

Friday Evening, November 17, 2023, at 7:30

The Juilliard School

presents

The Invention of the Orchestra Music of Muffat, Corelli, Biber, and Lully

Juilliard415

Francesco Corti, *Director and Harpsichord*

GEORG MUFFAT (1653-1704) **Sonata No. 1 in D Major, from *Armonico tributo*** (1682)
Grave—Allegro e presto—Allemande—Grave—Gavotte—Grave—Menuet

MUFFAT **Sonata No. 2 in G Minor, from *Armonico tributo***
Grave—Allegro—Grave—Forte e allegro—Aria—Grave—Sarabande—Grave—
Borea

ARCANGELO CORELLI (1653–1713) **Concerto Grosso in D Major, Op. 6, No. 4** (1714)
Adagio—Allegro—Adagio—Vivace—Allegro

Intermission

HEINRICH IGNAZ FRANZ VON BIBER (1644–1704) ***Battalia à 10*** (1673)
Sonata—Die liederliche Gesellschaft von allerley Humor—Presto—Der Mars—
Presto—Aria—Die Schlacht—Adagio. Lamento der Verwundten Musquetier

JEAN-BAPTISTE LULLY (1632–87) **Suite from *Le Triomphe de l'Amour*** (1681)
Ouverture
Ritournelle
Air pour l'Entrée de Borée et des Quatre Vents
Prélude pour la Nuit
Chaconne pour Bacchus, les Indiens, Ariane, et les Dames Grecques
Entrée d'Apollon et de quatre Bergers Heroïques
Entrée de Pan et de quatre Sylvains

MUFFAT **Sonata No. 5 in G Major, Passaglia from *Armonico tributo***

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.

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About the Program

By Robert Mealy

From *Armonico tributo*:

Sonata No. 1 in D Major and Sonata No. 2 in G Minor

GEORG MUFFAT

Born: June 1, 1653, in Megève, France

Died: February 23, 1704, in Passau, Germany

The orchestra as we know it was an invention of the Baroque. The sheer spectacle of a large group of instrumentalists doing exactly the same thing at the same time was something that was a very new, and much commented-on, creation in the late 17th century. And it went with a foundation myth: that the orchestra was invented at about the same time in two different cities, by Jean-Baptiste Lully in Paris and by Arcangelo Corelli in Rome. Our program tonight celebrates these composers through the work of their great exponent, the German composer Georg Muffat.

Muffat is a crucial figure for our knowledge of both French orchestral practice and the performance style of Roman orchestras, since he was an eyewitness to both musical scenes. Born in the French Alps, Muffat managed to find his way to Paris as a teenager, and absorbed the orchestra culture that Lully was creating there in the 1660s. Later, while organist to the Prince-Archbishop of Salzburg, his employer granted him leave in 1681 to go to Rome, where he met Corelli and experienced the full effect of the Roman orchestras.

When Muffat met him in 1681, Corelli was busy perfecting the orchestral form of the concerto grosso, where a small concertino trio is contrasted with the larger *ripieno* orchestra. Muffat tried his own hand at this new genre, with the supervision of Corelli himself. On his return to Salzburg, Muffat published his own concerti grossi, "some specimens of this harmony which has never

been heard before in these parts." In his account of how to perform this style, he advocates bold effects: "at the direction *p* all are to play so softly and so tenderly that one barely hears them, at the direction *f* with so full a tone from the first note so marked that the listeners are (as it were) left astounded by such vehemence."

Concerto Grosso in D Major, Op. 6, No. 4 ARCANGELO CORELLI

Born: February 17, 1653, in Fusignano, Italy

Died: January 8, 1713, in Rome

By many accounts, Corelli was the first leader in Italy to insist upon an unheard-of level of orchestral discipline. Domenico Scarlatti later wrote about the stunning effect created by Corelli's "precise management of his band, whose uncommon accuracy of performance gave his concertos an amazing effect ... Corelli regarded it as essential to the ensemble of a band that their bows should all move exactly together, all up, or all down; so that at his rehearsals, he would immediately stop the band if he discovered one irregular bow."

Although they were only published posthumously, Corelli was already performing his own concerti grossi when he met Muffat. Corelli's concertino trio was made up of himself, his longtime companion and second violinist Matteo Fornari, his favorite cellist Lulie, and the distinguished harpsichordist Bernardo Pasquini. These made up the small ensemble that played against the larger *ripieno* band: The effect, as Muffat explained, is that "the ear is astonished by the contrasts of solo and tutti, forte and piano, as the eye is by the contrasts of light and shade." Those who have been to Rome will know well the striking difference between blazing Italian sun and the dark cool shade.

While we always think of Corelli's achievement as a violinist working with string play-

ers, oboes certainly participated in Corelli's orchestra from at least as early as 1704, when they are documented in a concert for the Feast of San Luigi dei Francesi. They are specifically called for in Handel's works from 1706 for the same orchestra, and in his account of how to play concerti grossi properly, Muffat recommends that it's particularly nice to add winds to the string ensemble if you have them: "Should there be among your players some who can play and modulate the French oboe agreeably, you may with the best effect use two of those instead of the two violins, and a good bassoon player instead of the French bass, to form the concertino or little trio."

Battalia à 10

HEINRICH IGNAZ FRANZ VON BIBER

Born: August 12, 1644, in Stráž pod Ralskem, Czechia

Died: May 3, 1704, in Salzburg, Austria

Where Muffat was the ultimate cosmopolitan, bringing the language of other countries to Germany, his Salzburg colleague Heinrich Ignaz Franz von Biber was immersed in the native instrumental traditions of Southern Germany. He is best known today for his brilliant solo violin sonatas, but he also created a number of quirky and fascinating chamber works as entertainments for his boss, the Prince-Archbishop.

Biber's *Battalia à 10* of 1673 showcases all his talents at creating radical effects with simple means, and with capturing the sonic landscape of his time and place: in this case, military life, which would have been all too common a feature of the time. The full title of this work is "The Battle. The dissolute swarm of musketeers, the god Mars, the fight, and the lament of the wounded, imitated with arias, and dedicated to Bacchus."

An opening Sonata serves as a kind of fanfare, but also alerts us to the bizarre effects

to come. Here Biber calls for some bars played *col legno*, with the wood of the bow hitting the string. Next we're thrown into the "dissolute company of all kinds of humors" with a raucous quodlibet combining various folksongs that everyone would have known. Usually (as with Bach's *Goldberg Variations*), a quodlibet weaves familiar tunes together into a harmonious whole. Instead, Biber creates an Ivesian cacophony with all the songs played simultaneously. He writes in the second violin part that "here it is dissonant everywhere, for that's how drunks bellow their different songs." It ends with a spectacularly weird chord, a strange combination of E Minor and D Minor.

A short Presto (with left-hand pizzicato) is followed by "Der Mars," where the first violin imitates the fife and the violone is the snare drum. Biber specifies that here "where the drumming occurs in the bass, one must place a piece of paper on the string so that it creates a rumbling." A gigue-like Presto and a tuneful Aria set the stage for the Battle itself. Here Biber calls not only for rapid-fire 16th notes but also for what's now called the "Bartók pizzicato," where the string is plucked so hard it slaps against the instrument—as Biber says, "like a cannon, and LOUD." The work ends with a lament for the wounded soldiers, full of aching dissonances and descending chromatic motifs.

Suite from Le Triomphe de l'Amour

JEAN-BAPTISTE LULLY

Born: November 28, 1632, in Florence

Died: March 22, 1687, in Paris

Meanwhile in Paris (or really at Versailles), a very different kind of orchestra was being invented. Here Lully brought together two institutions of the ancien régime: the royal wind band and the *vingt-quatre violons du Roy*. By the mid-17th century, the earlier shawm and dulcian had been transformed

into what we'd recognize as the oboe (or hautbois) and bassoon, and Lully makes them an integral part of his opera orchestra.

Almost all our information about Lully's style comes to us from Muffat's recollections. Some 40 years after his Parisian sojourn, Muffat undertook to write down the details he remembered about how the French orchestral system worked. His explanatory prefaces are one of the first examples we have of a guide to historical performance—that is, of someone in another country and at another time explaining how to replicate earlier performance styles.

Muffat's memory seems to have been pretty good, since his discussion of the French style is extensive and detailed. Since pencils were never used in rehearsal, the unanimity of bow-stroke was a result of an easy-to-remember system: down bows on down beats. Muffat explains all the ramifications of this system and gives us much information about other aspects of French performance: articulations, ornaments, even what mute to use, and how best the orchestra should tune (early and carefully, and then don't noodle around).

Where Corelli's orchestra was its own spectacle, often displayed on elaborate and temporary outdoor stages for special occasions, Lully's orchestra was always in the pit, at the service of theatrical productions. Muffat would have heard Lully's players when they

were the in-house band for the small-scale ballets de cour at Versailles. By 1672, however, Lully had begun his huge operatic productions of *tragédies lyrique*. One exception to Lully's yearly opera was in 1681, when he returned to the genre of the ballet to create *Le triomphe de l'Amour*. This featured not only some of the greatest singers of his company, but all the talents of the Opéra dance troupe as well, especially the "première des premières danseuses," the great solo artist Mlle. de La Fontaine.

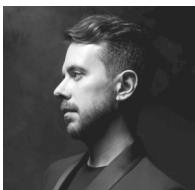
From *Armonico tributo*: Sonata No. 5 in G Major, *Passagaglia*

GEORG MUFFAT

In Lully's productions, every opera tends to end with a chaconne or passacaglia, a great gesture of order restored. We close our own concert with one of the greatest orchestral pieces of the 17th century, Muffat's *Passagaglia* (spelled in the Austrian way), which combines Corelli's theatrical concerto grosso texture with the elegant gestures of Lully's dance music. Muffat even manages to mix in the earlier, sharply syncopated *ciaccona* bass line halfway through this spacious piece, and then ingeniously combines it with the opening motif, which recurs again and again through this piece. Each time its consoling triplets bring with them a reassuring sense of coming home.

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

Meet the Artists



Francesco Corti

Harpichordist and conductor Francesco Corti was born in Arezzo, Italy, in a musical family. He studied organ in Perugia, then harpsichord in Geneva and in Amsterdam. He won awards at the International Johann Sebastian Bach Competition in Leipzig (2006) and the Bruges Harpsichord Competition (2007). As a soloist and conductor, he has appeared in recitals and concerts throughout Europe, the U.S., Canada, Latin America, Asia, and New Zealand. He has been invited to festivals including Mozart Woche and the Salzburger Festspiele, Musikfest Berlin, BachFest Leipzig, MusikFest Bremen, Utrecht Early Music Festival, and Festival Radio France Montpellier. He has performed in venues including Salle Pleyel and Théâtre des Champs Elysées (Paris), Bozar (Bruxelles), Konzerthaus (Vienna), Philharmonie (Berlin and Hamburg), Mozarteum and Haus für Mozart (Salzburg), Concertgebouw

(Amsterdam), Teatro Real (Madrid), and Palau de la Música Catalana (Barcelona). Corti is a member of Les Musiciens du Louvre, Zefiro, Bach Collegium Japan, Les Talens Lyriques, and Le Concert des Nations (Savall). Since 2018, he has been principal guest conductor of il Pomo d'Oro, with which he has conducted European tours of Handel's *Orlando* and *Radamisto* and has made numerous recordings. In January, Corti became musical director at the Drottningholm (Sweden) Royal Court Theater, where he conducted a new production of Purcell's *The Fairy Queen* this past summer. His solo recordings include a CD of Couperin suites, Bach partitas, Haydn sonatas, Mozart's two piano quartets and K. 488 piano concerto, and Rossini's *Petite Messe Solennelle*. Pentatone recently released the first three volumes of Bach's harpsichord concertos and Handel's *Apollo e Dafne*. Corti recorded with il Pomo d'Oro. His latest solo recordings on Arcana, *Bach: Little Books* and *Handel: Winged Hands*, have received multiple awards, including the prestigious Diapason d'Or de l'Année for the Handel disc. Corti, who has taught in master classes in Europe, Latin America, and Asia, has been a professor of harpsichord at the Schola Cantorum Basiliensis since 2016.

Juilliard415

Since its founding in 2009, Juilliard415—Juilliard’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. 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. 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. Juilliard415 made its South American debut in Bolivia on a tour sponsored by the U.S. Department of State in 2018, returning there in 2022. The ensemble has twice toured in New Zealand. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and with Philharmonia Baroque as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood.

The many additional distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 has performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, MA Festival (Bruges), and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence.

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 with colleagues from Juilliard’s Marcus Institute for Vocal Arts, including a fully staged production of Rameau’s *Hippolyte et Aricie* and a much-praised 2021 production of Luigi Rossi’s rarely performed opera *L’Orfeo*. In 2019, Juilliard415 and the Marcus Institute for Vocal Arts presented Purcell’s *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles.

The ensemble has also premiered new works for period instruments, most recently *MAP: A New World* by Francisco Nuñez, performed with the chorus of Juilliard’s Music Advancement Program at the Cathedral of St. John the Divine and, in 2020, *The Seven Last Words Project*, a Holy Week concert at the cathedral for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. In May, Juilliard415 partnered with Juilliard Dance to produce new choreography for the suite from Rameau’s *Nais*.

Since 2021, Juilliard415’s activities have included collaborations with Philharmonia Baroque and Yale Schola Cantorum as well as the Royal Conservatoire The Hague, the return of conductors Laurence Cummings and Rachel Podger, and a new production of Handel’s *Atalanta* with the Marcus Institute for Vocal Arts, which also joined the ensemble for a dazzling concert presentation of Purcell’s *King Arthur*, directed by Lionel Meunier. This past April, French director Laurence Equilbey made her Juilliard debut conducting a program of Schubert and Mozart.

Juilliard415’s 2023-24 season opened with a program of Lully and Rameau for Music Before 1800, New York’s longest-running early music series, and continued with Handel’s *L’Allegro, il Penseroso et il Moderato* with Yale Schola Cantorum, directed by Masaaki Suzuki. Kristian Bezuidenhout returns to lead a program in February, including a Mozart piano

Juilliard

concerto he will perform on Juilliard's new "Schantz" fortepiano. Francesco Corti and Leila Schayegh will both make their directing debuts. The season closes with the Bach B-Minor Mass with Yale Schola Cantorum, under the direction of David Hill, followed by a tour of the mass in Great Britain.

Juilliard 415

Francesco Corti, *Director and Harpsichord*

Violin 1 (first half)

Ryan Cheng
Annemarie Schubert
Nadia Lesinska
Lara Mladjen
Lydia Becker

Violin 1 (second half)

Cristina Prats-Costa
Jimena Burga Lopera
Lindsie Katz
Lara Mladjen
Lydia Becker

Violin 2 (first half)

Cristina Prats-Costa
Jimena Burga Lopera
Lindsie Katz

Violin 2 (second half)

Ryan Cheng
Nadia Lesinska
Annemarie Schubert

Viola 1

Eleanor Legault
Ela Kodžas

Viola 2

Will Copeland
Graham Cohen

Cello (first half)

Kosuke Uchikawa
Allen Maracle
Haocong Gu
Andrew Koutroubas

Cello (second half)

Haocong Gu
Andrew Koutroubas
Allen Maracle
Kosuke Uchikawa

Bass

John Stajduhar

Oboe

Sookhyun Lee
Peter Davies

Bassoon

Ezra Gans

Harpsichord

Nathan Mondry
Francesco Corti

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Yunyi Ji

Theorbo

Dani Zanuttini-Frank

Juilliard Historical Performance

Juilliard Historical Performance (HP) students are part of a highly selective training program for advanced students who aspire to leadership in the field of early music. Our graduates have gone on to perform with many of the world's most prominent historical-performance ensembles, including Les Arts Florissants (concertmaster), Il Pomo d'Oro (concertmaster), Seattle Baroque (concertmaster), Tafelmusik (principal cello), Boston Baroque (principal cello), the English Concert, Bach Collegium Japan, the Handel and Haydn Society, the Boston Early Music Festival, New York's Trinity Baroque Orchestra, and San Francisco's Philharmonia Baroque.

As outstanding historical performers also must be excellent historians and researchers, the HP program combines high-level performance training with rigorous academic study. Students take private lessons with our renowned faculty and visiting artists; participate in a variety of ensembles; and take classes tailored to the scholar-performer, including improvisation, performance practice, Baroque theory and ear-training, historic dance, and continuo. Students also acquire the skills to create and manage their own ensembles as well as communicate effectively with their audiences. They also share their skills with the members of Juilliard's Music Advancement Program and the Sphinx Performance Academy, introducing the idea of historical performance to young music students and the wider community through Juilliard's Community Engagement program.

HP students are in the forefront of reinventing our field for the 21st century. Several students worked with musician Rhiannon Giddens earlier this year, transcribing and arranging movements from her ballet *Black Lucy and the Bard* for historic instruments. Alumni and faculty members headlined the 2022 Ojai Music Festival with their innovative ensemble Ruckus. Other graduates are creating new music written in old styles with the collective Nuova Pratica. The first HP flutist graduate is creating genre-defying albums that climb the Billboard charts while also being principal flute of Handel and Haydn. Other students have founded string quartets that combine period performance with commissions of new works or are exploring the relationship of Bach suites to new choreographies. By discovering unheard works from the archives of early modern Germany or recording French harpsichord music on spectacular instruments of the period, our students are bringing old works to vivid life again.

Juilliard Historical Performance immerses our students in the traditions of the 17th and 18th centuries so this language can speak to us anew.

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