

Saturday Evening, November 2, 2019, at 7:30

The Juilliard School

presents

Juilliard415
Yale Schola Cantorum
Yale Voxtet
Masaaki Suzuki, *Conductor*

Telemann: The Day of Judgment

GEORG PHILIPP TELEMANN (1681–1767) **Overture in D major for Two Flutes, Bassoon, Horn, Strings, and Basso Continuo, TWV 55: D23 (1763)**

Ouverture
Menuets I & II
Plainte
Gaillarde
Sarabande
Passepieds I & II
Passacaille
Fanfare

TELEMANN ***Der Tag des Gerichts (The Day of Judgment)*, TWV 6:8 (1762)**

Die Erste Betrachtung

Introduction
Chorus. Der Herr kommt mit viel tausend Heiligen (Chor der Gläubigen)
Recitative. Ruft immerhin, des Pöbels Wut zu zähmen (Unglaube)
Aria. Fürchtet nur, fürchtet des Donnerers Schelten (Unglaube)
Recitative. Wer ist, der kühn sein Joch zerreißt? (Unglaube, Vernunft, Spötter)
Aria. Jetzt weiß ich's, überkluge Köpfe (Spötter)
Recitative. Genug der Schande bloßgestellt! (Vernunft)
Aria. Des Sturmes Donnerstimmen schallen (Vernunft)
Recitative. Ganz recht, das Endliche vergeht (Religion)
Chorus. Dann jauchzet der Gerechten Same (Chor der Gläubigen)

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.

Die Zweite Betrachtung

Chorus. Es rauscht, so rasseln stark rollende Wagen (Chorus)

Accompagnato. Da sind sie, der Verwüstung Zeichen! (Andacht)

Aria. Da kreuzen verzehrende Blitze (Andacht)

Recitative. Gewaltig Element! (Glaube)

Arioso. Ich aber schwinge mich empor (Glaube)

Die Dritte Betrachtung

Accompagnato. Ich sehe, Gott, den Engel deiner Rache! (Andacht)

Arioso. So spricht der Herr, der mich gesandt (Erzengel)

Recitative. Nun dränget sich der Kreis der ganzen Erde (Andacht)

Aria. Seid mir gesegnet, ihr Gerechten (Jesus)

Chorus. Du, Ehrenkönig, Jesu Christ (Chor der Gläubigen)

Recitative. Da sitzt er, o wie nenn ich ihn? (Unglaube)

Chorus. Ach Hilfe! Weh uns! Hilfe! Rat! (Chor der Laster)

Recitative. Wir flehn umsonst (Unglaube)

Aria. Hinweg von meinem Angesichte! (Jesus)

Die Vierte Betrachtung

Chorus. Schallt, ihr hohen Jubellieder! (Chor der Engel und Auserwählten)

Arioso and Chorus. Nun ist das Heil und die Kraft (Johannes, Chor der Engel und Auserwählten)

Arioso and Chorus. Ein ew'ger Palm umschlingt mein Haar (Ein Seliger)

Arioso. Heil! Wenn um des Erwürgten willen (Ein zweiter Seliger)

Arioso and Chorus. Das Lamm, das erwürgt ist (Johannes, Chor der Seligen)

Aria. Ich bin erwacht nach Gottes Bilde (Ein dritter Seliger)

Chorus. Lobt ihn, ihr Seraphinen-Chöre! (Chor der Seligen)

Recitative. Es ist geschehen! Die Tugend ist gerächt! (Glaube)

Chorus. Die Rechte des Herrn ist erhöht! (Chöre der Himmlischen)

Orchestral preparation: Robert Mealy

Performing edition of *Der Tag des Gerichts* by Robert Mealy

Supertitles: Celeste Montemarano

Performance time: approximately 1 hour and 50 minutes, including an intermission

Notes on the Program

GEORG PHILIPP TELEMANN

Born: March 14, 1681, Magdeburg,

Germany

Died: June 25, 1767, Hamburg, Germany

Telemann was famously prolific. The 18th-century music writer John Hawkins called him “a very voluminous composer” and quoted Handel as saying that Telemann “could write a church piece of eight parts with the same expedition as another would write a letter.” Telemann’s catalogue includes several thousand works in all the major genres of the day, including some 1,700 sacred and secular cantatas, 50 or more operas, and dozens of oratorios. The sheer quantity of his output made it easy for later generations to overlook the consistently high quality of his workmanship and inspiration. But in the eyes of his contemporaries, Telemann was a giant. “A Lully is renowned; Corelli one may praise; but Telemann alone has above mere fame been raised,” the composer Johann Mattheson poeticized in 1740. When the post of cantor at Leipzig’s St. Thomas School fell vacant in 1722, Telemann was widely tipped to be a shoo-in. Only after he withdrew his application (his employers in Hamburg belatedly raised his salary rather than let him go) did the Leipzig town council offer the coveted job to Bach instead. Telemann remained in Hamburg for the rest of his life, enjoying the artistic autonomy afforded by his well-paid sinecure as cantor of the local Latin school and music director of the Hanseatic city’s five principal churches.

Unlike the stay-at-home Bach, Telemann traveled throughout German-speaking Europe and even made an extended foray to Paris, where he ingratiated himself with his hosts by composing a set of six quartets for flute, violin, viola da gamba, and

continuo that paid homage to the French Baroque suite. A fluent French-speaker and confirmed francophile, Telemann believed that in the music of Lully and his compatriots, the “best kernel of France’s science” had “grown into a tall tree with the ripest of fruit.” This cosmopolitan outlook was mirrored in Telemann’s music, which combined the German love of counterpoint with the French affinity for suave melodies and harmonies and the newly fashionable Italian taste for brilliant display. In contrast to Bach, whose intricately contrapuntal music was considered old-fashioned by the time he died in 1750, Telemann cultivated the “noble simplicity” of the up-to-date *galant* style, whose playful elegance, transparent textures, and formal freedom offered an attractive alternative to Bach’s strict, “learned” idiom. According to the influential critic Friedrich Wilhelm Marburg, Telemann’s music gave the lie to the widely held assumption that “the so-called *galant* style cannot be combined with elements borrowed from polyphony.”

—Harry Haskell

Overture in D major, TWV 55:D23

“Make a list of all the songwriters who were composing great tunes in 1958,” Rob Sheffield wrote in *Rolling Stone* magazine last year. “Now make an overlapping list of the ones who are still writing brilliant songs in 2018. Your list reads: Paul McCartney.” Considering his lengthy career and vast catalogue of works, Georg Philipp Telemann could easily have received such praise more than 250 years ago.

Throughout the late 17th and early 18th centuries, an ardor for French aesthetics swept across German lands. Electors, landgraves, counts, and emperors were spellbound by the opulent court of Louis XIV and the work of his music-master Jean-Baptiste Lully, and were eager to emulate the tastes, sights, and sounds of France back home. Telemann was himself a lifelong admirer of

French music, recalling in his autobiography that he studied the works of Lully and others and “completely devoted myself to it, not without good success.”

Different from stand-alone concert overtures, the overture-suite typically comprised a series of dances and is named for its first movement. Though an explosively popular genre throughout the early 17th century, tastes shift and fashion evolves. “Lully has provided some good models for it,” wrote Johann Joachim Quantz of the genre in 1752, “but some German composers, among others, especially Handel and Telemann, have far surpassed him. Since the overture produces such a good effect, however, it is a pity that it is no longer in vogue in Germany.”

In August 1763, an 82-year-old Telemann sent a curious package to Ludwig VIII, the Landgrave of Hesse-Darmstadt 10 years his junior, on the occasion of his highness’ name day. This gift was a collection of freshly minted overture-suites, including the Overture-Suite in D major, TWV 55:D23. By this time, Louis XIV had been dead for nearly half a century, a seven-year-old W.A. Mozart was dazzling audiences across Europe, and modern ears were yearning for exciting new genres including the string quartet and symphony. Though the elderly Telemann was doubtlessly aware of the overture-suite’s waning popularity, these heartfelt works were meant for private use rather than publication, and were perhaps intended as a nostalgic, feel-good throwback for both composer and recipient.

The Overture-Suite in D major is scored for an intimate ensemble of two flutes, bassoon, strings, and continuo. Opening with a French-style overture, regal dotted rhythms fit for a monarchical procession are decorated by the colors of the woodwinds. An elegant pair of minuets precedes two accounts of the passionate plainte, or

lament, which the strings sing alone. The interjection of a galliarde offers an ephemeral distraction before grief returns to the strings. The sarabande is followed by a pair of passepieds, the second of which features a lively conversation between the flutes and bassoon. The closing passacaille is typically followed by a galloping fanfare, where the added horn calls the musicians and listeners to the hunt. This exciting close was perhaps a nod to the work’s dedicatee, who was widely known as the Jagd-Landgraf, or hunting landgrave.

However contextually antiquated, Telemann’s final collection of overture-suites served as a sort of oldies station for the aging landgrave, who was undoubtedly moved by this homage to the past. “Sixty years after ‘Love Me Do,’ his legend already inviolable, [McCartney] keeps adding new gems to his songbook,” Sheffield continued in *Rolling Stone*, “with nothing to prove except he’s the only genius who can do this.”

The only genius in this century, that is.

—Georgianne Banker

Now in her second year at Juilliard, baroque bassoonist Georgianne Banker holds a Historical Performance scholarship.

Der Tag des Gerichts (The Day of Judgment), TWV 6:8

The quasi-theatrical musical language of *Der Tag des Gerichts (The Day of Judgment)*, the last of Telemann’s sacred oratorios, reflects the 80-year-old composer’s deep immersion in opera earlier in his career. Perhaps in acknowledgment of its hybrid style, he labeled his religious drama a *Singgedicht*, or musical poem, implicitly connecting it to the popular German variety of light opera known as Singspiel. Whatever name it went by, the baroque oratorio had much in common with opera. The two genres originated in Italy around the same time, grew up side by side, and attracted many of the same composers, performers,

and audiences. Indeed, the oratorio had all the musical trappings of opera—arias, recitatives, ensembles, and choruses; orchestral accompaniments and interludes; and so on—but was typically presented in concert form, with no (or minimal) sets and costumes. Indeed, the premiere of *Der Tag des Gerichts*, on March 17, 1762, took place not in a church but in Hamburg's recently inaugurated Concertsaal auf dem Kamp, Germany's first purpose-built concert hall. Mattheson had introduced local burghers to the more theatrical style of church music nearly half a century earlier as music director of Hamburg Cathedral. That deliberate breach of tradition, in tandem with Mattheson's insistence on employing female singers (a practice hitherto verboten in both Protestant and Catholic churches), had provoked a backlash on the part of conservative clergymen and city fathers. But the controversy had long since died down, and Telemann felt free to recount the Last Judgment story in his most vivid and dramatically efficacious manner.

In any case, the division of the oratorio into four act-like sections titled "meditations" (*Betrachtungen*), underscoring its fundamentally devotional character, surely allayed any lingering audience resistance to the new church music style. Taking his cue from the pietistic libretto by his former student, the poet (and soon-to-be Lutheran pastor) Christian Wilhelm Alers, Telemann cast his musical meditation on the Day of Judgment as a conversation between voices of belief and disbelief, religion and reason. In its lucid dialectical structure, *Der Tag des Gerichts* dramatized the arguments over rationality and faith that spread across the continent like wildfire in the age of Enlightenment, sparked by the writings of iconoclastic philosophers like Voltaire and Kant. Musically, the score is structured as a sequence of discrete solo arias and choruses, speech-like recitatives and more melodious ariosos; the latter are accompanied

either by various members of the orchestra or by the basso continuo alone. Although in earlier oratorios Telemann had moved away from the conventional operatic *da capo* aria, here he seems to embrace its rounded ABA form in a spirit of religious affirmation and reaffirmation. The festive atmosphere of the oratorio's outer sections is enhanced by the addition of trumpets, horns, and timpani to the core ensemble of oboes and strings, with the distinctive timbres of the grosse oboe (a mezzo-soprano member of the oboe family), bassoon, and viola da gamba contributing special coloristic effects.

As befits the solemn theme of *Der Tag des Gerichts*, the First Meditation is prefaced by a majestic orchestral introduction; Telemann's contemporaries would have associated its jerky dotted rhythms and two-part, slow-fast format with overtures to French operas and ballets. The opening chorus of Believers, in resplendent D major, balances multilayered counterpoint with the simpler homophonic textures of the *galant* style. The ensuing arias and recitatives are sung by allegorical characters representing both sides of the faith-versus-reason debate. Disbelief launches this expository exchange with an aria characterized by sharp contrasts of dynamics and articulation. (Telemann's score is peppered with German expressive markings like *stark* [strong], *geline* [gentle], and *munter* [cheerful], which he often used in preference to the traditional Italian terms.) The quivering sixteenth notes that accompany the words "zittert im Staube" (tremble in the dust), and the rising triplet figures on "wir steigen empor" (we are climbing upward), exemplify Telemann's tone-painting skills. In the following highly dramatic recitative, Disbelief is summarily silenced by Reason, who in turn yields the floor to the Mocker's jaunty certitudes. Thereupon Reason returns to the fray, invoking the destructive forces of nature in an aria marked by clashing two-against-three rhythms. Religion

ultimately intervenes in a harmonically eccentric recitative, gently but firmly steering us back to the straight and narrow path of D major for the concluding chorus of praise.

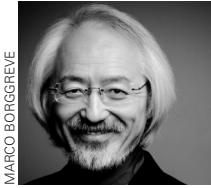
Devotion—both personified and ideated—takes center stage in the Second and Third Meditations, which range increasingly far afield from the oratorio's tonal center. In an agitated chorus, the nameless masses (significantly, no longer identified as believers) who are awaiting God's judgment give voice to their hopes and fears. Devotion responds in an accompanied recitative that flickers mercurially between sternness and compassion, darkness and light. This contrast is magnified in the following numbers, as both the prospect of divine retribution and the promise of deliverance become steadily more apparent. Real, not metaphorical, trumpets sound early in the Third Meditation, as Devotion invokes the avenging angel and the "transfigured Son of Man." Jesus addresses his faithful flock in a tenderly consolatory arioso, accompanied by obbligato oboe and plucked strings. Their serene C-major chorale speaks confidently of redemption, but once again Disbelief demurs, his anguished outburst echoed by a tumultuous chorus of Vices screaming "Weh uns!" (Woe to us!) in the remote key of F minor. The third section closes with an implacable Jesus cursing the "Godless" and consigning them to perdition.

The Fourth Meditation—dominated, as one might expect, by the voices of the blessed and the heavenly choirs—returns to the home key of D major and brings back the festive brass and timpani we heard at the beginning of the oratorio. After a jubilant opening chorus, in which the angels are joined by those whom God has deemed worthy of salvation, John the Baptist—who preached the Last Judgment and is often seen as a Christ figure himself—delivers the first of two short sermons in song, while in the background the chorus intones "Heilig ist unser Gott" (Holy is our God) in long, sustained notes. This fervent prayer is repeated as a kind of refrain amid three sweetly rapturous arias sung by soloists drawn from the ranks of the blessed and accompanied, respectively, by obbligato viola da gamba, violin duo, and oboe and bassoon. Telemann ends his "musical poem" with a pair of grand, brassy choruses, framing a quietly exultant recitative in which Faith settles the argument once and for all.

—Harry Haskell

A former music editor for Yale University Press, Harry Haskell is a program annotator for Carnegie Hall in New York, the Pierre Boulez Saal in Berlin, and other venues, and the author of several books, including The Early Music Revival: A History and Maiden Flight.

Meet the Artists



MARCO BORGGREVE

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 has built 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 is invited to conduct repertoire as diverse as Britten, Fauré, Mahler, and Stravinsky with orchestras including the Bergen Philharmonic, Danish National Radio Symphony, Deutsches Symphonie Orchester Berlin, Montreal Symphony, New York Philharmonic, and San Francisco and Sydney symphony orchestras. 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 2014 marked the triumphant conclusion of Bach Collegium Japan's epic recording of the complete church cantatas initiated in 1995, comprising 55 volumes. The ensemble is extending 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.



RACHEL COOPERSTEIN

Rhianna Cockrell

Mezzo-soprano Rhianna Cockrell recently performed as the alto soloist in Bach's Cantata 34 with the Oregon Bach Festival under the baton of Scott Allen Jarrett. She also completed a two-week residency with the Internationale Bachakademie Stuttgart as a member of its JSB Ensemble, sang mezzo-soprano solos in Saint-Saëns's *Oratorio de Noël* with the NoVA Lights Chorale, and sang with the Washington Master Chorale and Chorsymphonica. The 2019–20 season includes performances with The Thirteen.



Harrison Hintzsche

Baritone Harrison Hintzsche is a recitalist, soloist, and ensemble musician who has been praised for his warm lyric tone, musical subtlety, and dedication to text. He made his international debut in 2018 at Wigmore Hall (London) with pianist Graham Johnson, and he won first prize at the 2018 voice competition of the Edvard Grieg Society of Minnesota. Hintzsche has sung with the VocalEssence Ensemble Singers, Internationale Bachakademie Stuttgart's JSB Ensemble, and Minnesota Chorale. A native of DeKalb, Illinois, he holds a B.M. in vocal performance from St. Olaf College.



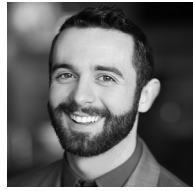
Alex Longnecker

Alex Longnecker, a tenor from Ankeny, Iowa, has sung with Dallas's Orpheus Chamber Singers, the Dallas Bach Society, Incarnatus, and Verdigris Ensemble. He recently sang operatic roles with Opera in the Rock, Cedar Rapids Opera Theater, Pittsburgh Festival Opera, University of North Texas Opera, and the Tanglewood Music Center. Longnecker holds a bachelor's degree in music education from Iowa State University and a master's degree in vocal performance from the University of North Texas.



Adrienne Lotto

Adrienne Lotto is a soprano with an equal passion for solo and ensemble singing as well as both early and contemporary music. A native of New Jersey, she came to the Yale Voxtet from Williamsburg, Virginia, where she worked for two years as a costumed interpreter and singer for the Governor's Musick, Colonial Williamsburg's resident Baroque ensemble. Lotto earned a B.F.A. from Carnegie Mellon University in Pittsburgh, where she sang with the Pittsburgh Camerata, Chatham Baroque, and CMU Contemporary Ensemble, and was a founding member of the vocal quintet Ping. On the operatic stage, she recently appeared in Lully's *Cadmus et Hermione* at the Amherst Early Music Festival. In her first year at Yale, Lotto was a featured soloist in projects conducted by David Hill, Nicholas McGegan, Peter Oundjian, and Masaaki Suzuki.



Corey Shotwell

Tenor Corey Shotwell is a soloist and chamber musician specializing in music from the 17th and 18th centuries. Recent concert engagements have included performances with Theatre of Voices at Carnegie Hall, the Shenandoah Valley Bach Festival, Newberry Consort, Santa Fe Desert Chorale, Haymarket Opera Company, and Bach Collegium of Fort Wayne. He has been a young artist apprentice with Apollo's Fire and the Boston Early Music Festival, and most recently was the tenor fellow of the Virginia Best Adams Masterclass at the Carmel Bach Festival.



Christopher Talbot

Baritone Christopher Talbot has recently performed in the Boston area as a soloist and ensemble singer. He sang Carson Cooman's *Acts of the Apostles* with the Harvard University Choir, music of Schütz with Canto Armonico, and newly commissioned choral works with the chamber ensemble Carduus. He earned his undergraduate degree in music and Spanish at Drew University, and spent a term studying voice and composition at IUNA, a national conservatory in Buenos Aires. A Massachusetts native, Talbot began singing as a treble in the choirs of All Saints Church, Worcester.



Andrea Walker

Andrea Walker, a soprano from San Antonio, was recently featured in a world premiere with Apollo Chamber Players and a concert of Mozart arias with Echo Orchestra of Houston. She received her B.M. from the University of Houston, where she gained experience as a soloist, ensemble musician, and choral conductor, and was associate music director at St. John Vianney Catholic Church.



Karolina Wojteczko

Mezzo-soprano Karolina Wojteczko has been singing in New Haven area churches since shortly after immigrating to the U.S. at age 12 from Dabrowa Bialostocka, Poland. She is a cantor at Saint Thomas More Chapel at Yale and at Saint Theresa's and Saint Catherine's churches in Trumbull. She holds a B.M. in vocal performance from Western Connecticut State University and has taught music at Saint Mary-Saint Michael Elementary School in Derby. Wojteczko's recent performances include solos in Mendelssohn's *Elijah*, Lukaszewski's *Ascensio Domini*, and Haydn's *Lord Nelson Mass*. She is the recipient of numerous scholarships and awards, including the James Somer Opera Scholarship, a Metropolitan Opera National Council regional prize, and the James Furman competition, and has been a finalist in the Mirabell competition in Salzburg.

Yale Institute of Sacred Music

The Yale Institute of Sacred Music is an interdisciplinary graduate center dedicated to the study and practice of sacred music, worship, and the arts. Institute students receive rigorous training for careers in performance, church music, pastoral ministry, the academy, and much more. The institute sponsors several choruses, including the Yale Camerata and Yale Schola Cantorum, and as a major arts presenter in New Haven, it offers a full schedule of concerts, art exhibitions, literary readings, lectures, conferences, and multimedia events during the year.

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 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 internationally renowned conductors 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. Schola's 2018 Hyperion recording featuring Palestrina's *Missa Confitebor tibi Domine* garnered enthusiastic reviews. A live recording of Heinrich Biber's 1693 *Vesperae longiores ac breviores* with Robert Mealy and Yale Collegium Musicum received international acclaim from the early music press, as have subsequent CDs of J.S. Bach's rarely heard 1725 version of the *St. John Passion* and Antonio Bertali's

Missa resurrectionis. A Naxos recording of Mendelssohn and Bach Magnificats was released in 2009, and recent years have seen the release of two CDs by Delos Records. Hyperion released Schola Cantorum performing a chamber version of the Brahms Requiem; recordings of the music of Roderick Williams and Juilliard alumna Reena Esmail are forthcoming. On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, Spain, and Scandinavia.

Yale Schola Cantorum

David Hill, *Principal Conductor*

Masaaki Suzuki, *Principal Guest Conductor*

Noah Horn, *Choral Preparation*

Laura Adam, *Manager of Music Programs and Concert Production*

Harrison Hintzsche, Oscar Osicki, Maura Tuffy, *Ensemble Managers*

Soprano

Cora Hagens
Elizabeth Hanna
Adrienne Lotto*
Sarah Noble
Phoebe Oler
Sofia Schroth-Douma
Maura Tuffy
Andrea Walker*

Alto

Rhianna Cockrell*
Katharine Li
Emma Simmons
Meghan Stoll
Karolina Wojteczko*
Madeleine Woodworth

Tenor

Harry Castle
James Davis Jr.
Joe Lerangis
Wonhee Lim
Alex Longnecker*
Corey Shotwell*

Bass

Benjamin Beckman
Harrison Hintzsche*
David McIntosh
Oscar Osicki
Christopher Talbot*
Joel Thompson
Edward Vogel

**member of Yale Voxtet*

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

Yale Voxtet

Members of the Yale Voxtet are students of professor James Taylor and visiting professor Bernarda Fink at the Yale Institute of Sacred Music and Yale School of Music, where they are candidates for graduate degrees in voice. The select group of eight singers specializes in early music, oratorio, and chamber ensemble. In addition to performing a variety of chamber music programs each year, the group sings, tours, and records as part of Yale Schola Cantorum.

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 collab-

Juilliard

orations 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; the Juilliard415 debut of Pablo Heras-Casado in a program of music from the Spanish Baroque; and another side-by-side collaboration with Philharmonia Baroque in San Francisco.

Juilliard415

Violin 1 (Overture)

Rebecca Nelson
Edward Li
Chloe Kim
Kako Miura
Majka Demcak

Violin 2 (Overture)

Manami Mizumoto
Rachel Prendergast
Aniela Eddy
Natalie Rose Kress

Violin 1

(Der Tag des Gerichts)
Manami Mizumoto
Natalie Rose Kress
Chloe Kim
Rachel Prendergast
Edward Li

Violin 2

(Der Tag des Gerichts)
Rebecca Nelson
Majka Demcak
Kako Miura
Aniela Eddy

Viola

Shelby Yamin
Lydia Grimes

Cello (Overture)

Angela Lobato
Sydney ZumMallen
Cullen O'Neil

Cello

(Der Tag des Gerichts)
Cullen O'Neil
Angela Lobato
Sydney ZumMallen

Viola da Gamba

Charlie Reed

Bass

John Stajduhar

Flute

Taya König-Tarasevich
Kelsey Burnham

Oboe

Matthew Hudgens
Emily Ostrom

Bassoon

Georgeanne Banker

Horn

Hannah Miller
David Alexander
Steven Marquardt

Trumpet

Michael Chen
Robert Garrison

Timpani

Jacob Borden

Harpichord

Jacob Dassa

Organ

Nicola Canzano

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 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 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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Benjamin D. Sosland, *Administrative Director*

Rosemary Metcalf, *Assistant Administrative Director*

Annelise Wiering, *Coordinator for Scheduling and Educational Support*

Juilliard Historical Performance Faculty

Violin

Elizabeth Blumenstock
Robert Mealy
Cynthia Roberts

Cello

Phoebe Carrai

Viola da Gamba

Sarah Cunningham

Bass

Douglas Balliet

Flute

Sandra Miller

Oboe

Gonzalo Ruiz

Bassoon

Dominic Teresi

Plucked Instruments

Daniel Swenberg
Charles Weaver

Harpsichord

Richard Egarr
Béatrice Martin
Peter Sykes

Continuo Skills

Avi Stein

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Thomas Forrest Kelly
Robert Mealy
Peter Sykes

Historical Theory/ Improvisation

Peter Sykes
Charles Weaver

Secondary Lessons

Nina Stern (recorder)
John Thiessen (trumpet)
Todd Williams (horn)

Artists in Residence

William Christie
Richard Egarr
Rachel Podger

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JUILLIARD FALL BENEFIT

A PRE-COLLEGE CELEBRATION

MONDAY, NOVEMBER 4, 2019

**PERFORMANCE AT 7PM
IN ALICE TULLY HALL**

PRE-COLLEGE ORCHESTRA

David Robertson, Conductor
Nico Olarte-Hayes, Conductor

Featuring works by Copland, Prokofiev, and Tchaikovsky, this performance showcases the extraordinary students and alumni of Pre-College, one of Juilliard's Preparatory Division programs for ages 8-18. Performers include Pre-College alumni guest artists Nicholas Britell, Nathalie Joachim, and Joyce Yang.

Concert-only **tickets for \$50** are available at juilliard.edu/calendar

Benefit dinner will follow on the David H. Koch Theater Promenade.
For table prices and further information, visit giving.juilliard.edu/fallbenefit.