

The Juilliard School
presents

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

Juilliard415

Francesco Corti, Director and Harpsichord

Friday, November 17, 2023, 7:30pm
Alice Tully Hall

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, *Passagaglia* 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.

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

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 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

Nadia Lesinska
Annemarie Schubert

Kosuke Uchikawa

Bass

John Stajduhar

Oboe

Sookhyun Lee
Peter Davies

Bassoon

Ezra Gans

Harpsichord

Nathan Mondry
Francesco Corti

Organ

Yunyi Ji

Theorbo

Dani Zanuttini-Frank

Violin 1 (second half)
Cristina Prats-Costa
Jimena Burga Lopera
Lindsie Katz
Lara Mladjen
Lydia Becker

Viola 2
Will Copeland
Graham Cohen

Cello (first half)
Kosuke Uchikawa
Allen Maracle
Haocong Gu
Andrew Koutroubas

Violin 2 (first half)
Cristina Prats-Costa
Jimena Burga Lopera
Lindsie Katz

Cello (second half)
Haocong Gu
Andrew Koutroubas
Allen Maracle

Violin 2 (second half)
Ryan Cheng

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.

Historical Performance Administration

Robert Mealy, *Director*

Karin Brookes, *Administrative Director*

Rosemary Metcalf, *Director of Performance Operations*

Erin Tallman, *Administrative Apprentice*

Seymour Apreghio, *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