

The New Season Begins
Juilliard415: Baroque Indulgence

Juilliard

A large, stylized word "FALL" is centered on the page. The letters are composed of overlapping colored rectangles in orange, pink, yellow, and purple, creating a layered and dynamic visual effect.

Festival

September 12–21, 2024

Welcome to Juilliard's Inaugural Fall Festival!

This 10-day series kicks off Juilliard's fall performance season, showcasing every facet of the school, both individually and in collaboration. Building upon Juilliard's foundation of excellence, our Fall Festival sets the stage for the upcoming year's artistic innovations. Throughout this series, you will encounter the future of artistic expression, the enhancing fusion of disciplines, and the boundless energy of young artists pushing at the frame of their craft as they prepare to make the new world of the arts.

The Fall Festival is a unique opportunity for our community to share work that reflects both the rigorous training and deep commitment to artistic curiosity that define both a Juilliard education and the work that Juilliard alumni have pioneered for more than a century. Whether through music, dance, drama, or interdisciplinary work, each performance is a testament to passion-driven learning, creativity, and dedication. As our students perform at Juilliard and Lincoln Center throughout this festival and the year ahead, we hope you will join in cheering them forward on their journeys as they grow into the future champions of the performing arts.

We are so grateful for your presence here today. Please enjoy this performance, and I hope to see you at many others throughout the season.

Onward!



Damian Woetzel
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The Juilliard School

Campus Public Art Project

Ellen Reid SOUNDWALK Lincoln Center and Central Park, Presented by Juilliard

This GPS-enabled work of public art uses music to illuminate the natural environment. Created by Pulitzer Prize-winning composer and sound artist Ellen Reid, SOUNDWALK is user-guided: The path you choose dictates the music you hear, and no two visits will be exactly the same.



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The Juilliard School
presents

Juilliard415: Baroque Indulgence

Rachel Podger, Director and Violin

Tuesday, September 17, 2024, 7:30pm
Alice Tully Hall

GEORG PHILIPP TELEMANN
(1681–1767)

Ouverture Suite in E Minor from *Musique de Table*,
1er Production, TWV 55:e1 (1733)
Ouverture
Réjouissance
Loure
Passepied
Gigue
Conclusion

JOHANN SEBASTIAN BACH
(1685–1750)

Concerto for Violin in A Minor, BWV 1041 (1717–23)
Allegro moderato
Andante
Allegro assai
Ela Kodžas, Violin

Intermission

GEORGE FRIDERIC HANDEL
(1685–1759)

Concerto Grosso in G Major, Op. 3, No. 3 (c. 1734)
Larghetto, e staccato—Allegro
Andante
Allegro
Nuria Canales Rubio, Flute



Large
Print

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted.

ANTONIO VIVALDI
(1678–1741)

Concerto for Four Violins in E Minor, Op. 3, No. 4 (1711)
Andante
Allegro assai
Adagio
Allegro

**Rachel Podger, Jimena Burga Lopera, Lara Mladjen,
Annemarie Schubert, Violins**

ANTONIN REICHENAUER Suite in B-flat Major (c. 1720s)
(c. 1694–1730)

Performance time: approximately 1 hour and 30 minutes, including an intermission

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As of September 2024

Notes on the Program By Robert Mealy

Tonight's program of Baroque indulgence offers a menu of music that would have been heard in considerably less formal situations than here in Alice Tully Hall. After all, the concert hall (and you, the paying audience) was just being invented in the 18th century. The delectable pieces on our menu were originally enjoyed in informal spaces like the salon, the coffee house, the banquet hall, or the pleasure garden.

Listeners would attend to the music, admire the architecture, exchange comments with their neighbors, and enjoy fine food and drink. They would appreciate the skill and elegance of these compositions just as they would a beautifully crafted painting. And they would also delight in the interactions between the players themselves. This music offers the listener the chance to appreciate the give-and-take of good conversation and the kinetic pleasure you get from watching intricate choreography—and to be astonished by the sheer bravura of virtuosity.

GEORG PHILIPP TELEMANN

Ouverture Suite in E Minor from *Musique de Table*, 1er Production, TWV 55:e1

Georg Philipp
Telemann

Born:
March 24, 1681,
in Magdeburg,
Germany

Died:
June 25, 1767, in
Hamburg, Germany

Our first indulgence comes from Telemann's great publication of 1733, his massive collection *Musique de Table*. Ever the entrepreneur, Telemann funded this huge project by collecting 185 subscribers from across Europe, including many of his celebrated musical colleagues including Handel and Quantz. His *Musique de Table* is made up of three grand Productions, each of which is a multicourse meal in itself. The Productions all open with a large-scale concerted overture followed by a suite of orchestral dances. After a series of smaller chamber works, each entertainment closes with a final movement for the full orchestra.

The genre of *tafelmusik* was a familiar one at German courts, a way of providing an auditory feast during grand banquets. (One of Telemann's first gigs was to play "bei der Tafel" at the Sorau court.) Sometimes the instrumentalists would even be stationed in the next room or heard through grilles, as an expensive form of background music.

For his own version of "table-music," Telemann modernizes the standard overture-suite in various ways. His first Production features two solo flutes that converse with two violins and a cello. In the Overture itself, these soloists all take a moment in the spotlight. With the dances that follow, usually a middle section is given over to the soloists, followed by a return to the opening dance. The Production's conclusion is full of Vivaldian fireworks.

JOHANN SEBASTIAN BACH

Concerto for Violin in A Minor, BWV 1041

Bach was such a prolific composer that it's hard for us to realize the sheer amount of his music that has vanished into thin air. His Concerto in A Minor is one of two solo violin concertos that have come down to us, but there must have been many more. Based on the music library records of the Cöthen court where this piece was probably composed, Bach scholar Christoph Wolff estimates that around 350 of Bach's sonatas, concertos, and suites have been lost. Out of all these, only nine concertos have survived from Cöthen: two solo violin concertos, the D-minor double concerto, and the six *Brandenburg* concertos.

Given the virtuosity of Bach's Cöthen colleagues, we usually assume this piece was first played there, but some scholars think that this concerto actually dates from Bach's Leipzig years. It may well have been performed as part of the coffee-house concerts of Bach's collegium in Leipzig, and it's not impossible that Bach himself played the solo, since his son C.P.E. Bach remarks on how he played violin "cleanly and penetratingly" until his old age. (Interestingly, father Bach seems to have often led his cantatas from the violin.)

The A-minor concerto is a miracle of concision and invention. Its festive opening ritornello introduces several different motifs that become topics for discussion during the piece. But when the soloist enters, it is with an entirely new turn of phrase, accompanied by the opening motif in the orchestra. A similar separation of roles occurs in the sublimely spacious slow movement. Here the orchestra begins with a solemn harmonization of the ostinato bass line, which the soloist then embroiders with cascading chains of triplets. Note the deeply touching ending of this movement, where the orchestra's final statement leads to a heartbreakingly coda from the soloist. The final movement is an ingenious fugal gigue, with the solo violin providing increasingly virtuoso commentary on the headlong dance.

Johann Sebastian Bach

Born:
March 31, 1685, in
Eisenach, Germany

Died:
July 28, 1750, in
Leipzig, Germany

GEORGE FRIDERIC HANDEL Concerto Grosso in G Major, Op. 3, No. 3

George Frideric Handel

Born:
March 5, 1685, in
Halle, Germany

Died:
April 14, 1759, in
London

The Op. 3 collection of Handel's concerto grossos that John Walsh published in 1734 is a fascinating and varied anthology; it is also a somewhat puzzling one. We are still not sure whether Handel actually had a direct hand in organizing this collection, or whether Walsh pulled it together from the orchestral music Handel had composed over the previous two decades.

However it was put together, the Op. 3 collection provided the English public with the kind of music they had already fallen in love with, the great tradition of the Corellian concerto grosso. This form, with its alternation of small solo ensemble and full orchestra, was hugely popular in English music-making. It provided a way for well-bred amateurs to play with the pros. Music-loving dilettantes could handle the relatively straightforward tutti parts, while the virtuosic solos would be taken by the pros. The balanced musical architecture of the concerto grosso, a sonic equivalent of the elegant proportions of a Palladian villa, appealed to an aristocracy whose taste was being formed by Italian sojourns.

One aristocrat in particular provided Handel with employment for several years when he first entered the English scene. This was Lord Chandos, whose spectacular Italianate palace of Cannons just outside the city was the talk of the London scene. Between 1717 and 1719, Handel provided the court music for this wealthy aristocrat, including *Acis and Galatea*, the oratorio *Esther*, and a series of anthems for his chapel.

These "Chandos anthems" provide most of the material for the third Op. 3 concerto, which features a solo wind (usually taken by the flute) and strings. Like much of the repertoire at Cannons, this concerto has no independent viola part; it simply mirrors the bass line throughout. (Lord Chandos could afford many things, but apparently not violists.) Despite this minimal orchestration, Handel deftly creates the illusion of a much richer texture in the tutti. By contrast, in the solo episodes he reduces the ensemble even further, allowing the flute to shine in the second movement by accompanying it with only the violins as the bass line.

ANTONIO VIVALDI

Concerto for Four Violins in E Minor, Op. 3, No. 4

Vivaldi's first set of published concertos, called "L'estro armónico" (harmonic passion), took Europe by storm in 1711. These concertos immediately became insanely popular across Europe, and were soon transcribed for a surprising variety of instruments (including carillon!). This publication was a calculated risk on Vivaldi's part. He managed to persuade the Amsterdam publisher Etienne Roger to underwrite the whole thing, an expensive proposition since it required eight part-books: four violin, two viola, one cello, and a figured bass for the continuo.

These concertos were published during one of Vivaldi's sabbaticals from teaching the women of the Pietà, that rare institution where women were trained as brilliant performers—but were only heard and not seen, sequestered behind the grilles of the Ospedale. These often anonymous players were doubtless the first to perform the Op. 3 concertos before Vivaldi gathered them together for publication.

Part of the appeal of these concertos is how concise they are. Each movement lasts only about three minutes, the length of a perfect pop song. And like any good pop song, the structure is crystal clear. What's astonishing is how Vivaldi manages to create such kaleidoscopic transformations of texture within these small parameters and how everything is infused with a tremendous dramatic flair. In the E-minor concerto, notice how the focus keeps shifting between different pairs of violins or how suddenly one violin will seize the spotlight for a few bars. Nothing lasts too long, everything leaves you wanting just a little bit more. It is hugely addictive music, both for the player and the listener.

Antonio Vivaldi

Born:

March 4, 1678, in
Venice

Died:

July 28, 1741, in
Vienna

ANTONIN REICHENAUER Suite in B-flat Major

**Antonin
Reichenauer**

Born:
c. 1694, in Prague

Died:
March 17, 1730, in
Jindrichuv Hradec,
Czechia

With the Suite by Antonín Reichenauer, we come to a different kind of music-making, the private concerts of an aristocratic patron. Count Wenzel von Morzin was a connoisseur who employed a distinguished court band in Prague which Reichenauer inherited as director from Johann Friedrich Fasch. The Count had appointed Vivaldi as *maestro di musica* in Italia after meeting the composer in Venice in 1718, while he was taking his sons on a Grand Tour. This meant his house band enjoyed a steady stream of new Vivaldi concertos dedicated to Morzin in the 1720s. This included the first versions of what turned into Vivaldi's Op. 8 collection, where *The Four Seasons* appear. Vivaldi dedicates this set to Morzin, and in his preface calls out the Morzin ensemble as a "virtuotissima orchestra."

Reichenauer clearly learned much from Vivaldi. Although this is a suite in the French style, the fast part of the Overture is on fire with brilliant 16th-note passagework. After the overture we get what seems to be a standard set of French court dances, with a Bourrée and a Menuet, but things then turn decidedly Italian, with an achingly operatic Adagio for solo oboe and bassoon. After a fiery Vivaldian Allegro, the suite closes with a Polonaise, a dance that was hugely fashionable at the time.

Robert Mealy has been the director of Juilliard Historical Performance since 2012.

About the Artists



Rachel Podger

Rachel Podger has established herself as a leading interpreter of the Baroque and Classical as a conductor and violinist. A creative programmer, Podger is the founder and artistic director of Brecon Baroque Festival and her ensemble Brecon Baroque; she is principal guest director for Tafelmusik for the 2024-25 and 2025-26 seasons; she was artist in focus at Kings Place for the 2023-24 season; and she is a patron for the Continuo Foundation and an ambassador for the Learned Society of Wales. She earned the 2023 *BBC Music Magazine* recording of the year and instrumental award winner for her solo album, *Tutta Sola*. Following an exciting and innovative collaboration, *A Guardian Angel*, with vocal ensemble VOCES8, Podger was an artist in residence at London's Wigmore Hall for the 2019-20 season, which featured her in all-Bach performances as a soloist and with Brecon Baroque. She was featured in the VOCES8 Foundation's LIVE From London festival in an advent version of *A Guardian Angel*. Upcoming highlights include her debut directing Budapest Festival Orchestra, a return to direct the Handel and Haydn Society, and performances at venues including BOZAR, Lincoln Center, Wigmore Hall, and LSO St. Lukes. A tour of *Angels and Demons* with I Fagiolini beckons alongside a Vivaldi tour with Arte dei Suonatori, the Austrian premiere of *A Guardian Angel* with VOCES8 at Vienna Konserthaus, and Bach's *Goldberg Variations Reimagined* and Vivaldi's *The Four Seasons* with Brecon Baroque. Podger's recent album releases on Channel Classics include the world premiere recording of *Goldberg Variations Reimagined*, a new chamber arrangement by Chad Kelly with Brecon Baroque; a recording of Biber's improvisatory 1681 Sonatas; a 7-CD boxed set of her award-winning Vivaldi concertos; and an album of C.P.E. Bach with duo partner Kristian Bezuidenhout. A dedicated educator, Podger holds an honorary position at both the Royal Academy of Music and the Royal Welsh College of Music and Drama. She is also on the Historical Performance faculty at Juilliard.

Since its founding in 2009, Juilliard415—Juilliard’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. With its frequent musical collaborator Yale Schola Cantorum, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., India, and Germany, and 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. Juilliard415 made its South American debut in Bolivia on a tour sponsored by the U.S. Department of State in 2018, returning there in 2022 and 2024. The ensemble has twice toured in New Zealand. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and with Philharmonia Baroque as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood.

The many additional distinguished guests who have led Juilliard415 include Kristian Bezuidenhout, Harry Bicket, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 has performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, MA Festival (Bruges), and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence.

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 with colleagues from Juilliard’s Marcus Institute for Vocal Arts, including a fully staged production of Rameau’s *Hippolyte et Aricie* and a much-praised 2021 production of Luigi Rossi’s rarely performed opera *L’Orfeo*. In 2019, Juilliard415 and the Marcus Institute for Vocal Arts presented Purcell’s *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles.

The ensemble has also premiered new works for period instruments, most recently *MAP: A New World* by Francisco Nuñez, performed with the chorus of Juilliard’s Music Advancement Program at the Cathedral of St. John the Divine and, in 2020, *The Seven Last Words Project*, a Holy Week concert at the cathedral for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. In 2023, Juilliard415 partnered with Juilliard Dance to produce new choreography for the suite from Rameau’s *Naïs*.

In the past two seasons, Juilliard415’s activities have included collaborations with Philharmonia Baroque and Yale Schola Cantorum as well as the Royal Conservatoire The Hague, the return of conductors Laurence Cummings and Rachel Podger, and a new production of Handel’s *Atalanta* with the

Marcus Institute for Vocal Arts, which also joined the ensemble for a dazzling concert presentation of Purcell's *King Arthur*, directed by Lionel Meunier. French director Laurence Equilbey made her Juilliard debut conducting a program of Schubert and Mozart. Last season opened with a program of Lully and Rameau for Music Before 1800, New York's longest-running early music series, and continued with Handel's *L'Allegro, il Penseroso ed il Moderato* with Yale Schola Cantorum, directed by Masaaki Suzuki. The 2023-24 season culminated with the Bach B-Minor Mass with Yale Schola Cantorum, under the direction of David Hill, followed by a tour of the mass in Great Britain.

Juilliard415

Rachel Podger, *Director and Violin*

Violins

(Telemann)

Violin 1

Rachel Podger

Jimena Burga Lopera

Ela Kodžas

Constance Wu

Violin 2

Lara Mladjen

Annemarie Schubert

Epongue Ekille

Kiyoun Jang

(Bach)

Violin 1

Rachel Podger

Jimena Burga Lopera

Lara Mladjen

Constance Wu

Violin 2

Annemarie Schubert

Epongue Ekille

Kiyoun Jang

(Handel and Reichenauer)

Violin 1

Rachel Podger

Annemarie Schubert

Lara Mladjen

Epongue Ekille

Violin 2

Ela Kodžas

Jimena Burga Lopera

Kiyoun Jang

Constance Wu

Viola

Leslie Ashworth

Eliana Estrada

Ian Jones

Cello

Kosuke Uchikawa

Cordelia Mutter

Haocong Gu

Maya Ridenour

Bass

Josué Reyes (first half)

Ariel Walton (second half)

Flute

Nuria Canales Rubio

Evan Fraser

Oboe

Remy Libbrecht

Peter Davies

Bassoon

Ashley Mania

Harpsichord

Yunyi Ji

Ziwei Zhou

Plucked Instruments

Nathan Huvard

Juilliard Historical Performance

Juilliard Historical Performance (HP) students are part of a highly selective training program for advanced students who aspire to leadership in the field of early music. Our graduates have gone on to perform with many of the world's most prominent historical-performance ensembles including Les Arts Florissants (concertmaster), Il Pomo d'Oro (concertmaster), Seattle Baroque (concertmaster), Tafelmusik (principal cello), Boston Baroque (principal cello), the English Concert, Bach Collegium Japan, the Handel and Haydn Society, the Boston Early Music Festival, New York's Trinity Baroque Orchestra, and San Francisco's Philharmonia Baroque (concertmaster, cello).

As outstanding historical performers also must be excellent historians and researchers, the HP program combines high-level performance training with rigorous academic study. Students take private lessons with our renowned faculty and visiting artists; participate in a variety of ensembles; and take classes tailored to the scholar-performer, including improvisation, performance practice, Baroque theory and ear-training, historic dance, and continuo. Students also acquire the skills to create and manage their own ensembles as well as communicate effectively with their audiences. They also share their skills with the members of Juilliard's Music Advancement Program (MAP) and the Sphinx Performance Academy, introducing the idea of historical performance to young music students and the wider community through Juilliard's Community Engagement program.

HP students are in the forefront of reinventing our field for the 21st century. Several students worked with musician Rhiannon Giddens, transcribing and arranging movements from her ballet *Black Lucy and the Bard* for historic instruments. Alumni and faculty members headlined the 2022 Ojai Music Festival with their innovative ensemble Ruckus. Other graduates are creating new music written in old styles with the collective Nuova Pratica. The first HP flute graduate is creating genre-defying albums that climb the Billboard charts while also being principal flute of Handel and Haydn. Other students have founded string quartets that combine period performance with commissions of new works or are exploring the relationship of Bach suites to new choreographies. By discovering unheard works from the archives of early modern Germany or recording French harpsichord music on spectacular instruments of the period, our students are bringing old works to vivid life again.

Juilliard Historical Performance immerses our students in the traditions of the 17th and 18th centuries so this language can speak to us anew.

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Plucked Instruments

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Photo by Rachel Papo

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Juilliard Historical Performance is grateful for endowment support from the Sidney J. Weinberg Foundation.

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To the many members of the Juilliard community who worked to bring the Fall Festival to life—thank you!

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Juilliard Fall Festival

Thursday September 12	Opening Night Juilliard's opening 2024-25 performance features artists from the music, dance, drama, and preparatory divisions. Peter Jay Sharp Theater, 7:30pm Also livestreamed
Friday September 13	Touching Magic: A Juilliard Vocal Arts-Sibelius Academy Collaboration Paul Hall, 7:30pm Also livestreamed
Saturday September 14	Juilliard Outdoors <i>*In case of inclement weather, this event will take place on Sunday, September 15, at noon.</i> Lincoln Center, Noon
	The New: Celebrating Charles Ives and American Experimentalism in Music, Dance, and Drama Directed by Arnhold Creative Associate Pam Tanowitz Peter Jay Sharp Theater, 7:30pm Also livestreamed
Sunday September 15	An Afternoon of Groundbreaking Piano and Chamber Music Paul Hall, 2pm Also livestreamed
Monday September 16	Juilliard Orchestra Conducted by David Robertson Works by Juilliard alum Katie Jenkins (World premiere, commissioned by Juilliard), Schoenberg, and Beethoven Alice Tully Hall, 7:30pm Also livestreamed
Tuesday September 17	Juilliard415: Baroque Indulgence Directed by Rachel Podger Works by Telemann, J.S. Bach, Handel, Vivaldi, and Reichenauer Alice Tully Hall, 7:30pm Also livestreamed
Wednesday September 18	Juilliard Singing This night of musical theater songs features a tribute to the late Juilliard alum Marvin Hamlisch on the 80th anniversary of his birth. Rosemary and Meredith Willson Theater, 7:30pm
Thursday September 19	Terry Riley's <i>The Holy Liftoff</i> (Density 2036: part xi) With Arnhold Creative Associate Claire Chase and Juilliard students Rosemary and Meredith Willson Theater, 7:30pm
Friday September 20	A Night of Groundbreaking Piano and Chamber Music Rosemary and Meredith Willson Theater, 7:30pm
Saturday September 21	Juilliard Jazz Orchestra: Jazz Inspired by Visual Art and Architecture Conducted by Ted Nash Peter Jay Sharp Theater, 7:30pm Also livestreamed

For more information or to buy tickets, visit juilliard.edu/fallfestival.