm peace, and quiet,
Spare fast, that oft with gods doth diet,
And hears the muses in a ring
Round about Jove's altar sing.

L'Allegro: Recitative (tenor)

Hence, loathed Melancholy,
In dark Cimmerian desert ever dwell.
But haste thee, Mirth, and bring with thee
The mountain nymph, sweet Liberty.

L'Allegro: Recitative (soprano)

And if I give thee honour due,
Mirth, admit me of thy crew!

L'Allegro: Air (soprano)

Mirth, admit me of thy crew,
To live with her, and live with thee,
In unreproved pleasures free;
To hear the lark begin his flight,
And singing startle the dull night;
Then to come in spite of sorrow,
And at my window bid good morrow.
Mirth, admit me of thy crew!

Il Penseroso: Accompagnato (soprano)

First, and chief, on golden wing,
The cherub Contemplation bring;
And the mute Silence hist along,
'Less Philomel will deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of night.

Il Penseroso: Air (soprano)

Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chauntress, oft the woods among,
I woo to hear thy even-song.
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon.

L'Allegro: Recitative (bass)

If I give thee honour due,
Mirth, admit me of thy crew!

L'Allegro: Air (bass)

Mirth, admit me of thy crew!
To listen how the hounds and horn
Cheerly rouse the slumb'ring morn,
From the side of some hoar hill,
Through the high wood echoing shrill.

Il Penseroso: Air (soprano)

Oft on a plat of rising ground,
I hear the far-off curfew sound,
Over some wide-water'd shore,
Swinging slow, with sullen roar;

Or if the air will not permit,
Some still removed place will fit,
Where glowing embers through the room
Teach light to counterfeit a gloom.

Il Penseroso: Air (tenor)

Far from all resort of mirth,
Save the cricket on the hearth,
Or the bellman's drowsy charm,
To bless the doors from nightly harm.

L'Allegro: Recitative (tenor)

If I give thee honour due,
Mirth, admit me of thy crew!

L'Allegro: Air (tenor)

Let me wander, not unseen
By hedge-row elms, on hillocks green.
There the ploughman, near at hand,
Whistles over the furrow'd land,
And the milkmaid singeth blithe,
And the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale.

L'Allegro: Accompagnato (bass)

Mountains, on whose barren breast
The lab'ring clouds do often rest:
Meadows trim with daisies pied,
Shallow brooks, and rivers wide
Tow'rs and battlements it sees,
Bosom'd high in tufted trees.

L'Allegro: Air (tenor) and Chorus

Or let the merry bells ring round,
And the jocund rebecks sound
To many a youth, and many a maid,
Dancing in the checquer'd shade.

And young and old come forth to play
On a sunshine holiday,
Till the livelong daylight fail.
Thus past the day, to bed they creep,
By whisp'ring winds soon lull'd asleep.

Part the Second

Text: John Milton

II Penseroso: Accompagnato (soprano)

Hence, vain deluding joys,
The brood of Folly without father bred;
How little you bestead,
Or fill the fixed mind with all your toys.
Oh, let my lamp, at midnight hour,
Be seen in some high lonely tow'r,
Where I may oft out-watch the Bear
With thrice-great Hermes, or unsphere
The spirit of Plato to unfold
What worlds, or what vast regions hold
Th'immortal mind that hath forsook
Her mansion in this fleshly nook.

II Penseroso: Air (soprano)

Sometimes let gorgeous Tragedy
In sceptred pall come sweeping by,
Presenting Thebes, or Pelops' line,
Or the tale of Troy divine;
Or what (though rare) of later age
Ennobled hath the buskin'd stage.

II Penseroso: Recitative (soprano)

Thus night oft see me in thy pale career,
Till unwelcome morn appear.

II Penseroso: Solo (bass) and Chorus

Populous cities please me then,
And the busy hum of men.
Where throngs of knights and barons bold,
In weeds of peace high triumphs hold;
With store of ladies, whose bright eyes
Rain influence, and judge the prize
Of wit, or arms, while both contend
To win her grace, whom all commend.

L'Allegro: Air (tenor)

There let Hymen oft appear
In saffron robe, with taper clear,
And pomp, and feast, and revelry,
With mask, and antique pageantry;
Such sights as youthful poets dream
On summer eves by haunted stream.

II Penseroso: Accompagnato (soprano)

Me, when the sun begins to fling
His flaring beams, me goddess bring
To arched walks of twilight groves,
And shadows brown that Sylvan loves;
There in close covert by some brook,
Where no profaner eye may look.

II Penseroso: Air (soprano)

Hide me from day's garish eye,
While the bee with honied thigh,
Which at her flow'ry worth doth sing,
And the waters murmuring,
With such consort as they keep
Entice the dewy-feather'd sleep;
And let some strange mysterious dream
Wave at his wings in airy stream
Of lively portraiture display'd,
Softly on my eyelids laid.
Then as I wake, sweet music breathe,
Above, about, or underneath,
Sent by some spirit to mortals good,
Or th'unseen genius of the wood.

L'Allegro: Air (tenor)

I'll to the well-trod stage anon,
If Jonson's learned sock be on,
Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild.

L'Allegro: Air (soprano)

And ever against eating cares,
Lap me in soft Lydian airs
Married to immortal verse,
Such as the meeting soul may pierce
In notes, with many a winding bout
Of linked sweetness long drawn out;
With wanton heed, and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony.

L'Allegro: Air (bass)

Orpheus' self may heave his head
From golden slumbers on a bed
Of heap'd Elysian flow'rs, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half-regain'd Eurydice.

L'Allegro: Air (tenor) and Chorus

These delights if thou canst give,
Mirth, with thee I mean to live.

II Penseroso: Recitative (soprano)

But let my due feet never fail
To walk the studious cloister's pale,
And love the high-embowed roof,
With antic pillars' massy proof,
And storied windows richly dight,
Casting a dim religious light.

II Penseroso: Chorus and Solo (soprano)

There let the pealing organ blow
To the full voic'd quire below,
In service high and anthems clear!
And let their sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all Heav'n before mine eyes!

II Penseroso: Air (soprano)

May at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell,
Where I may sit and rightly spell
Of ev'ry star that Heav'n doth show,
And ev'ry herb that sips the dew;
Till old experience do attain
To something like prophetic strain.

II Penseroso: Solo (soprano) and Chorus

These pleasures, Melancholy, give,
And I with thee will choose to live.

Part the Third

Text: Charles Jennens

II Moderato: Accompagnato (bass)

Hence, boast not, ye profane,
Of vainly-fancied, little-tasted pleasure,
Pursued beyond all measure,
And by its own excess transform'd to pain.

II Moderato: Air (bass)

Come, with native lustre shine,
Moderation, grace divine,
Whom the wise God of nature gave,
Mad mortals from themselves to save.

Keep, as of old, the middle way,
Nor deeply sad, nor idly gay,
But still the same in look and gait,
Easy, cheerful and sedate.

II Moderato: Accompagnato (bass) and Chorus

Sweet temp'rance in thy right hand bear,
With her let rosy health appear,
And in thy left contentment true,
Whom headlong passion never knew;
Frugality by bounty's side,
Fast friends, though oft as foes belied;
Chaste love, by reason led secure,
With joy sincere, and pleasure pure;
Happy life from Heav'n descending,
Crowds of smiling years attending:
All this company serene,
Join, to fill thy beauteous train.

II Moderato: Recitative (tenor)

No more short life they then will spend
In straying farther from its end,
In frantic mirth, and childish play,
In dance and revels, night and day;
Or else like lifeless statues seeming,
Ever musing, moping, dreaming.

II Moderato: Air (tenor)

Each action will derive new grace
From order, measure, time, and place;
Till life the goodly structure rise
In due proportion to the skies.

II Moderato: Duet (soprano and tenor)

As steals the morn upon the night,
And melts the shades away:
So truth does fancy's charm dissolve,
And melts the shades away:
The fumes that did the mind involve,
Restoring intellectual day.

II Moderato: Chorus

Thy pleasures, Moderation, give,
In them alone we truly live.

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 *Ves-*

perae 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

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Masaaki Suzuki, *Principal Guest Conductor*

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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)
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Viola

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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.

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As of August 31, 2023

* = Alumnus/Alumna
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