

Friday Evening, March 29, 2019, at 7:30

The Juilliard School

presents

Juilliard415

Rachel Podger, *Violin and Director*

FRANCESCO MARIA VERACINI (1690–1768) **Ouverture No. 1 in B-flat major**

Largo—Allegro—Largo—Allegro

Menuett

Sarabande

Aire. Allegro

J.S. BACH (1685–1750) **Harpsichord Concerto in A major, BWV 1055**

Allegro

Larghetto

Allegro ma non tanto

FRANCIS YUN, *Harpsichord*

ANTONIO VIVALDI (1678–1741) **Concerto in C major for Two Flutes, RV 533**

Allegro

Largo

Allegro

BETHANNE WALKER and TAYA KÖNIG-TARASEVICH, *Flutes*

Intermission

Juilliard's full-scholarship Historical Performance program was established and endowed in 2009 by the generous support of Bruce and Suzie Kovner.

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

Information regarding gifts to the school may be obtained from the Juilliard School Development Office, 60 Lincoln Center Plaza, New York, NY 10023-6588; (212) 799-5000, ext. 278 (juilliard.edu/giving).

Alice Tully Hall

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

GEORGE FRIDERIC HANDEL (1685–1759) **Concerto grosso in B-flat major,
Op. 3, No. 1, HWV 312**

Allegro moderato

Largo

Allegro

RACHEL PODGER and RACHELL ELLEN WONG, *Violins*

SYDNEY ZUMMALLEN, *Cello*

PIETRO ANTONIO LOCATELLI (1695–1764) **Concerto for Four Violins in
F major, Op. 4, No. 12**

Allegro

Largo

Allegro

RACHEL PODGER, CHIARA FASANI STAUFFER, SHELBY YAMIN, and

MANAMI MIZUMOTO, *Violins*

JIN NAKAMURA, *Cello*

J.S. BACH **Orchestral Suite No. 1 in C major, BWV 1066**

Ouverture

Courante

Gavotte I, II

Forlane

Menuett I, II

Bourrée I, II

Passepied I, II

Approximate running time: 1 hour and 35 minutes, including an intermission

Notes on the Program

by Georgeanne Banker

Ouverture No. 1 in B-flat major

FRANCESCO MARIA VERACINI

Born February 1, 1690, in Florence, Italy

Died October 31, 1768, in Florence, Italy

Virtuosic, innovative, and cavalier, Francesco Veracini was anything but dull. “Veracini was so foolishly vain-glorious as frequently to boast that there was but *one God and one Veracini*,” wrote Charles Burney in 1789. Veracini leaves not only a dazzling catalog of vocal, instrumental, and theoretical works but also intriguing tales of his competitive and colorful personality. Known by his contemporaries as *capo pazzo*, or crazy head, he survived both a shipwreck and a leap out of a second-story window, dabbled in alchemy, and performed across Europe to great acclaim on the Stainer

violins he named St. Peter and St. Paul. “Veracini and Vivaldi had the honor of being thought mad for attempting in their works and performance what many a sober gentleman has since done uncensured,” Burney wrote, “but both these musicians, happening to be gifted with more fancy and more hand than their neighbors, were thought insane.”

His Ouverture No. 1 in B-flat was premiered in Venice in 1716, while Prince Friedrich Augustus was in town recruiting singers and instrumentalists for his father’s court in Dresden. Impressing the prince with his artful writing, Veracini secured himself a brief yet ill-fated position at his court, which ended with the aforementioned window incident. Perhaps with foreign tastes in mind, the first movement opens with a glittering French overture fit for a king; the grandiose introduction is rife with expansive dotted rhythms that give way to an enthusiastic

fugal allegro. The sprightly gavotte features dialogue between the strings and a trio of two oboes and bassoon. In the minuet, Veracini creates an atmosphere redolent of the French countryside as the strings and double reeds engage in a pleasant dance.

Harpsichord Concerto in A major, BWV 1055

J.S. BACH

*Born March 31, 1685, in Eisenach, Germany
Died July 28, 1750, in Leipzig, Germany*

The exact provenance of Bach's Harpsichord Concerto in A major is difficult to pinpoint. Copied between 1737 and 1739 during his tenure as *director musices* in Leipzig, this work appears fourth in a collection of seven keyboard concertos. At this same time, while on a two-year hiatus from his directorship of the Collegium Musicum, Bach produced seminal keyboard works, including his *Clavier-Übung III*. Considering this context and the idiosyncrasies of the writing, scholars speculate that this concerto may have its origins as a solo keyboard work or, as musicologist Donald Tovey suggests, as a work for solo oboe d'amore.

This concerto is a textural smorgasbord that explores the lyrical capabilities of the harpsichord. The second movement features a lament bass, employed by Bach in other works including *Weinen, Klagen, Sorgen, Zagen* (1714). Here, it is shared by the violins and the continuo, whose sorrow is heightened as they move to the keys of C-sharp minor, B minor, and A major.

Concerto in C major for Two Flutes, RV 533

ANTONIO VIVALDI

*Born March 4, 1678, in Venice, Italy
Died July 28, 1741, in Vienna, Austria*

"If acute and rapid tones are evils, Vivaldi has much of the sin to answer for," Burney wrote. An ordained priest and virtuoso

violinist known across Europe, Antonio Vivaldi enjoyed a long tenure as *maestro di violino* of the Venetian Ospedale della Pietà, an orphanage for girls famous for stellar performances by its all-female bands of musicians. It allowed Vivaldi to compose prolifically for international audiences. The celebrated flutist Johann Joachim Quantz, who visited Venice in 1726, was inspired by Vivaldi's works. After hearing his violin concertos in Pirna in 1714, Quantz reflected, "as a then completely new species of musical pieces, they made more than a slight impression on me."

Although the exact date of composition is unknown, the Concerto for Two Flutes may have originated in the 1720s, when the transverse flute appeared by name in several other Vivaldi works. The flute had by then grown more fashionable than its counterpart, the recorder. Though it was widely popular for centuries, some found the facial contortion necessary to play it to be unsightly and salacious. "Don't drive us mad with talk about recorders," Isabella d'Este wrote to her instrument builder in 1497. "We don't want it." The concerto opens as the flutes intertwine in heated discussion before joining the strings in gentle repose. The dreamy *Largo* offers soloists and audience a moment of calm release before the final *Allegro* engages the flutes in one last display of rustic virtuosity.

Concerto grosso in B-flat major, Op. 3, No. 1, HWV 312

GEORGE FRIDERIC HANDEL

*Born February 23, 1685, in Halle,
Germany*

Died April 14, 1759, in London, England

Handel's Concerti Grossi, Op. 3, teaches us to not judge a work by its cover page. It was published by John Walsh in 1734 in London, yet it is plausible that this compendium was neither assembled nor approved by the composer. Nicknamed the

“hautboy concertos” for their use of the oboe, this collection was likely a slapdash compilation of Handel’s extant operatic and instrumental music. Walsh may have been capitalizing on both Handel’s fame and the explosive popularity of Corelli’s *Concerti Grossi*, Op. 6, an edition of which he had published nearly 20 years before.

Scholars associate the music of the *Concerto Grosso* No. 1 in B flat major with Handel’s brief engagement in Hanover in 1710. There, he composed for the court’s ensemble of 18 musicians, including a group of oboists and three bassoonists. Scored for violin I and II, viola I and II, two oboes, two recorders, two bassoons, and basso continuo, this work offers the listener an orchestral potpourri of colors and textures. The oboes emerge like trumpets, heralding the beginning of a buoyant, conversational *Allegro*. The *Largo* presents a soft and melancholic G minor introduced by two recorders and the bassoons. The final *Allegro* is in a resolute G minor. Bolstered by their orchestral backup band, a double reed trio, a solo violin, and two chattering bassoons pull this brief movement to an athletic close.

Concerto for Four Violins in F major, Op. 4, No. 12

PIETRO ANTONIO LOCATELLI

*Born September 3, 1695, in Bergamo, Italy
Died March 30, 1764, in Amsterdam,
Netherlands*

Pietro Locatelli’s legacy is still felt within the left hands of present-day violinists. Known for their pyrotechnic virtuosity, Locatelli’s performances thrilled European listeners, his works pushed the boundaries of violin technique, and his legacy inspired future generations of violinists, including Niccolò Paganini, to embrace the limitless possibilities that lie at the fingertips. At age 16 Locatelli headed southward to Rome, where he studied with Giuseppe Valentini

and performed at the chapel of Cardinal Ottoboni, one of Handel’s patrons whose orchestra had once been led by Corelli. In 1723 he set off to showcase his talents across Italy and Germany. Adorned in blue silk with a sword at his side, Locatelli performed to the delight of the European aristocracy before settling in Amsterdam three years later. There, he spent the final decades of his life performing privately, composing, and publishing music.

The *Concerto for Four Violins* was published in Amsterdam in 1735. It is the final work of his curious Op. 4 that juxtaposes six *introduzione teatrali*, or Neapolitan opera overtures, with six *concerti grossi*. Dedicated to the wealthy administrator and amateur musician Abraham Vermeeren, the motivic material and engaging instrumentation of the 12th concerto was perhaps inspired by the eighth and tenth concertos of Vivaldi’s *L’Estro Armonico*, published in Amsterdam in 1711. The four solo violins enjoy an egalitarian platform throughout the work. Ideas bounce around the group, and the closing *Allegro* features spirited, if not mischievous, play among the soloists. It is delightful to picture a band of friends convening together one evening to perform this work as much for one another as for their listeners.

Orchestral Suite No. 1 in C major, BWV 1066

J.S. BACH

“Even if it cannot be said that the Germans have produced an individual style different from that of other nations, they are all the more capable in taking whatever they like from another style,” Quantz wrote in 1752, “and they know how to make use of the good things in all types of foreign music.” Assuming the form of a French dance suite, orchestral suite, or overture (as it is called after its first movement) was popularized in Germany by the disciples of Jean Baptiste Lully. No autograph manuscript

of Bach's Orchestral Suite No. 1 survives, and though the work was copied in Leipzig, scholarship suggests that it instead dates from his years in Cöthen between 1717 and 1723.

The work is a musical Grand Tour: French dance forms are laced with Italianate idioms, creating a glorious sound that is so distinctly Bach's, and by extension, German. Despite having had a dramatic street fight with a bassoonist earlier in his life, here Bach writes brilliantly for the bassoon and oboes, who return throughout the suite with dazzling lines that are as engaging for the listener as they are for the performers. This magnificent suite explores the boundless possibilities of the orchestra. The second gavotte includes an intriguing horn call played by the strings

while the double reeds assume the melodic responsibilities. The forlane, a Friulian folk dance, evokes the atmosphere of a bustling Italian metropolis as the strings buzz over the buoyant continuo. Featuring only the double reed trio, the second bourrée stands in striking contrast to the first, foreshadowing the minuet and trio form embraced by later composers including Haydn and Mozart. Bach condenses the writing to three main voices in the second passepied: The violins join forces with the violas to sing an alto melody as the oboes soar above in florid unison, grounded by the repeated figures in the continuo.

First-year baroque bassoonist Georgetanne Banker holds a Historical Performance scholarship.

Meet Rachel Podger



TERESA PEWAL

Rachel Podger has established herself as a leading interpreter of the Baroque and Classical. She was the first woman to be awarded the prestigious Royal Academy of Music/Kohn Foundation Bach Prize in 2015 and is the 2018 Gramophone Artist of the Year. A creative programmer, she is the founder and artistic director of Brecon Baroque Festival and her ensemble Brecon Baroque. The 2018–19 season features performances with Västerås Sinfonietta, Trondheim Barokk, Juilliard415, and an East Asia tour with the Orchestra of the Age Enlightenment; in 2020 there will be a tour of Bach's cello suites transposed for violin in the Netherlands and performances of Beethoven sonatas. As a director and as a soloist, Podger has enjoyed collaborations

with Robert Levin, Jordi Savall, Masaaki Suzuki, Kristian Bezuidenhout, Robert Hollingworth and I Fagiolini, European Union Baroque Orchestra, English Concert, Orchestra of the Age of Enlightenment, Academy of Ancient Music, Holland Baroque Society, Tafelmusik, and, in the U.S., the Berwick Academy, Handel and Haydn Society, Berkeley Early Music, Oregon Bach Festival, and Philharmonia Baroque Orchestra. She has won numerous awards, including two Baroque Instrumental *Gramophone* Awards for *La Stravaganza* (2003) and *Biber Rosary Sonatas* (2016), Diapason d'Or de l'année in the Baroque Ensemble category for her recording of the *La Cetra* Vivaldi concertos (2012), and *BBC Music Magazine* awards in the instrumental category for *Guardian Angel* (2014) and the concerto category for the complete Vivaldi *L'Estro Armonico* concertos (2016). Podger and Brecon Baroque released the album *Vivaldi Le Quattro Stagioni* on Channel Classics in 2018. A recording of Bach's cello suites transposed for the violin will be released this year. A dedicated educator, Podger holds honorary positions at the Royal Academy of Music,

where she holds the Micaela Comberti Chair for Baroque Violin (founded in 2008), and the Royal Welsh College of Music and Drama,

where she holds the Jane Hodge Foundation International Chair in Baroque Violin. She is an artist in residence at Juilliard.

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 2009 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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(trumpet)

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Monica Huggett

Rachel Podger

Jordi Savall

About 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 of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Ton Koopman, Nicholas McGegan, Jordi Savall, and Masaaki Suzuki. Juilliard415 tours extensively in the U.S. and abroad, having performed on five continents with notable appearances at the Boston Early Music Festival, Leipzig Bach Fest, and Utrecht Early Music Festival (where Juilliard was the first-ever conservatory in residence), and on a ten-concert tour of New Zealand. With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has played throughout Italy, Japan, Southeast Asia, the U.K., and India. 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. This season the ensemble presents *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles. The ensemble recently made its South

American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State. The 2017–18 season was notable for a side-by-side collaboration with Philharmonia Baroque in San Francisco, as well as return visits by Rachel Podger, William Christie, and Maestro Suzuki, and the rare opportunity to see a fully staged production of Rameau's *Hippolyte et Aricie*. In a concert together with the Bach Collegium Japan, the ensemble played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. In an innovative departure from past seasons, new works for period instruments are a focus for 2018–19. With the Yale Schola Cantorum, Juilliard415 tours Scandinavia, where it performs a new oratorio by Paweł Łuskaszewski, who was commissioned for the occasion by Yale. The ensemble performed alongside new choreography for Juilliard dancers in an all-Rameau program led by Robert Mealy and plays newly commissioned works for period string quartet in *The Seven Last Words Project*, a Holy Week concert at the Cathedral of St. John the Divine. This season also welcomes return visits of William Christie, Monica Huggett, and Masaaki Suzuki, and the Juilliard debuts of Paul Agnew and Alfredo Bernardini.

Juilliard415

Rachel Podger, *Director and Violin*

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Rachel Podger
Shelby Yamin
Keats Dieffenbach
Manami Mizumoto
Ethan Lin

Violin 2

Rachell Ellen Wong
Chloe Kim
Chiara Fasani Stauffer
Ruiqi Ren

Viola

Rebecca Nelson
Sergio Munoz Leiva

Cello

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Jin Nakamura

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