

The Juilliard School
presents

Juilliard415
Pablo Heras-Casado, Conductor

Saturday, November 6, 2021, 7:30pm
Alice Tully Hall

FRANÇOIS-JOSEPH GOSSEC
(1734-1829)
Sinfonia in B-flat major, Op. 12, No. 4 *
Allegro molto
Largo
Allegro

WOLFGANG AMADEUS MOZART
(1756-91)
Sinfonia Concertante in E-flat major, K. 364
Allegro maestoso
Andante
Presto
Joseph Lorang, Solo Violin
Tsutomu William Copeland, Solo Viola

Intermission

JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES
(1745-99)
Sinfonia Concertante in A major, Op. 10, No. 2 *
Allegro
Rondeau
Ravenna Lipchik, Solo Violin 1
Carmen Lavada Johnson-Pájaro, Solo Violin 2
Amelia Sie, Solo Viola

JOSEPH HAYDN
(1732-1809)
Symphony No. 82 in C major, Hob.I.82, "L'Ours"
Vivace assai
Allegretto
Menuet e Trio
Finale: Vivace

Performance time: approximately 1 hour and 45 minutes, including an intermission

** edited by Allan Badley*

Performance materials for the Gossec and Bologne works are provided by Artaria Editions, c/o HNH International Limited.

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

Juilliard's livestream technology is made possible by a gift in honor of President Emeritus Joseph W. Polisi, building on his legacy of broadening Juilliard's global reach.

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, and to see Juilliard's land acknowledgment statement, please visit our website at juilliard.edu.

Welcome to the 2021-22 Historical Performance Season

The Historical Performance movement began as a revolution: a reimagining of musical conventions, a rediscovery of instruments, techniques, and artworks that inspire and teach us, and a celebration of diversity in repertoire. It is also a conversation with the past, a past whose legacy of racism and colonialism has silenced and excluded too many voices from being heard. We do not seek simply to recreate what might have been, but to imagine what should be. We embrace Juilliard's values of equity, diversity, inclusion, and belonging, through voices heard anew and historical works presented with empathetic perspectives, and we reject discrimination, exclusion, and marginalization. We recognize that we study and work on the traditional homeland of those who preceded us (see Juilliard's land acknowledgment statement at Juilliard.edu). We are committed to collaborations with scholars and performers from a diverse range of viewpoints and backgrounds, and we seek to share the music we love so much in active engagement with the community around us. We invite you to laugh if you feel so moved, to clap whenever you feel inspired, and to find solace and joy in this music, as we continue the ongoing innovation of the Historical Performance movement.

Thank you for joining us!

Juilliard415

Violin 1

Ravenna Lipchik *
Joseph Lorang +
Alyssa Campbell
Carmen Lavada Johnson-Pájaro
Vivian Mayers
Keats Dieffenbach
Chiara Fasani Stauffer
Jeffrey Girton

Violin 2

Carmen Lavada Johnson-Pájaro *
Tsutomu William Copeland +
Ravenna Lipchik
Lydia Becker
Sarah Jane Kenner
Jason Moon
Jessica Park

Viola

Amelia Sie
Jane Larson
Leslie Ashworth
Graham Cohen

Cello

Chelsea Bernstein *
Clara Abel +
Gustavo Antoniacomi
Ian van Maaren

Bass

Logan May
John Stajduhar

Flute

Ellen Sauer

Oboe

Emily Ostrom *
Gaia Saetermoe-Howard +

Bassoon

Aaron Goler
Morgan Davison

Horn

David Alexander
Megan Hurley
Clinton Webb

Trumpet

Robert Garrison
David Green

Timpani

Christopher Choi

* *Principal, first half*

+ *Principal, second half*

Meet 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. In 2019, Heras-Casado conducted

Wagner's *Das Rheingold* at Teatro Real, starting his first-ever 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. 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; he 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 Philharmoniker and has 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 honorary citizen of the province of Granada, his hometown. In 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.

Juilliard415

Since its founding in 2009, Juilliard415, the school's principal period-instrument ensemble, has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of 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 performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence. Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State, and has twice toured to New Zealand. With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., and India. In a concert with the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and the Philharmonia Baroque in San Francisco as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood. Juilliard415, which takes its name from the pitch commonly associated with the performance of baroque music (A=415), has performed major oratorios and baroque operas every year since its founding, including a rare fully staged production of Rameau's *Hippolyte et Aricie* during the 2017-18 season. 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. The ensemble has also had the distinction of premiering new works for period instruments, most recently *The Seven Last Words Project*, a Holy Week concert at the Cathedral of St. John the Divine for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. While the 2020-21 season curtailed touring and public performances, Juilliard415 was able to collaborate with distinguished guest artists Rachel Podger, Nicholas McGegan, and Kristian Bezuidenhout and is featured in a made-for-video production of Handel's *Teseo*. The ensemble looks forward to resuming its full slate of activity in 2021-22, including a collaboration with Philharmonia Baroque in California as well as concerts in New York, Boston, and the Netherlands with the Royal Conservatoire of The Hague. The new season also sees the return of conductors Rachel Podger, Pablo Heras-Casado, Masaaki Suzuki, and William Christie.

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.

Administration

Robert Mealy, *Director*

Karin Brookes, *Administrative Director*

Rosemary Metcalf, *Assistant Administrative Director*

Sophia Ennocenti, *Schedule and Administrative Coordinator*

Camellia Aftahi, *Administrative Apprentice*

Masayuki Maki, *Chief Tuner and Coordinator for Historical Keyboard Collection*

Historical Performance 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

Richard Egarr

Béatrice Martin

Peter Sykes

Continuo Skills

Avi Stein

Core Studies

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