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The Juilliard School  
presents

# Relaxed Performance

## Juilliard415: Baroque Indulgence

Thursday, September 19, 2024, 4pm  
Judith Harris and Tony Woolfson Orchestral Studio (Room 543)

GEORGE FRIDERIC HANDEL (1685–1759)	Concerto Grosso in G Major, Op. 3, No. 3 (c. 1734) Larghetto, e staccato—Allegro Andante Allegro <b>Nuria Canales Rubio</b> , Flute
JOHANN SEBASTIAN BACH (1685–1750)	Concerto for Violin in A Minor, BWV 1041 (1717–23) Allegro moderato Andante Allegro assai <b>Ela Kodžas</b> , Violin
ANTONIN REICHENAUER (c. 1694–1730)	Suite in B-flat Major (c. 1720s) Overture Bourée Menuet Adagio Allegro Polonese

*Performance time: approximately 45 minutes, without an intermission*

# Juilliard 415

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## **Violin 1**

Marie Schubert  
Lara Mladjen  
Jimena Burga Lopera  
Epongue Ekille

## **Violin 2**

Ela Kodžas  
Kiyoun Jang  
Constance Wu

## **Viola**

Leslie Ashworth  
Eliana Estrada  
Ian Jones

## **Cello**

Kosuke Uchikawa  
Cordelia Mutter  
Haocong Gu  
Maya Ridenour

## **Bass**

Josué Reyes  
Ariel Walton

## **Flute**

Nuria Canales Rubio

## **Oboe**

Remy Libbrecht  
Peter Davies

## **Bassoon**

Ashley Mania

## **Harpsichord**

Yunyi Ji  
Ziwei Zhou

## **Plucked Instruments**

Nathan Huvard

# Juilliard Historical Performance

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## What Is Historical Performance?

The Historical Performance movement brings Baroque music to vivid life using the instruments these composers heard: gut-strung violins, wooden flutes, harpsichords, and lutes. The passion and grace of Bach, Handel, and other composers is heard in a new light when played with these beautiful sonorities, like cleaning an old painting and discovering its true colors.

Juilliard415, our Historical Performance ensemble, is made up of virtuoso students who are drawn to the freedom and expressivity of this music. Many details of performance were not notated in scores from the 17th and 18th centuries. As a result, every Juilliard415 performance will sound different depending on the interpretation of the ensemble.

Unlike in a modern orchestra, there is no conductor. The musicians communicate by watching each other for cues and listening to everyone's sound. And the instruments are different from their modern counterparts too.

# Juilliard415 Instruments

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## Strings

Our violins, violas, cellos, and double basses are strung with gut, not metal, giving a mellow resonance to the sound. Baroque bows, shorter and more articulate than modern ones, are designed to dance, to speak, and to sing: It's like driving a fast sports car instead of a plush limousine.

## Winds

Woodwinds of the 17th and 18th centuries were simpler in construction, with only a few keys. The sounds of the baroque oboe and bassoon are also more colorful, and their sound blends easily with the strings. The flute is made of wood, not metal, producing a soft and gentle sound.

## Keyboards

In the 18th century, the harpsichord was part of the orchestra, filling in the harmonies of the bass line by improvising a chordal accompaniment, like the piano in a jazz group. It may look like a piano, but the action is very different. A piano's sound is made by hammers hitting the strings, but harpsichords work by plucking the strings like a harp, creating a cloud of sound.

## Plucked Strings

The guitar, lute, and theorbo (which is like a large lute with a long neck) are part of the continuo team in the orchestra with the harpsichord. They also improvise chordal accompaniments over the bass line.

# Juilliard Relaxed Performance Staff

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Ria DasGupta, *Director, Equity, Diversity, Inclusion, and Belonging*  
Zoe Donovan, *Administrative Assistant, EDIB*  
Rachel Efruss, *Graphic Designer, Communications and Marketing*  
Aaron Glachman, *Senior Manager, Ticketing Operations*  
Alice Jones, *Assistant Dean of Community Engagement and Career Services*  
Grace Nagelvoort, *Marketing Project Manager, Communications and Marketing*  
Rodney Pepe-Souvenir, *Senior Director of Bias Response and Title IX Coordinator*  
Melanie Ramberg, *Box Office Manager, Ticketing Operations*  
Adrian O. Rodríguez, *Director of Community Engagement*  
Sheena Santos, *Program Manager, EDIB Research and Strategy*  
Dan Stokes, *Director of Academic Support and Disability Services*  
Christina Wenger, *Associate Director of Public Performance Operations*

## Historical Performance Administration

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Robert Mealy, *Director*  
Karin Brookes, *Administrative Director*  
Alexa Dumont, *Assistant Director of Performance Operations*  
Culley Hamstra, *Program Coordinator*  
Seymour Aprelilio, *Historical Keyboards Coordinator*

## Historical Performance Faculty

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### Violin/Viola

Elizabeth Blumenstock  
Robert Mealy  
Rachel Podger  
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

Béatrice Martin  
Peter Sykes

### Continuo Skills

Avi Stein

### Core Studies

Robert Mealy  
Charles Weaver

### Historical Theory/ Improvisation

Peter Sykes  
Charles Weaver  
Yi-heng Yang

### Secondary Lessons

Nina Stern (recorder)  
John Thiessen (trumpet)  
Todd Williams (horn)

### Artist in Residence

William Christie