

Friday Evening, November 22, 2019, at 7:30

The Juilliard School

presents

Juilliard415

Pablo Heras-Casado, *Conductor*

Madness and Folly: Night Music From Spain

JUAN MARCOLINI (b. 1730s, fl. 1760–70) **Overture to *La Dicha en la desgracia y vida campestre***

Allegro assai e spiritoso

FRANCESCO GEMINIANI (1687–1762) **Concerto Grosso on *La Follia* (after Corelli)**

GEORG PHILIPP TELEMANN (1681–1767) **Ouverture-Suite, TWV 55:G10, *Burlesque de Quixotte***

Ouverture. Maestoso
Le Réveil de Quixotte
Son Attaque des Moulins a Vent. Très vite
Les Soupirs amoureux après la Princesse Dulcinée
Sanche Panche berné
Le Galope de Rosinante
Celui d'âne de Sanche
Le couché de Quixott

LUIGI BOCCHERINI (1743–1805) ***La Musica Notturna delle strade di Madrid*, Op. 30, No. 6 (G. 324)**

Il campane quando suonano l'Ave Maria
Il tamburo del quartier dei soldati
Minuetto dei ciechi
Il rosario: Largo assai—Allegro
Los manolos. Modo di suono, e canto: Allegro vivo
Ritirata: Maestoso

Intermission

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

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

Alice Tully Hall

*Please make certain that all electronic devices
are turned off during the performance.*

**BOCCHERINI Concerto for Cello, 2 Oboes, 2 Horns, and Strings in D major,
No. 8, G. 483**

Allegro moderato

Andante

Allegro e con moto

Sydney ZumMallen, *Cello*

JOSÉ DE NEBRA (1702–68) Seguidillas

Para obsequio a la deydad, nunca es culto la crueldad: Seguidilla

Vendado es amor, no es ciego: Seguidilla

Viento es la dicha de amor: Canción

Donde hay violencia no hay culpa: Seguidilla (1 and 2)

CHRISTOPH WILLIBALD GLUCK (1714–87) Dances from Don Juan

Sinfonia: Allegro

Grazioso

Moderato (Fandango)

Allegro

Allegretto

Larghetto

Allegro non troppo

Research and edition: Olivier Fourés/Ars Antiqua

Special thanks to Concerto Köln, which recorded many of these works on DG ARCHIV Produktion

Performance time: approximately two hours, including an intermission

Notes on the Program

by Thomas May

It was with an orchestra composed in part of students from Juilliard—the Carnegie Hall-associated Ensemble ACJW (since renamed Ensemble Connect)—that Pablo Heras-Casado made his U.S. debut in 2008. For this evening’s program, the Granada-born maestro not only reconnects with Juilliard but does so in the context of period-instrument performance, from which he himself emerged as a precocious student.

Early music remains a focal point for the maestro. In 2007 Heras-Casado cofounded La Compañía Teatro del Príncipe in Aranjuez to explore the neglected heritage of opera, zarzuela, and its offshoots originating from the Spanish Baroque.

Overture to *La Dicha en la desgracia y vida campestre*

JUAN MARCOLINI

Born: Probably in the 1730s

Died: Unknown, was active in the 1760s–70s

Among the forgotten gems he and his colleagues turned up was music by Juan Marcolini, a composer active in Madrid in the mid-18th century. Scant information has survived about Marcolini, whose music is all but unknown today. Indeed, Heras-Casado made the world premiere recording of the piece he has chosen to open this program. The overture to *La Dicha en la desgracia y vida campestre* (“Joy in Misfortune and Country Life”) dates from Marcolini’s most productive period in the 1760s. Zarzuela is nowadays typically associated with its 20th-century incarnation (showing the influence of French and Viennese operetta). But it originated as a form of court burlesque in the mid-17th century at the Palacio Real de la Zarzuela (the word is a diminutive of “bramble bush”)—a royal hunting lodge located in the woods outside Madrid. This mixture of musical and spoken theater covered a spectrum from pastoral entertainments to myth-centered semi-operas.

By Marcolini’s era, the zarzuela had migrated beyond the palace setting to public theaters and would soon be displaced by the shorter, intermezzo-like *tonadilla*, of which Marcolini likewise became a purveyor and whose preference for stock comic characters is already apparent in *La Dicha*. This brief overture points to the hybrid nature of zarzuela, mingling Iberian sensibilities with the zestiness of Italian opera buffa.

Concerto Grosso on *La Follia* (after Corelli)

FRANCESCO GEMINIANI

Born: December 5, 1687, Lucca, Italy

Died: September 17, 1762, Dublin

The Iberian peninsula played a key role in the development of that fascinating phenomenon known as “la Folia” or “la Follia” (in Spanish and Italian, respectively). This is the name of a folk dance, originating in Portugal in the late Renaissance, that was associated with an improvisatory process based on a given chord sequence. By the 18th century, the so-called “Follies of Spain” had taken shape as a specific eight-chord progression in D minor, cast as a stately sarabande triple meter. In this incarnation, it became a maddening obsession indeed, an ear worm that spread internationally.

Arcangelo Corelli used the Follia pattern in the last of the group of 12 violin sonatas he published in 1714 as his Op. 5. Designed as a set of 25 variations on this sequence, the sonata became particularly popular during the Baroque and was in turn exploited in many versions—not unlike a jazz standard.

In the 1720s, Francesco Geminiani published six arrangements of Corelli’s Op. 5 sonatas. His rearrangement of Corelli’s “La Follia” Sonata as a concerto grosso generated such enthusiasm that it also became the source for later adaptations and improvisations. Geminiani, incidentally, was tagged by his compatriot Giuseppe Tartini

as “il furibondo” (“the madman”) on account of his intense playing style as a violinist.

Overture-Suite, TWV 55:G10, *Burlesque de Quixotte*

GEORG PHILIPP TELEMANN

Born: March 14, 1681, Magdeburg, Germany

Died: June 25, 1767, Hamburg, Germany

Like Geminiani, Georg Philipp Telemann fell into unjustified neglect despite also being widely celebrated during his lifetime. A master of almost every genre and far more prolific even than his contemporary and colleague Johann Sebastian Bach, Telemann advocated an aesthetic of “mixed style” (“gemischter Stil”), blending different national styles into unpredictable hybrids—another thread that underlies the selections on this program.

Telemann’s unpublished but popular (in its time) *Burlesque de Quixotte* offers a fascinating example of instrumental program music from an early 18th-century Baroque perspective. (The precise date of composition is unknown.) “Overture” here is used to signify an orchestral suite whose movements draw from a variety of dance types.

Yet in the case of J.S. Bach and other contemporaries, such suites had become unloosed from their theatrical origins, re-anchoring in the realm of absolute music. Telemann’s overture-suites with characteristic titles go in the opposite direction, according to the musicologist Steven Zohn, and “more fully realize the genre’s mimetic potential than anything written previously,” showing their composer to be “a man of the theater, avid reader, humorist, and keen observer of the physical and political world.”

Miguel de Cervantes Saavedra published *El ingenioso hidalgo Don Quijote de la Mancha* (“The Ingenious Gentleman Don Quixote of La Mancha”) in two parts

separated by ten years (in 1605 and 1615, respectively). Telemann homes in on some of the best-known episodes from part one for his suite. Without resorting to the vast apparatus of a Richard Strauss, Telemann finds extraordinarily effective gestures to convey the madness of Don Quixote, in effect crafting a miniature instrumental comedy without words. Thus the overture to the suite pokes fun at what were already clichés of grand French style while simultaneously delineating his protagonist’s off-kilter, delusional state of mind.

The subsequent movements evoke Don Quixote’s awakening, his attack on the windmills, and his lovesick sighs for the woman he believes he is destined to serve as a knight, Princess Dulcinea, a poor farm girl who lives nearby. After Quixote departs without paying for their lodging at an inn, his squire Sancho Panza is humiliated by being tossed on a blanket—a scene that elicits a dizzying (and hilarious) play with tempo changes. Telemann similarly has great fun depicting the characteristic gaits of Quixote’s exhausted nag, Rocinante, and Sancho’s donkey (structured as the trio section framed by the horse’s “gallop”). The last movement presents wildly rushing strains over a drone—Quixote’s restless fantasy unable to be quelled even in sleep—before suddenly fading away.

La Musica Notturna delle strade di Madrid, Op. 30, No. 6 (G. 324) **Concerto for Cello, 2 Oboes, 2 Horns, and Strings in D major, No. 8, G. 483**

LUIGI BOCCHERINI

Born: February 19, 1743, Lucca, Italy

Died: May 28, 1805, Madrid

Spain also turned out to be an enticing destination for the composer and cellist Luigi Boccherini, who had been nurtured as part of a successful musical family in Lucca, Italy. Early in his career, he moved to Madrid to play in the orchestra of an itinerant Italian

opera company that performed in theaters frequented by the royal court. Boccherini found a patron in King Charles III's younger brother, the Infante Don Luis. It was during this period that Boccherini began concentrating on the string quintets (with two cellos) with which his name is closely associated. That format came about from the addition of his own instrument to his patron's resident quartet.

La Musica Notturna delle strade di Madrid ("Night Music of the Streets of Madrid") originated as one of the more than 150 string quintets that Boccherini produced. It dates from around 1780, when the composer was actually living outside Madrid—his patron had been forced at the time into exile in Ávila. Boccherini's vivid impressions of city life are remarkably varied and evocative and quickly became famous, inspiring numerous arrangements—though the composer himself was against publishing the piece because he thought its musical gestures were too dependent on listeners being familiar with Madrid. Boccherini defensively noted about this C major quintet that "everything here that does not comply with the rules of composition should be pardoned for its attempt at an accurate representation of reality."

As the movement titles indicate, the piece depicts the city bells sounding the Ave Maria from various smaller churches; the soldiers' roll-call at the barracks; the astonishingly original "Minuet of Blind Beggars," which calls for the cellists to position their instruments on their sides over their knees to be strummed, guitar-like; a slow movement for the praying of the Rosary; a group of "manolos," uneducated young men singing and dancing during their evening promenade; and ending with the march of the *ritirata*, the "retreat" (military tattoo) announcing curfew. Boccherini, well in advance of Debussy, instructs the players to imagine this music "as it begins to be heard in the

distance, so that it must be played piano, so softly as to be barely audible."

Along with his immense productivity—focusing largely on chamber music and its intimate details—Boccherini maintained a very active career as a virtuoso cellist until late in his career. His 12 extant cello concertos are believed to date to his early years, before the move to Spain. The Concerto in D major, No. 8, is particularly notable for the role assigned to pairs of oboes and horns—most obviously as they provide companionship to the solo cello in the first movement and in the orchestral tuttis of the finale. The solo writing gives a fair indication of the remarkable personality Boccherini projected through his instrument.

Seguidillas

JOSÉ DE NEBRA

Born: January 6, 1702, Calatayud, Spain

Died: July 11, 1768, Madrid

Pablo Heras-Casado has expressed his high appraisal of José de Nebra, another prominent practitioner of the zarzuela in Madrid. On his 2013 album *El Maestro Farinelli*—inspired by the famous castrato during his later career, when he had become an important part of the Spanish royal court and shaped Madrid's musical life as an impresario—Heras-Casado included the examples we hear of *seguidillas* by Nebra, who became known as both an organist and a composer of theater and sacred music.

The *seguidilla* originated as a Spanish folksong and dance (imitated, most famously, though not unproblematically, by Bizet in the corresponding number in *Carmen*) and is one of the traditional Spanish forms that Nebra incorporated side by side with Italian ones in his theater works. According to the musicologist José-Máximo Leza Cruz, "speech and singing alternated freely" in these pieces, and depending on what

each theater was able to provide, Nebra's orchestra typically included "violins and violas, and often oboes and flutes (played probably by the same instrumentalists) as well as horns and trumpets." The pieces we'll hear tonight date from the 1740s.

Dances from *Don Juan*

CHRISTOPH WILLIBALD GLUCK

Born: July 2, 1714, Berching, Germany

Died: November 15, 1787, Vienna

The international thread that links much of this evening's program continues with the concluding excerpts from one of the most important scores that Christoph Willibald Gluck composed during his pivotal decade as a reformer of operatic practice in the 1760s. The legend of Don Juan is of course rooted in the Spanish sources that inspired Molière's 1665 play, on which Gluck based his ballet *Don Juan*. Gluck's classicizing reform of Baroque conventions is almost always discussed in the context of his work as an opera composer, but it had important ramifications for the sphere of ballet as well. When his *Don Juan ou le Festin de Pierre* premiered in 1761 in Vienna, it did for ballet what his *Orfeo ed Euridice*, which appeared in the Habsburg capital the following year, would do for opera. Ranieri de' Calzabigi served as Gluck's librettist for both works. The choreographer was Gasparo Angiolini.

Writes Max Loppert: "*Don Juan* had one of the most talked-about premières of the day:

it was initially found shocking and disturbing but soon became a popular success." As with *Orfeo ed Euridice*, *Don Juan*'s "extraordinary simplicity of outline and directness of dramatic impact" were driven by the impetus to rethink "artistic forms that had come to be seen as theatrically inert and encumbered by moribund traditions." While Gluck aimed to reform Italian opera seria through *Orfeo*, his target in the ballet world was "the high French ballet style, pioneered by Lully and subsequently disseminated throughout Europe."

Incidentally, Boccherini's art-loving family included a sister who enjoyed success as a solo dancer collaborating with Gluck at Vienna's Burgtheater. Boccherini himself was influenced by Gluck's lucid style: in one of his symphonies, he recycles a chaconne from the *Enfer* ("Hell") section of *Don Juan*.

The excerpts we hear include a fandango—part of a sequence of dances given in the second act during a banquet Don Juan holds for his friend—that would inspire Mozart a quarter-century later in his opera *The Marriage of Figaro*, which also takes us from Vienna back to Spain (via Paris).

Thomas May is the English-language editor for the Lucerne Festival and writes about the arts for a wide variety of publications. His books include Decoding Wagner and The John Adams Reader.

Meet the Artists



FERNANDO SANCHO

Pablo Heras-Casado

Pablo Heras-Casado's career encompasses the great symphonic and operatic repertoire, historically informed performances, and contemporary scores. Principal guest conductor at Teatro Real in Madrid and director of the Granada Festival, Heras-Casado also enjoys a long-term collaboration with Freiburger Barockorchester featuring numerous touring and recording projects. Last January, Heras-Casado conducted Wagner's *Das Rheingold* at Teatro Real, starting his first *Ring* cycle, which spans four consecutive seasons. His extensive discography includes a series of recordings for Harmonia Mundi titled *Die Neue Romantik*, featuring Mendelssohn, Schumann, and other Romantic composers, recorded with Freiburger Barockorchester and musicians such as Isabelle Faust, Jean-Guihen Queyras, and Alexander Melnikov. The latest recording focuses on Mendelssohn, with Heras-Casado joined by Kristian Bezuidenhout on the forte-piano. Other releases on the label include Debussy with Philharmonia Orchestra, and Bartók with Münchner Philharmoniker and Javier Perianes; a DVD of Wagner's *Der Fliegende Holländer* at Teatro Real; and Monteverdi's *Selva morale e spirituale* with Balthasar-Neumann-Chor and Ensemble.

In great demand as a guest conductor with leading orchestras, Heras-Casado is conductor laureate of the Orchestra of St. Luke's, following his tenure as principal conductor from 2011 to 2017, and also regularly leads the San Francisco, Chicago, and Pittsburgh symphony orchestras; Los Angeles Philharmonic; and Philadelphia Orchestra. He

also frequently conducts the Philharmonia and London Symphony orchestras, Orchestre de Paris, Münchner Philharmoniker, Staatskapelle Berlin, Symphonieorchester des Bayerischen Rundfunks, Tonhalle-Orchester Zürich, Orchestra dell'Accademia Nazionale di Santa Cecilia, and Mariinsky Theatre and Israel Philharmonic orchestras. He has conducted the Berliner and Wiener Philharmonikers and recently developed a close partnership with Verbier Festival. As an opera conductor, he has been on the podiums of the Metropolitan Opera, Festival d'Aix-en-Provence, Festspiel Baden-Baden, and Staatsoper and Deutsche Oper Berlin. *Musical America's* 2014 conductor of the year, Heras-Casado holds the Medalla de Honor of the Rodriguez Acosta Foundation, Medalla de Andalucía 2019, and ambassador award of this region. He is honorary ambassador and recipient of the golden medal of merit by the Council of Granada as well as an honorary citizen of Granada, his hometown. In December 2018 he was awarded the title Chevalier de l'ordre des Arts et des Lettres of the French Republic by the ambassador of France in Spain, Yves Saint-Geours. As the Spanish charity Ayuda en Acción's global ambassador, Heras-Casado supports and promotes its work internationally.



Sydney ZumMallen

Sydney ZumMallen started out playing modern cello in Texas, but converted to baroque cello once she met the esteemed Dutch recorded player Paul Leenhouts. She has performed with the Fantasma baroque ensemble across Peru, Puerto Rico, Germany, and Austria. She later went to the Royal Conservatory of The Hague to continue her early music studies with cellist Lucia Swarts. Her next big move was to

New York City, where she is in her second year of the master's degree program in historical performance with Phoebe Carrai as well as studying viola da gamba with Sarah

Cunningham. In her free time, ZumMallen enjoys baking and taking naps with her cat, Gustopher Wayne.

Historical Performance Scholarship

About Juilliard415

Celebrating its 10th anniversary season, 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 now 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), and on a 10-concert tour of New Zealand, where it returns for a second tour in spring 2020. With its frequent musical collaborator, the Yale Institute of Sacred Music, the ensemble has played throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., and India. Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State. 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 Philharmonia Baroque in San Francisco, as well as concerts directed by such eminent musicians as Ton Koopman, Robert Mealy, 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. A frequent collaborator with Juilliard's Dance division, Juilliard415 premiered new choreography by Juilliard dancers last season in an all-Rameau program led by Robert Mealy and teams up again with Juilliard Dance this season for a new work choreographed by Andrea Miller.

Juilliard415 has had the distinction of premiering new works for period instruments, most recently for its *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. Upcoming highlights include performances with William Christie and Les Arts Florissants at the Philharmonie de Paris; Handel's *Rinaldo* conducted by Nicholas McGegan in New York and at the Göttingen Handel Festival in Germany; a program of music inspired by Shakespeare led by Rachel Podger; and another side-by-side collaboration with Philharmonia Baroque in San Francisco.

Juilliard415

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Shelby Yamin
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Kako Miura

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Majka Demcak
Chiara Fasani Stauffer

Cello

Ángela Lobato
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Flute

Kelsey Burnham
Taya König-Tarasevich

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Emily Ostrom
Matthew Hudgens

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David Alexander
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Trombone

Carlos Jiménez
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Percussion

Simon Herron

Harpichord

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Theorbo

Joshua Stauffer

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 lead-

ing 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.

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