

Juilliard415

Rachel Podger, *Director and Violin*



Juilliard

The Juilliard School
presents

Juilliard415

Rachel Podger, Director and Violin

Recorded on March 31, 2021
Peter Jay Sharp Theater

**Madness and Enchantment:
Music of the English 17th Century by Purcell, Clarke, and Matteis**

Sett 1: Music from Shakespeare's Plays by Purcell and Clarke

JEREMIAH CLARKE
(c. 1674-1707)

Overture to *Titus Andronicus*

HENRY PURCELL
(1659-95)

First Music: Hornpipe from *The Fairy Queen*

Second Music: Air from *The Fairy Queen*

Rondeau from *The Fairy Queen*

Curtain Tune from *Timon of Athens*

First Act Tune: Jig from *The Fairy Queen*

Song Tune: "If Love's a Sweet Passion" from *The Fairy Queen*

Dance for the Fairies from *The Fairy Queen*

Second Act: Introduction from *King Arthur*

Air from *King Arthur*

Air: "How Blest Are Shepherds" from *King Arthur*

Air: "Fairest Isle" from *King Arthur*

Passacaglia: "How Happy the Lovers" from *King Arthur*

Sett 2: Chamber Music by Purcell and Matteis

PURCELL

Pavan in B Flat, Z. 750

Three Parts Upon a Ground, Z. 731

Fantasia Upon One Note, Z. 745

Fantasia à 4 in G Major, Z. 742

NICOLA MATTEIS
(c. 1670-1713)

Suite in D Minor

Preludio in D la sol re

Grave

Ground in D la sol re per far la mano

Program continues

Sett 3: Music for *The Tempest*

MATTHEW LOCKE
(c. 1621-77)

First Musick: Introduction
Galliard
Gavot
Second Musick: Sarabrand
Lilk
Curtain Tune
First Act Tune: Rustick Air
Second Act Tune: Minoit
Third Act Tune: Corant
Fourth Act Tune: A Martial Jigge
Conclusion: A Canon 4 in 2

Welcome to the 2020-21 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 acknowledgement statement, below). 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!

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.

Juilliard415

SETT 1

Violin 1

Rachel Podger
Tsutomu Will Copeland
Joseph Lorang
Shelby Yamin

Violin 2

Rachel Prendergast
Lun Li
Manami Mizumoto

Viola

Robert Mealy
Devin Moore

Cello

Charlie Reed
Sydney ZumMallen

Violone

John Stajduhar

Harpichord

David Belkovski

Oboe

Pablo O'Connell

SETT 2

PURCELL

Pavan in B Flat

Tsutomu Will Copeland, Violin
Joseph Lorang, Violin
Charlie Reed, Cello
David Belkovski, Organ

Three Parts Upon a Ground

Tsutomu Will Copeland, Violin
Joseph Lorang, Violin
Robert Mealy, Violin
Charlie Reed, Cello
David Belkovski, Harpsichord

Fantasia Upon One Note

Fantasia à 4 in G Major

Rachel Prendergast, Violin
Joseph Lorang, Violin
Robert Mealy, Viola
Jonathan Luik, Viola da Gamba
Charlie Reed, Viola da Gamba

MATTEIS

Suite in D Minor

Rachel Prendergast, Violin
Shelby Yamin, Violin
Sydney ZumMallen, Cello
David Belkovski, Harpsichord

SETT 3

Violin 1

Rachel Podger
Rachel Prendergast
Tsutomu Will Copeland
Manami Mizumoto

Violin 2

Joseph Lorang
Lun Li
Shelby Yamin

Viola

Robert Mealy
Devin Moore

Cello

Charlie Reed
Sydney ZumMallen

Violone

John Stajduhar

Harpichord

David Belkovski

Oboe

Pablo O'Connell

About Rachel Podger



Rachel Podger has established herself as a leading interpreter of the Baroque and Classical as a conductor and violinist. In 2015, she was the first woman to be awarded the Royal Academy of Music/Kohn Foundation Bach Prize, and she named *Gramophone* artist of the year in 2018. A creative programmer, she is the founder and artistic director of Brecon Baroque Festival and the ensemble Brecon Baroque. After a year that included an innovative new collaboration, *A Guardian Angel*, with vocal ensemble VOCES8 and acclaimed album releases including Vivaldi's *Le Quattro Stagioni* and J.S. Bach's Cello Suites transposed for the violin, Podger was an artist in residence at London's Wigmore Hall throughout the 2019-20 season. She and Christopher Glynn joined forces for the first time in recordings and performances of Beethoven's violin sonatas as well as the world premiere recording and performances of three previously unfinished Mozart sonatas which have been completed by Timothy Jones. Podger was the ambassador for Early Music Day 2020, sponsored by REMA (European Early Music Network). A dedicated educator, she holds the Micaela Comberti chair for baroque violin (founded in 2008) at the Royal Academy of Music and the Jane Hodge Foundation international chair in baroque violin at the Royal Welsh College of Music and Drama.

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, Robert Mealy, 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 has curtailed touring and public performances, Juilliard415 has been 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, concerts in New York, Boston, and the Netherlands with the Royal Conservatoire of The Hague, and performances throughout Germany with the Yale Institute of Sacred Music. Next season also sees the return of Pablo Heras-Casado, Masaaki Suzuki, and William Christie as well as the Juilliard debut of Elisa Citterio.

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Historical Theory/Improvisation

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Flute

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