

Thursday Evening, March 31, 2022, at 7:30

The Juilliard School

presents

Juilliard Orchestra

Barbara Hannigan, *Conductor and 2021-22 Creative Associate*

Nicoletta Berry, *Soprano*

Seonwoo Lee, *Soprano*

Maggie Renéé, *Mezzo-Soprano*

Musica Sacra

Kent Tritle, *Music Director*

FRANZ JOSEPH HAYDN (1732-1809) **Symphony No. 26 in D minor, Hob. 1:26, "Lamentatione" (c. 1770)**

Allegro assai con spirit

Adagio

Menuet

CLAUDE VIVIER (1948-83) ***Lonely Child* (1980)**

NICOLETTA BERRY, *Soprano*

Intermission

FRANZ JOSEPH HAYDN (1732-1809) **"Representation of Chaos" from *The Creation* (1798)**

FERRUCCIO BUSONI (1866-1924) ***Berceuse élégiaque*, Op. 42, K. 25 (1909)**

CLAUDE DEBUSSY (1862-1918) ***La damoiselle élue* (1888/1902)**

SEONWOO LEE, *Soprano*

MAGGIE RENÉE, *Mezzo-Soprano*

MUSICA SACRA

BÉNÉDICTE JOURDOIS, REED WOODHOUSE, and ADAM NIELSEN, *Vocal Music Preparation*

Performance time: approximately 1 hour and 35 minutes, including an intermission

Alice Tully Hall

*Please make certain that all electronic devices
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About the Program

By Thomas May

Symphony No. 26 in D minor, Hob. 1:26 ("Lamentatione")

FRANZ JOSEPH HAYDN

Born: March 31, 1732, in Rohrau, Austria

Died: May 31, 1809, in Vienna

Haydn has been something of a leitmotif in Barbara Hannigan's ongoing collaboration with the Juilliard Orchestra. She included his music on her debut concert as a conductor in New York, in 2019, and, as a Juilliard Creative Associate this season, led the orchestra in one of his symphonies to launch its first in-person performance since the pandemic began. "The Representation of Chaos" (to be heard after intermission) is Haydn's own title, but the many nicknames applied to his symphonies and string quartets derive from publishers' marketing ploys or circumstantial associations that became attached to the work in question early in its reception history. The latter is the case with this D minor symphony, which, like Vivier's *Lonely Child*, refers to ancient Gregorian chant in a highly inventive way. Here, Haydn incorporates allusions to the Passion reenacted during the Catholic celebration of Holy Week by adapting chant tunes traditionally used for devotional readings—the Adagio, for example, draws from a chant used to set the biblical *Lamentations of Jeremiah*. The Haydn expert H.C. Robbins Landon sleuthed out this relationship and even described the work as an instrumental "[continuation] of the drama" contained in a medieval passion play manuscript with musical parts that Haydn drew on.

This symphony dates from around the late 1760s or 1770, during the first decade of Haydn's employment by Prince Nikolaus Esterházy, the head of an exceptionally music-loving and wealthy Hungarian family.

The stability provided by this aristocratic patron was well suited to Haydn's temperament. In 1766, Haydn advanced to Kapellmeister of the princely estate, where he could rely on an on-site music ensemble of 13 to 15 players. The Symphony No. 26 calls for pairs of oboes and horns along with strings and continuo (including bassoon and harpsichord)—the absence of flutes resulting in a more somber overall color.

The D minor Symphony also launched a period in Haydn's symphonic music in which he explored minor-key tonalities and an emotional turbulence (which would also manifest itself in literature) that is often pigeonholed (not unproblematically) as *Sturm und Drang* ["Storm and Stress"]. In her research into Prince Esterházy's promotion of spoken theater along with concerts and operas, the musicologist Elaine Sisman has argued that these were "theater symphonies" and were "originally destined for the stage, or composed with a view to possible later use as overtures and entr'actes." Hannigan remarks that "Haydn has a very modern feel about him."

Cast in three movements—Robbins Landon rejected the assumption that a fourth movement had been "lost"—the symphony opens with almost violently agitated music. Haydn uses suspenseful syncopations in a way that anticipates the troubled waters in the opening measures of Mozart's K. 466 piano concerto in the same key. A solo oboe and the second violins sing one of the Passion-linked chant tunes as a contrasting theme. Haydn uses this same pairing for the Adagio's *Lamentation* chant. A minuet with trio does duty as the finale, the dance impulse sublimated into solemn formality.

Lonely Child

CLAUDE VIVIER

Born: April 14, 1948, in Montreal

Died: March 7, 1983, in Paris

Barbara Hannigan's fellow Canadian Claude Vivier would likely have become a much larger presence in the contemporary music scene had he not been murdered, just short of 35, not long after he had moved to Paris to work on an opera about the death of Tchaikovsky. The gruesome scenario of his own violent death—Vivier had picked up someone who targeted gay men and was stabbed—"unleashed a controversy that has raged ever since, and will perhaps never be satisfactorily resolved," writes biographer Bob Gilmore.

Raised by foster parents in Montréal, Vivier had a devout Roman Catholic upbringing and even considered joining the priesthood at one point. He also immersed himself in Eastern religious mysticism. Vivier studied with French-Canadian composer Gilles Tremblay, a student of Messiaen, at the Montreal Conservatoire. The powerful impression he made as a student led to a scholarship to Europe, where he explored electronic music and became a disciple of the avant-garde composer Karlheinz Stockhausen. György Ligeti became one of the young Vivier's admirers.

An intrepid world traveler, Vivier gravitated in particular toward Asia and acquired significant experiences in Bali, Japan, and the ancient Persian city of Shiraz in Iran that profoundly affected his musical style. The composer himself remarked that a recurring theme of his art was "the exploration of the inner spaces."

The single-movement, arrestingly beautiful *Lonely Child*, commissioned in 1980 by the Vancouver Chamber Orchestra, is Vivier's "long song of solitude" that sets his own

French text. Written for solo soprano and an ensemble of winds, percussion, and strings, the piece exemplifies a language that mixes the vivid timbres and scales that attracted Vivier to Balinese gamelan music (he uses detuning to blur the sound) with a Western sense of melody influenced both by Gregorian chant and by modernist serial procedures.

Vivier illuminates the extended melody by "internalizing" it—which, he explains, means "adding one note below each note, which creates intervals—thirds, fifths, minor seconds, major seconds, etc. If the frequencies of each interval are added, a timbre is created. Thus, there are no longer any chords, and the entire orchestra is then transformed into a timbre. The roughness and the intensity of this timbre depends on the base interval."

The resulting "great beams of color" paint a lullaby filled with imagery of fairy tales and paradise that offers comfort and "the hope of time beyond time" to the composer's inner child.

"The Representation of Chaos" from *The Creation*

FRANZ JOSEPH HAYDN

Haydn at his most experimental is on display with the instrumental section that serves as a prelude to *The Creation*, his 1798 oratorio setting texts derived from the biblical account of the beginning of the cosmos as well as excerpts from Milton's *Paradise Lost*.

Haydn already commanded a reputation as the era's leading composer of instrumental music, but *The Creation*, inspired in part by his encounter with Handel's legacy during his London residencies, crowned his career with even greater acclaim. Among the work's most memorable passages

is the music Haydn wrote to depict the beginning of “the beginning”—that is, to depict the universe *before* the beginning of time. “The Representation of Chaos” might be thought of as a kind of proto-program music that uses the conventions of Classical style itself to tell a story.

“Chaos” is the negation of that style’s clarity and certainty: Haydn accordingly writes music that shockingly subverts its order. He begins with a unison C, neither major nor minor. (Wagner would choose E-flat for *his* cosmic beginning in the *Ring*.) Within an overall framework of C minor, Haydn paints a mysterious sound picture of muted strings, wandering harmonies, deceptive cadences, and suspenseful dynamics. All of this generates an awe-filled sense of expectation that is resolved only by the musical depiction of the creation of light. In the original context—this is music Beethoven would study closely and eagerly—Haydn adds the human voice (a recitative for the archangel Raphael, a solo bass), followed by a hushed chorus that leads to a sonic Big Bang with the words “Let there be light”: order at last established with an outburst of C major (the strings now unmuted) to dispel the darkness. Here, on the eve of the 19th century, Haydn already anticipates the paradigm that would give the symphony a new metaphysical identity.

***Berceuse élégiaque*, Op. 42**

FERRUCCIO BUSONI

Born: April 1, 1866, in Empoli, Italy

Died: July 27, 1924, in Berlin

Ferruccio Busoni may call to mind a character from a story by Thomas Mann, his contemporary. His heritage incorporates elements both German (on his mother’s side) and Italian (from both parents). Throughout his life and in his musical vision, Busoni attempted to synthesize both strands: the stern, contrapuntal complexity of Northern

Europe with a classical grace of form. Busoni always identified with his native Tuscany yet was a widely traveled cosmopolite who settled for most of his life in Berlin (at the time one of the epicenters for new music).

When Busoni’s mother Anna (née Weiss) died in October 1909, the grieving composer expanded and orchestrated a solo piano piece he had written just a few months earlier as part of a collection he called *Elegies*. Known as *Berceuse élégiaque* in this reworked form, the score carries this subtitle: “The man’s cradle song at the coffin of his mother.” Gustav Mahler led the New York Philharmonic in the world premiere on February 21, 1911, as part of his series of concerts here.

Inspired by intense grief, *Berceuse élégiaque* belongs to the tradition of the musical memorial—a “symphony of sighs,” as one of the composer’s friends characterized it. All musical creativity, according to Busoni—whether composing or performing—involves an act of “transcription” of a work of art that “exists both within and outside time.” (John Adams has composed his own arrangement for chamber orchestra of this miniature masterpiece.)

The cradle song at the basis—obvious from the rocking rhythm heard in the opening measures—acquires a cosmic dimension by the conclusion of the piece. With its harmonic ambiguities and veiled, shaded colors, the 118 measures of *Berceuse élégiaque* can resemble some aspects of musical Impressionism. Busoni’s score specifies an exact total of 38 players and deploys an ensemble of muted strings, harp harmonics, celesta, and solo oboe with highly calibrated precision. Particular instrumental timbres blend into startling new combinations. At the end, Busoni pares the music to an elemental rocking, introducing the gong into his soundscape just before the final chord—

music, as he once described it, as “part of the vibrating universe.”

La damoiselle élue

CLAUDE DEBUSSY

Born: August 22, 1862, in Saint-Germain-en-Laye, France

Died: March 25, 1918, in Paris

The role of poetry and the visual arts on Claude Debussy as he developed his unique aesthetic cannot be overestimated. And however much he remains stuck to the “Impressionism” label—a categorization he scorned—his gravitation toward Symbolism is inseparable from his trail-blazing *Prélude à l’après-midi d’un faune* of 1894 and *Pelléas et Mélisande*, his opera that premiered in 1902.

La damoiselle élue, an early cantata from the late 1880s (Debussy revised the orchestration in 1902), touches on both poetry and painting in that Debussy’s source was a work by the poet/painter/translator Dante Gabriel Rossetti (1828-82) that exists in both media. *The Blessèd Damozel* is Rossetti’s original English title for his best-known poem, published in 1850; he was subsequently commissioned to “illustrate” it with a large oil painting that he completed in 1878.

It is unlikely that Debussy was able to see the painting when he composed his cantata setting of the poem in 1887-88, but he was exposed to the aesthetic of the Pre-Raphaelite painters thanks to illustrations in the anthology where he had discovered Rossetti’s text: *Poètes modernes d’Angleterre*, featuring Gabriel Sarrazin’s translations of English texts. The confluence of these sources calls to mind the edict famously formulated by Walter Pater, the critic who wrote influentially on Rossetti: “All art constantly aspires towards the condition of music.”

For all his recalcitrance as a student, young Debussy had won the Paris Conservatoire’s coveted Prix de Rome in 1884, returning to Paris in 1887. During this period, he was absorbing powerful influences he would later go on to (mostly) exorcise. Debussy was especially besotted with Wagner, whose operas *Tristan und Isolde* and *Parsifal* left an unmistakable imprint on his musical language in *La damoiselle élue*. The *Parsifal* connection can be discerned in his focus on female voices to evoke an elatedly ethereal yet sensuous vision of an alternate reality (not unlike Klingsor’s Magic Garden). Rossetti’s Edgar Allan Poe-inspired poem (and painting) for its part combines images of the long-haired Damozel leaning out “from the golden bar of heaven” to the remembering lover back on the earth. The text by Sarrazin that Debussy used adapts and considerably expands the Rossetti poem into an exchange between the chorus and, initially, a narrator; the soprano later takes on the role of the Damozel herself in a lengthy solo.

Debussy’s lyrical oratorio was the third of four so-called *envois* he was required to send back to the Academy that had granted the scholarship in Rome. Premiered in Paris in 1893, it calls for a two-part female choir, orchestra, and solo soprano. A series of leitmotifs in the opening section sets the stage. Debussy already reveals a refined approach to orchestration, while his chant-like use of the chorus looks ahead to *Pelléas*, resulting in what one early critic described as “a symphonic stained-glass window by Fra Angelico Debussy.”

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.

Texts & Translations

Lonely Child

*Bel enfant de la lumière dors, dors, dors,
toujours dors.*

*Les rêves viendront, les douces fées
viendront danser avec toi.*

*Merveille, les fées et les elfes te fêteront,
la farandole joyeuse t'enivrera.*

Ami.

*Dors, mon enfant, ouvrez-vous portes de
diamant, palais somptueux,
mon enfant, les hirondelles guideront tes
pas.*

*Kuré nouyazo na-oudé waki nannoni
eudou-a.*

Dors, mon enfant.

*Dadodi yo rrr-zu-i yo a-e-i dage dage da
é-i-ou dage*

*dage ou-a-è dagè dadoudè dagè dage
dagè*

*na-ou-è ka jadè-do yanousè mayo rès tè
de-i-a wè*

nanoni nowi i-è ka.

*Les étoiles font des bonds prodigieux
dans l'espace,*

*temps, dimensions zébrés
de couleurs.*

*Les temps en paraboles discutent de
Merlin, les*

*magiciens merveilleux embrassent le
soleil d'or,*

*les acrobates touchent du nez les étoiles
pas trop*

*sages, les jardins font rêver aux moines
mauves.*

*Reves d'enfant, donnez-moi la main et
allons voir la fée*

*Carabosse, son palais de jade sis au millieu
des*

*morceaux de rêves oubliés déjà flotte
éternellement.*

*Oh reine des aubes bleues donne-moi s'il
te plaît l'éternité.*

Oh Reine.

Koré noy Tazio.

Koré kore Tazio Tazio Tazio.

Koré noy na-ou yasin kè.

*L'héliante douce dirige vers les étoiles
l'énergie sublime, Tazio,*

*Beauteous child of light sleep, sleep,
sleep, forever sleep.*

*The dreams will come, the gentle fairies
will come and dance with thee.*

*Wonder, the fairies and the elves will fête thee
and the merry farandole will inebriate thee.*

Friend.

*Sleep, my child. Open up, doors of
diamond, sumptuous palaces,
my child, the swallows will guide thy
steps.*

*Kuré nouyazo na-oudé waki nannoni
eudou-a.*

Sleep, my child.

*Dadodi yo rrr-zu-i yo a-e-i dage dage da
é-i-ou dage*

*dage ou-a-è dagè dadoudè dagè dage
dagè*

*na-ou-è ka jadè-do yanousè mayo rès tè
de-i-a wè*

nanoni nowi i-è ka.

*the stars make prodigious leaps in space,
time,*

*dimensions striped with colored zebra-
markings.*

*The times discuss Merlin in parables, the
wondrous*

*magicians splash the glowing sun with
gold, the*

*acrobats touch with their nose the
mischievous stars,*

*the gardens make the mauve monks
dream.*

*Children's dreams, give me your hand and
let us go and*

look up the fairy Carabosse.

*Her palace of jade, lying amidst pieces of
forgotten*

dreams, is already floating in eternity.

*Oh, queen of blue dawns, give me,
please, eternity.*

Oh, Queen.

Koré noy Tazio.

Koré kore Tazio Tazio Tazio.

Koré noy na-ou yasin kè.

*The gentle helianthus directs the sublime
energy towards the stars, Tazio.*

*la langue des fées, tu la parleras
et tu verras l'amour, Tazio, tendrement
tes yeux verts,
puiseront dans les lambeaux de contes
surannés pour en créer un vrai le tien,
Tazio, donnemoi
la main, Tazio, Tazio, et l'espoir
du temps, du temps.
Hors temps apparaît mon enfant, les
étoiles au ciel
brillent pour
toi, Tazio, et t'aiment éternellement.*

La damoiselle élue

**Text: Dante Gabriel Rossetti, translated
into French by Gabriel Sarrazin**

Chœur

*La damoiselle élue s'appuyait
Sur la barrière d'or du Ciel,
Ses yeux étaient plus profonds que l'abîme
Des eaux calmes au soir.
Elle avait trois lys à la main
Et sept étoiles dans les cheveux.*

Une Récitante

*Sa robe flottante
N'était point ornée de
fleurs brodées,
Mais d'une rose blanche, présent de Marie,
Pour le divin service justement portée ;
Ses cheveux qui tombaient le long de ses
épaules
Étaient jaunes comme le blé mûr.*

Chœur

*Autour d'elle des amants
Nouvellement réunis,
Répétaient pour toujours, entre eux,
leurs nouveaux noms d'extase ;
Et les âmes, qui montaient à Dieu,
Passaient près d'elle comme de fines
flammes.*

The language of the fairies, you will speak
it and you will know love, Tazio.
Tenderly, your green eyes will dip into
dregs of
outmoded tales to create a real one,
yours, Tazio.
And the hope of time, of time.
Beyond time, my child appears, the stars
in the sky are
shining
for you, Tazio, and will love you forever
and ever.

The Chosen Young Lady

Translation: C. Ersel King

Chorus

The chosen young lady leaned out
From the golden barrier of heaven.
Her eyes were deeper than the depths
Of calm waters at night.
She had three lilies in her hand
And seven stars in her hair.

Narrator

Her buoyant dress
Was not decorated with
embroidered flowers,
But a white rose, a gift from Mary,
Was aptly worn for the divine service.
Her hair falling down to her
shoulders
Was as yellow as ripe corn.

Chorus

Around her were lovers
Recently united.
To each other, to be repeated forever,
They spoke new names for ecstasy.
And souls, that came up to God,
Passed by her like delicate
flames.

Une Récitante

*Alors, elle s'inclina de nouveau et se pencha
En dehors du charme encerclant,
Jusqu'à ce que son sein eut échauffé
La barrière sur laquelle elle s'appuyait,
Et que les lys gisent comme endormis
Le long de son bras courbé.*

Chœur

*Le soleil avait disparu, la lune annelée
Était comme une petite plume
Flottant au loin dans l'espace ; et voilà
Qu'elle parla à travers l'air calme,
Sa voix était pareille à celle des étoiles
Lorsqu'elles chantent en chœur.*

La Damoiselle Éluë

*Je voudrais qu'il fût déjà près de moi,
Car il viendra.
N'ai-je pas prié dans le ciel ? Sur terre,
Seigneur, Seigneur, n'a-t-il pas prié,
Deux prières ne sont-elles pas une
force parfaite ?
Et pourquoi m'effraierais-je ?*

*Lorsqu'autour de sa tête s'attachera l'auréole,
Et qu'il aura revêtu sa robe blanche,
Je le prendrai par la main et j'irai avec lui
Aux sources de lumière,
Nous y entrerons comme dans un courant,
Et nous nous y baignerons à la face de Dieu.*

*Nous nous reposerons tous deux à l'ombre
De ce vivant et mystique arbre,
Dans le feuillage secret duquel on sent
parfois
La présence de la colombe,
Pendant que chaque feuille, touchée par
ses plumes,
Dit son nom distinctement.*

*Tous deux nous chercherons les bosquets
Où trône Dame Marie
Avec ses cinq servantes, dont les noms
Sont cinq douces symphonies:
Cécile, Blanchelys, Madeleine,
Marguerite et Roselys.*

Narrator

Then she bowed again and leaned out,
Apart from the encircling charm,
Until her breast had warmed
The barrier on which it had rested,
And the lilies lay as if asleep
Along her outstretched arm.

Chorus

The sun has disappeared, the curled moon
Was like a little feather
Floating off into space, and now
She spoke thorough the calm air.
Her voice was like the stars
When they sing in chorus.

The Chosen Young Lady

I wish he were already beside me,
For he will come.
Have I not prayed in heaven? On earth,
Lord, Lord, has he not prayed?
Are not two prayers a
perfect force?
And why should I feel afraid?

When around his head I will place a halo,
And he shall put on his white robe.
I will take his hand and go with him
To the sources of light.
We will enter as into a stream
And bathe there before the face of God.

We will both rest in the shade
Of that living and mystical tree,
In the secret foliage where one sometimes
feels
the presence of the dove,
While each leaf
Touched by its feathers
Says his name distinctly.

We both seek the groves
Where lies the throne of Dame Mary,
With her five handmaidens, whose names
Are her five gentle symphonies:
Cecily, Blanche, Magdalen,
Margaret and Rose.

*Il craindra peut-être, et restera muet,
Alors, je poserai ma joue
Contre la sienne; et lui parlerai de notre amour,
Sans confusion ni faiblesse,
Et la chère Mère approuvera
Mon orgueil, et me laissera parler.*

*Elle-même nous amènera la main dans la main
À Celui autour duquel toutes les âmes
S'agenouillent, les innombrables têtes clair
rangées
Inclinées, avec leurs auréoles.
Et les anges venus à notre rencontre
chanteront,
S'accompagnant de leurs guitares et de
leurs citoles.*

*Alors, je demanderai au Christ Notre Seigneur,
Cette grande faveur, pour lui et moi,
Seulement de vivre comme autrefois sur
terre
Dans l'amour, et d'être pour toujours,
Comme alors pour un temps,
Ensemble, moi et lui.*

Chœur

*Elle regarda, prêta l'oreille et dit,
D'une voix moins triste que douce:*

La Damoiselle Éluë

Tout ceci sera quand il viendra.

Chœur

*Elle se tut.
La lumière tressaillit de son côté, remplie
D'un fort vol d'anges horizontal.
Ses yeux prièrent, elle sourit;
Mais bientôt leur sentier
Devint vague dans les sphères distantes.*

Une Récitante

*Alors, elle jeta ses bras le long
Des barrières d'or.
Et posant son visage entre ses mains,
Pleura.*

Chœur

Ah, ah.

He will fear perhaps, and remain silent,
Then I will put my cheek
Against his and speak to him of our love,
Without confusion or weakness,
And the dear Mother will approve
My pride, and let me speak.

She herself will bring us hand in hand
To The One around whom all souls
Kneel, the innumerable heads, clearly
arranged,
Bowing with their haloes.
And the angels who come to meet us shall
sing,
Accompanied by their guitars and their
citoles.

Then I will request from Christ our Lord,
This great favor, for him and me,
To live only as once we did on
earth,
In love, and to be forever,
As we did then for a time,
Together, me and him.

Chorus

She looked, listened and said,
In a voice less sad than sweet:

The Chosen Young Lady

All this will be when he comes.

Chorus

She fell silent.
A light fluttered to her side, filled
From a strong horizontal flight of angels.
Her eyes prayed; she smiled.
But soon their path
Became vague in the distant spheres.

Narrator

Then she threw her arms along
The golden barrier,
And putting her face in her hands,
Wept.

Chorus

Ah, ah.

Meet the Artists



Raphael Brand

Barbara Hannigan

Embodying music with an unparalleled dramatic sensibility, soprano and conductor Barbara Hannigan is an artist at the forefront of creation. Her artistic colleagues include Simon Rattle, Sasha Waltz, Kent Nagano, Vladimir Jurowski, John Zorn, Andreas Kriegenburg, Andris Nelsons, Rina Schenfeld, Esa-Pekka Salonen, Christoph Marthaler, Antonio Pappano, Katie Mitchell, Kirill Petrenko, and Krzysztof Warlikowski. The late conductor and pianist Reinbert de Leeuw has been an extraordinary influence and inspiration on her development as a musician. Her profound commitment to the music of our time has led to 85 world première performances and extensive collaborations with composers including Boulez, Zorn, Dutilleux, Ligeti, Benjamin and Abrahamsen. This season brings Hannigan's much anticipated return to La Monnaie as Lulu under the direction of her long-time collaborator Warlikowski. Her collaboration with John Zorn brings her to Hamburg at the Elbphilharmonie, Antwerp, and the Spoleto Festival. Her *La Voix Humaine* production with video artist Denis Gueguin (in which she both sings and conducts the work) will take her to London Symphony Orchestra, where she was recently named associate artist, and Munich Philharmonic, and she returns to Danish Radio Symphony Orchestra, Orchestre Philharmonique de Radio France, and Gothenburg Symphony Orchestra as well as to her younger colleagues at Juilliard, where she is a Creative Associate. She will give the world premiere of a new work by Zosha di Castri with the Toronto Symphony Orchestra. Hannigan's album

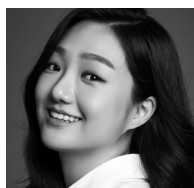
as both singer and conductor, *Crazy Girl Crazy*, won the 2018 Grammy for best classical vocal album. Other recent albums include *Vienna: fin de siècle* and Satie's *Socrate*, both with de Leeuw on piano. In 2020, she released *La Passione*, with works by Nono, Haydn, and Grisey. Three new CD recordings for the Alpha Classics label await release.



Nicoletta Berry

Soprano Nicoletta Berry is pursuing her master's at Juilliard under the tutelage of Marlena Malas. She performed the role of Clizia in Juilliard Opera's production of *Teseo* with Juilliard415 and made her role debut as Susanna in *Le Nozze di Figaro* at the Chautauqua Institution last summer. Additional credits at Chautauqua include Tytania in *A Midsummer Night's Dream* and Flora in *The Turn of the Screw*. Berry was featured twice in 2021 with NYFOS under Steven Blier in its Le Tour de France series, first as a Schwab vocal rising star at the Caramoor Center for Music and the Arts' annual residency in April and again in Orient, New York, in August. Berry completed her undergraduate studies at the Manhattan School of Music.

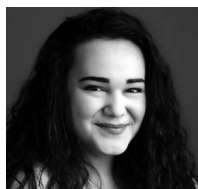
Toulmin Scholar



Seonwoo Lee

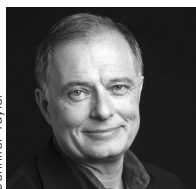
Korean soprano Seonwoo Lee is pursuing her master's at Juilliard under the tutelage of Edith Wiens. She earned her bachelor's with the highest grade at Seoul

National University. She also studied at Seoul Arts High School and Yewon School, the most prestigious arts school in Korea, with the highest grade. Lee's competition successes include first prize in the Dong-A Music Competition as the youngest competitor as well as the grand prize at the Korean voice and Dae-gu vocal competitions. Her performances include Juilliard NOW during Lincoln Center's Restart Stages and a Verdi opera gala concert at the Korea National Opera. Lee has participated in master classes with Helmut Deutsch, Anna Bonitatibus, Olga Makarina, Isabel Leonard, and Barbara Hannigan.



Maggie Reneé

Mezzo-soprano Maggie Reneé, from Los Angeles, is an honors graduate of Juilliard pursuing her master's degree studying with Elizabeth Bishop. A 2021 Metropolitan Opera National Council Regional Encouragement award winner, she was an apprentice artist at Santa Fe Opera and covered Olga in *Eugene Onegin*. She sang King Egeo in *Teseo* and Goffredo in *Rinaldo* at Juilliard, Carmen in *La Tragédie de Carmen* with City Lyric Opera, toured Europe with Juilliard's *Dido and Aeneas*, and made solo debuts with the Reno and California philharmonic orchestras. In 2017, she made her European debut as Cherubino in Germany. She writes her own music, has a black belt in karate, and entertains more than 180,000 subscribers on her YouTube channel.



Jennifer Taylor

Kent Tritle

Kent Tritle is one of America's leading choral conductors who is marking his 15th season as Musica Sacra music director. He is also director of cathedral music and organist at the Cathedral of St. John the Divine, music director of the Oratorio Society of New York, director of choral activities at the Manhattan School of Music, and a member of Juilliard's graduate faculty. Tritle is the organist of the New York Philharmonic and a member of the organ faculty of the Manhattan School of Music. He founded the Sacred Music in a Sacred Space series at the Church of St. Ignatius Loyola, leading its choir and orchestra in 150 concerts from 1989 to 2011. From 1996 to 2004, Tritle was music director of the Emmy-nominated Dessoff Choirs and from 2010 to 2014, he hosted *The Choral Mix With Kent Tritle*, a weekly program devoted to the vibrant world of choral music, on WQXR-FM. Tritle's discography features more than 20 recordings on the Telarc, Naxos, AMDG, Epiphany, Gothic, VAI and MSR Classics labels. He is the 2020 recipient of Chorus America's Michael Korn Founders Award for development of the professional choral art. Other recent honors include the 2017 Distinguished Achievement Award from Career Bridges and the 2016 President's Medal for distinguished Service from the Manhattan School of Music. Tritle is on the advisory boards of the Choral Composer/Conductor Collective (C4) and the Clarion Music Society. He was featured in the first season of the WIRED video series Masterminds in the episode What Conductors Are Really Doing.

Juilliard Orchestra

Juilliard's largest and most visible student performing ensemble, the Juilliard Orchestra is known for delivering polished and passionate performances of works spanning the repertoire. Comprising more than 375 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Juilliard's Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera, dance, and drama productions as well as presenting an annual concert of world premieres by Juilliard student composers. This season, an impressive roster of world-renowned conductors lead the Juilliard Orchestra, including John Adams, Mei-Ann Chen, Kevin John Edusei, Barbara Hannigan, Antonio Pappano, Carlos Miguel Prieto, Christian Reif, and Xian Zhang as well as faculty conductors Jeffrey Milarsky and David Robertson. Robertson is director of conducting studies and distinguished visiting faculty. Students from the Juilliard

Orchestra have participated in several recent virtual projects, including *Bolero Juilliard; Of Thee I Sing*, an expansion of Charles Ives' *Variations on "America,"* co-created by David Robertson and Creative Associate Kurt Crowley and conducted by Robertson; and a performance of Elgar's "Nimrod" (Variation IX) from Edward Elgar's *Enigma Variations*, conducted by faculty member and alumnus Itzhak Perlman. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People's Republic of China in 1987, returning two decades later, in 2008. In summer 2019, the orchestra traveled to London, where they performed alongside the Royal Academy of Music in Royal Albert Hall at the BBC Proms. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Wind Orchestra, Lab Orchestra, and contemporary music groups AXIOM and New Juilliard Ensemble.

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Musica Sacra

The mission of Musica Sacra has been to create definitive, professional, choral performances of the highest caliber: profound statements made simply and elegantly. It does so with concerts, recording, the commissioning and performing of new choral works, and collaborating with other top tier performing arts organizations. Musica Sacra, the longest continuously performing professional chorus in New York City, was founded in 1964 by Richard Westenburg, and is now under the artistic leadership of Kent Tritle, who began his 15th season this year. Musica Sacra presents performances each year at prestigious venues throughout New York, including Carnegie Hall and Lincoln Center for the Performing Arts. The chorus and orchestra's annual performances of Handel's *Messiah* at Carnegie Hall are a New York holiday tradition. In addition, the Musica Sacra Chorus is frequently invited to perform with such ensembles as the New York Philharmonic, Orchestra of St. Luke's, New

York City Ballet, and by concert presenters throughout the region. Musica Sacra has given the world and New York premieres of more than 30 choral works, including most recently the world premiere of Duncan Patton's *There Will Come a Time*. Other recent premieres include the world premiere of Pulitzer nominated composer Michael Gilbertson's *Migration*, a work for choir and cello, at the Cathedral of St. John the Divine and Evan Fein's *Deborah* at Alice Tully Hall in Lincoln Center. Musica Sacra has recorded on the RCA, BMG, MSR Classics and Deutsche Grammophon labels, including the first digitally recorded performance of *Messiah*, released in 1982 by RCA and reissued on High Performance, BMG's audiophile label. Recent releases include *Messages to Myself*, the first Musica Sacra recording led by Kent Tritle, a disc of contemporary works including commissions by Drew Brewbaker and Michael Gilbertson; and *Eternal Reflections*, recent choral compositions by Robert Paterson.

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As of January 26, 2022

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