The Juilliard School
preents

Le Monde Galant

Juilliard415
Nicholas McGegan, Director

Recorded on May 1, 2021 | Peter Jay Sharp Theater

FRANCE
ANDRÉ CAMPRA 
(1660–1744)
Ouverture from L’Europe Galante

SOUTHERN EUROPE: ITALY AND SPAIN
JEAN-MARIE LECLAIR 
(1697–1764)
Forlane from Scylla et Glaucus
Sicilienne from Scylla et Glaucus

CHRISTOPH WILLIBALD GLUCK 
(1714–87)
Menuet from Don Juan

MICHEL RICHARD DE LALANDE 
(1657–1726)
Chaconne légère des Maures from Les Folies de Cardenio

CHARLES AVISON 
(1709-70)
Con Furia from Concerto No. 6 in D Major, after Domenico Scarlatti

CELTIC LANDS: SCOTLAND AND IRELAND
GEORG PHILIPP TELEMANN 
(1681–1767)
L’Eccossoise from Overture in D Major, TWV55:D19

NATHANIEL GOW 
(1763–1831)
Largo’s Fairy Dance: The Fairies Advancing and Fairies Dance

Cullen O’Neil, Solo Cello

TELEMANN
L’Irlandoise from Overture in D Minor, TVW55:d2

EASTERN EUROPE: POLAND, BOHEMIA, AND HUNGARY
ARR. TELEMANN
Danse de Polonie No. 4, TWV45
Polonaise from Concerto Polonois, TWV43:G7
Danse de Polonie No. 1, TWV45
La Hanaquoise, TVW55:D3

TRADITIONAL
Three 18th-century Hanák folk tunes

RUSSIA
TELEMANN
Les Moscovites from Overture in B-flat Major, TVW55:B5

Program continues
EUROPE DREAMS OF THE EAST: THE OTTOMAN EMPIRE

TELEMANN
Les Janissaries from Overture in D Major, TWV55:D17
Mezzetin en turc from Overture-Burlesque in B-flat Major, TWV55:B8

PERSIA AND CHINA

JEAN-PHILIPPE RAMEAU
(1683–1764)
Air pour Borée from Les Indes galantes
Premier Air pour Zéphire from Les Indes galantes
Seconde Air pour Zéphire from Les Indes galantes
Entrée des Chinois from Les Paladins
Air pour les Pagodes from Les Paladins

THE AMERICAS

RAMEAU
Prélude pour l’adoration du Soleil from Les Indes galantes
Air pour l’adoration du Soleil from Les Indes galantes

TELEMANN

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!

This performance is sponsored by Qobuz.

Additional support for this performance was provided, in part, by the Muriel Gluck Production Fund.

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.
About Nicholas McGegan

Nicholas McGegan has dedicated five decades to conducting. The 2019-20 season marked the end of his 34-year tenure as music director of Philharmonia Baroque Orchestra and Chorale, for which he is now music director laureate. He is principal guest conductor of the Pasadena Symphony and Hungary’s Capella Savaria. McGegan’s approach—intelligent, infused with joy, and never dogmatic—has led to appearances with many of the world’s major orchestras, including those in Cleveland, Chicago, Los Angeles, New York, Philadelphia, San Francisco, Hong Kong, and Sydney as well as the Royal Concertgebouw, and regular collaboration with choreographer Mark Morris on numerous projects. His discography includes more than 100 releases spanning five decades, including more than 40 with Philharmonia Baroque and Chorale, and close to 20 with Capella Savaria, which appointed him principal guest conductor for life. He was made an Officer of the Most Excellent Order of the British Empire (OBE) “for services to music overseas.” McGegan is committed to the next generation of musicians, frequently conducting and coaching students in regular engagements at Juilliard, Yale, Harvard, the Colburn School, Aspen Music Festival, and more.

Juilliard415

Violin 1
Natalie Rose Kress
Rachel Prendergast
Aniela Eddy
Sammy Andonian

Violin 2
Majka Demcak
Shelby Yamin
Manami Mizumoto

Viola
Joseph Lorang
Graham Cohen

Cello
Cullen O’Neil
Matt Zucker

Bass
Jonathan Luik

Flute
Kelsey Burnham
Sandra Miller

Oboe
Pablo O’Connell
Gaia Saettermoe-Howard

Bassoon
Catalina Guevara Viquez

Harpischord
Kevin C. Devine

Percussion
Simon Herron
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 Philharmonie 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 New York debut of Elisa Citterio.
Historical Performance Administration

Robert Mealy, Director
Benjamin D. Sosland, Administrative Director
Rosemary Metcalf, Assistant Administrative Director
Sophia Ennocenti, Schedule and Administrative Coordinator
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