

Saturday Evening, November 19, 2016, at 7:30

The Juilliard School

presents

Juilliard415

and

**Royal Conservatoire The Hague
Baroque Orchestra and Choir**

Ton Koopman, *Conductor*

Aldona Bartnik, *Soprano*

Kara Dugan, *Mezzo-soprano*

Aleksan Chobanov, *Alto*

Joshua Blue, *Tenor*

Tigran Matinyan, *Tenor*

Dominik Belavy, *Bass*

Berend Eijkhout, *Bass*

JOHANN SEBASTIAN BACH (1685–1750) **Mass in B minor, BWV 232**

I. Missa

II. Credo (Symbolum Nicenum)

III. Sanctus

IV. Osanna, Benedictus, Agnus Dei

Performance time: approximately 2 hours and 15 minutes, including one 15-minute intermission.

Juilliard's full-scholarship Historical Performance program was established and endowed in 2009 by the generous support of Bruce and Suzie Kovner.

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The taking of photographs and the use of recording equipment are not permitted in this auditorium.

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Alice Tully Hall

*Please make certain that all electronic devices
are turned off during the performance.*

Note on the Program

by Robert Mealy

Mass in B minor

JOHANN SEBASTIAN BACH

*Born March 21, 1685, in Eisenach,
Thuringia, Germany*

Died July 28, 1750, in Leipzig, Germany

The Mass in B minor by now has taken on the massive stature of a large, free-standing work of art like an enormous sacred sculpture. Bach himself would be very surprised to find his Mass heard in a concert hall, as an uninterrupted performance. After all, any setting of the Ordinary of the Mass was intended for a context of hymns, prayers, an extended sermon, and readings from the Bible. It was only with the publication of what was described as the “Hohe Messe” in the 1840s that (following the fashion of grand mass performances inaugurated with Beethoven’s *Missa solemnis*) Bach’s Mass in B minor began to be heard as a performance piece in itself.

The 1733 *Missa*

In fact, there are several B-minor Masses, depending on when you look. The first part of this work, the setting of the *Kyrie* and *Gloria*, was assembled in 1733, at a time when Bach was becoming deeply frustrated by his working conditions in Leipzig. In 1730 he wrote a memorandum to the town council, explaining the bare minimum number of musicians he required to execute his duties. One of the few surviving bits of his correspondence from this time is a letter to his old friend Georg Erdmann, complaining bitterly about his job at the Thomaskirche and asking about any possible job openings.

By 1733, when his oldest son Wilhelm Friedemann became organist at the Sophienkirche in Dresden, Bach took the

opportunity to present the new elector of Saxony, Friedrich August II, with a petition to be appointed court composer. Accompanying this petition was what he describes as a “trifling product of that science which I have attained in *musique*.” This was the *Kyrie* and *Gloria* of what was eventually to become the Mass in B minor.

Lutheran services, particularly in a university town like Leipzig, would certainly have involved Latin as much as German, and there was plenty of liturgical reason for creating a Latin setting of these two parts of the Mass. In fact, Bach created several other Latin Masses around the same time, two of which were the subject of Juilliard’s collaboration with the Yale Schola last season with Masaaki Suzuki. But clearly this particular setting was very special to Bach, not only as a display of his mastery of the great arts of counterpoint, but also as a signal that he could accommodate the more modern tastes of the Dresden court.

The breadth and gravity of the work are announced with the very opening of the first *Kyrie*, in a massive threefold invocation. What follows is the working out of a great fugue in two large-scale expositions, each with an instrumental introduction. Most unusually, all the thematic and motivic material for this fugue is introduced at the very beginning, during a 24-bar orchestral ritornello. Once the fugue has worked itself out twice through all the choral entries, in Tovey’s words, “it reaches its last note with an astronomical punctuality.”

The second *Kyrie* is an equally dense but far more straightforward exercise in the *stile antico* traditions of strict counterpoint, a style that Bach was more and more interested in during the 1730s and 1740s. By contrast, the invocation to the human figure of Christ, *Christe eleison*, is set as an operatic duet. (It is tempting to read a certain amount of symbolism into his use of two

voices as the depiction of the second member of the Trinity.)

The movements of the *Gloria*, like most of the Mass, were probably all adapted from earlier works. Bach's reuse of cantata materials increases during this period, as he became increasingly preoccupied with consolidating his work and as a way of creating a context for this music that would be more long-lasting than the original cantata. A Latin Mass could be reused on various occasions, but a cantata's text is highly specific to a particular Sunday, and would rarely be revived.

Only a few earlier models survive for the movements of Bach's Mass in B minor, but judging by various details of the autograph (writing the wrong clef or key at the beginning of a line, for example) it seems clear that Bach was generally adapting music that already existed. The fact that we don't have specific models for many of these movements is not so surprising. We have a great deal of Bach's sacred music, but by no means all. And we have very little of the large-scale secular works he wrote to celebrate various name-days and birthdays of Saxon nobility. These works in particular would likely have involved festive D-major choruses in triple-time, and are believed to be the source of many of these celebratory movements in the Mass.

A good example of this is the opening chorus of the *Gloria*, which may have been taken from a secular cantata, or might perhaps have originated as an instrumental concerto (since Bach's alterations in the manuscript are mostly in the vocal parts). The following *Et in terra pax* also seems to be an adaptation: among the new features are the radiant trumpet lines toward the end, which are the subject of much correction and reworking in the manuscript.

The remaining clauses of the *Gloria* are set in a variety of ways. The *Laudamus te* becomes an opportunity for exceptional virtuosity on the part of both the violin soloist (whose part rises to the highest note Bach ever writes for the instrument, a high A) and the soprano. Was this perhaps intended as a tribute for the celebrated soprano Faustina Bordoni, who was in residence at Dresden with her husband, the opera composer Hasse?

The *Gratias* is another *stile antico* fugue, and one of the few movements where an earlier version definitely survives. This is based on the opening of Cantata 29, *Wir danken dir, Gott*, which was written for the election of the Leipzig town council in 1731, and probably reused several times for other city council elections.

At the heart of the *Gloria* comes another movement that seems to be aimed at a specifically Dresden musical taste, the duet *Domine Deus*. In Bach's carefully prepared set of parts presented to Augustus, the flute solo is notated in a lombard rhythm, the sighing short-long figure that was so characteristic of Hasse's *galant* style. The muted strings are also a marker of this "modern" style. Within this delicate texture, dominated by a single recurring motif, the singers declaim two texts at the same time, one about God the Father and one about God the Son, an elegant musical way of indicating they are two aspects of the same divinity.

The *Qui tollis* is another adaptation, this time from Cantata 46 written in 1723, where the original text was one familiar to us from Handel's *Messiah*: "Behold and see, if there be any sorrow like unto my sorrow." The transformation of this from D minor to B minor, and the reworking to fit the new text, required a good deal of labor from Bach, with many corrections in the autograph.

After the *Qui sedes*, set for alto and oboe d'amore solo, we hear one of the most unusual instrumental textures of the Mass. In the *Quoniam* the idea of God alone being the "most high" is illustrated by an instrumental setting of subterranean instruments. Corrections in the manuscript suggest that this was originally a work for two oboes and trumpet. Bach transforms this into a dark texture of two bassoons and continuo, accompanying a spectacular horn obbligato perhaps intended for the great Dresden player Johann Adam Schindler. Bach had heard Schindler play in the premiere of Hasse's *Cleofide* two years before, in an aria with a memorable scoring for obbligato theorbo and horn.

The *Quoniam* leads directly into the final chorus, which like many of the Mass choruses begins without an instrumental ritornello. This large-scale fugue (complete with an extended bass solo in its middle) moves through some thorny modulations before finally returning to the home key of D major.

The *Missa tota*

Sometime between August 1748 and October 1749 Bach expanded his 1733 *missa* into a complete setting of the Mass ordinary. This has since caused a great deal of doctrinal discussion: was this *missa tota* an attempt to create a work that would encompass both Lutheranism and Catholicism? Was it another grand project for the Dresden court? There was no immediate occasion for its creation, and we have no indication it was ever performed as part of a service.

Instead, this completion seems to be one of several late projects where Bach was concerned with summing up the art of music in his last years: *The Musical Offering*, the great *Canonic Variations*, the *Art of Fugue*. The score of the *missa tota* may well include some of the very last music Bach ever wrote, postdating even *The Art of Fugue*.

Bach's autograph score labels each section of the *missa tota* as a separate part: after the 1733 *Kyrie* and *Gloria* (labeled Section 1), there comes "2. *Symbolum Nicenum*" (Bach's term for the Credo), "3. *Sanctus*," and finally "4. *Osanna - Benedictus, Agnus Dei, et Dona nobis pacem*."

Even more than the *Gloria*, the *Symbolum Nicenum* is arranged symmetrically, with the *Crucifixus* at its center. The *Symbolum* opens with one of the few movements that seem to have been written specifically for this project, and not adapted from earlier texts. (Like the *Confiteor*, the *Credo* uses the Latin chant formula as its basis, so it would not have had another text.) This is a very pure example of *stile antico*, with the two violin parts entering as the last two voices of the fugue.

The more "modern" chorus of *Patrem omnipotentem* follows, again without an opening instrumental introduction. Bach had used this chorus in 1729 for Cantata 171, where the text is "Gott, wie dein Name, so ist auch dein Ruhm." It may well have existed in earlier, lost versions as well.

In the duet *Et in unum Dominum*, Bach finds a deft means of conveying some crucial theology through a simple strategy. Christ, who is both God and Man, is represented by a phrase that is imitated exactly except for one two-note figure, which is first slurred, and then quite clearly articulated: the same, but different.

This duet originally included the text *descendit de caelis* (descended from heaven), and you can still hear the falling figuration for this text late in the duet. But as Bach began to assemble the B-minor score, he decided to add a separate movement for these words, and created a strikingly timeless movement where the violins inscribe a repeated falling pattern: the divine coming to be manifest in the world.

This, some of the newest music in the Mass in B minor, is juxtaposed with the heart of the *Symbolum*, the setting of the *Crucifixus*. Here Bach quotes from one of his very earliest cantatas, written in Weimar in 1714. This great lament uses the classic rhetorical device of the *passus duriusculus*, or the heavy descending chromatic line, as a repeated ground, harmonized differently in each repetition.

Like many of the D-major movements in the Mass, the *Et resurrexit* begins without an instrumental ritornello, with the chorus rejoicing in the resurrection. Some scholars believe this is a reworking of a movement celebrating elector's father, with the original text being "Augustus." If so, it is a classic example of the interconnectedness of secular and sacred styles. Whether the king of Heaven or the king of Poland, monarchs can be celebrated in the same way.

After the serene bass aria for two oboes d'amore rejoicing in the Holy Spirit, we come to one of the most remarkable movements in the Mass. The *Confiteor*, with its complex fugue worked around the Latin *cantus firmus* chant, was actually composed directly into the the autograph, and not sketched out in advance. It is one of the most contrapuntally elaborate movements in the entire work, and seems to have cost Bach a good deal of labor: one bar in particular was totally crossed out and has had to be reconstructed. Its ending, with the extraordinary transition from the firm statement of belief in one church to a visionary commitment to life after death, is one of the most uncanny moments in the entire work.

The *Symbolum* ends with a setting of the *Et expecto*, another festive D-major chorus, this one a movement that Bach had used at least three other times, including in 1742 for Cantata 120. The two final choruses of

Confiteor and *Et expecto* parallel the two choruses which open the *Symbolum*: with each, a chorus in *stile antico* on the traditional psalm-tone is followed directly with a celebratory dance-movement.

For the *Sanctus*, Bach reused a grand movement with six-part chorus that he had written for one of his first Leipzig Christmas celebrations in 1724. Then follows the last complex, of *Osanna*, *Benedictus*, *Agnus Dei*, and *Dona nobis pacem*. The *Osanna* is another adaptation of a secular cantata, again in praise of Augustus I. As with so many movements in the Mass, Bach removes the original instrumental introduction to begin the action with the striking choral declamation of "Osanna, Osanna!"

The *Benedictus* that follows is perhaps based on an earlier model, although one Bach scholar points to faint traces in the manuscript which suggest Bach was sketching his ideas directly into the autograph score. After a recapitulation of the *Osanna*, we come to one of the deepest movements of the Mass, a reworking of an aria from a lost wedding cantata from 1725 that Bach had already recycled in his *Ascension Oratorio*, BWV 11. In this last complex the two arias of the *Benedictus* and the *Agnus* are both in minor keys, both interior meditations on the individual set against the collective acclaim of the D-major choruses around them.

After the charged G minor of the *Agnus dei*, the Mass ends not with a grand celebration, but with a recapitulation of the sober music of the *Gratias* in the *Gloria*. In its first version we heard it with the words "we give thanks to your great glory"; here, at the end of this enormous work, it is set to the text "grant us peace."

Robert Mealy is the director of Juilliard Historical Performance.

Texts & Translations

I. MISSA

Kyrie

CHORUS

Kyrie eleison.

Lord, have mercy.

Christe

SOPRANO, MEZZO-SOPRANO

Christe eleison.

Christ, have mercy.

Kyrie

CHORUS

Kyrie eleison.

Lord, have mercy.

Gloria

CHORUS

*Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.*

Glory to God in the highest,
And peace on earth to men of good will.

Laudamus te

MEZZO-SOPRANO

*Laudamus te, benedicimus te,
Adoramus te, glorificamus te.*

We praise You, we bless You,
We worship You, we glorify You.

Gratias

CHORUS

*Gratias agimus tibi propter magnam
gloriam tuam.*

We give You thanks for Your great glory.

Domine Deus

SOPRANO, TENOR

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe
altissime.
Domine Deus, Agnus Dei, Filius Patris.*

Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ the
most high.
Lord God, Lamb of God, Son of the Father.

Qui tollis

CHORUS

*Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.*

You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
Hear our prayer.

Qui sedes

ALTO

Qui sedes ad dexteram Patris,

You who sit at the right hand of the Father,

miserere nobis.

have mercy on us.

Quoniam

BASS

*Quoniam tu solus sanctus, tu solus Dominus,
Tu solus altissimus, Jesu Christe.*

For You alone are holy, You alone are Lord,
You alone are the Most High, Jesus Christ.

Cum Sancto

CHORUS

Cum Sancto Spiritu in gloria Dei Patris,

With the Holy Spirit in the glory of God
the Father,

Amen.

Amen.

II. CREDO (SYMBOLUM NICENUM)

Credo

CHORUS

Credo in unum Deum.

I believe in one God.

Patrem omnipotentem

CHORUS

*Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.*

The Father, the Almighty,
Maker of heaven and earth,
Of all that is, seen and unseen.

Et in unum

SOPRANO, ALTO

Et in unum Dominum Jesum Christum,

And in one Lord Jesus Christ, the only
Son of God,

*Filium Dei unigenitum, et ex patre natum ante
omnia saecula, Deum de Deo, lumen de
lumine,*

Eternally begotten of the Father,
God from God, light from light,

*Deum verum de Deo vero. Genitum non
factum,
consubstantialiam Patri; per quem omnia
facta*

True God from true God, begotten, not
made,
Of one being with the Father; through
Him all

*sunt. Qui propter nos homines et propter
nostram
salutem descendit de coelis.*

Things were made. For us and for our
salvation He
Came down from heaven.

Et incarnates

CHORUS

Et incarnatus est de Spiritu Sancto,

By the power of the Holy Spirit He
became incarnate

ex Maria virgine; et homo factus est.

from the Virgin Mary, and was made man.

Crucifixus

CHORUS

*Crucifixus etiam pro nobis sub Pontio
Pilato,
passus et sepultus est.*

For our sake He was crucified under
Pontius Pilate;
He suffered death and was buried.

Et resurrexit

CHORUS

*Et resurrexit tertia die secundum
Scripturas,
et ascendit in coelum, sedet ad dexteram
Patris,
et iterum venturus est cum gloria,
iudicare vivos
et mortuos, cujus regni non erit finis.*

On the third day He rose again in
accordance with the Scriptures;
He ascended into heaven, and is seated
at the right hand of the Father;
He will come again in glory to judge the
living and the dead, and
His kingdom will have no end.

Et in Spiritum

BASS

*Et in Spiritum Sanctum Dominum,
et vivificantem, qui ex Patre Filioque
procedit,
qui cum Patre et Filio simul adoratur,
et conglorificatur, qui locutus est per
Prophetas.
Et unam sanctam catholicam et apostolicam
Ecclesiam.*

And I believe in the Holy Spirit, the Lord,
the giver
of Life, who proceeds from the Father
and the Son;
with the Father and the Son He is
worshipped and
glorified. He has spoken through the
prophets.
I believe in one holy catholic and apostolic
Church.

Confiteor

CHORUS

*Confiteor unum baptisma in remissionem
peccatorum, et expecto resurrectionem
mortuorum,
et vitam venturi saeculi. Amen.*

I acknowledge one baptism for the
forgiveness of sins; I look for the
resurrection of the dead,
and the life of the world to come. Amen.

III. SANCTUS

Sanctus

CHORUS

*Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth.
Pleni sunt coeli et terra gloria ejus.*

Holy, holy, holy, Lord God of Hosts.

Heaven and earth are filled with his glory.

IV. OSANNA, BENEDICTUS, AGNUS DEI

Osanna

CHORUS

Osanna in excelsis.

Hosannah in the highest.

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Benedictus

TENOR

Benedictus qui venit in nomine Domini.

Blessed is He who comes in the name of the Lord.

Osanna

CHORUS

Osanna in excelsis.

Hosannah in the highest.

Agnus Dei

ALTO

Agnus Dei qui tollis peccata mundi,

miserere nobis.

Agnus Dei qui tollis peccata mundi,

miserere nobis.

Agnus Dei qui tollis peccata mundi

Lamb of God, who takes away the sin of the world,
have mercy on us.

Lamb of God, who takes away the sin of the world,
have mercy on us.

Lamb of God, who takes away the sin of the world

Dona nobis pacem

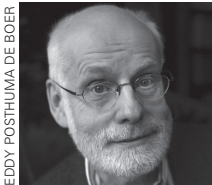
CHORUS

Dona nobis pacem.

Grant us peace.

—*Translation copyright © Pamela Dellal*

Meet the Artists



EDDY POSTHUMA DE BOER

Ton Koopman

Born in Zwolle, the Netherlands, Ton Koopman created his first Baroque orchestra at the age of 25 when he founded the Amsterdam Baroque Orchestra, followed in 1992 by the Amsterdam Baroque Choir. Combined as the Amsterdam Baroque Orchestra and Choir, the ensemble has performed at the Concertgebouw in Amsterdam, Théâtre des Champs-Élysées and Salle Pleyel in Paris, Barbican and Royal Albert Hall in

London, Musikverein and Konzerthaus in Vienna, Philharmonie in Berlin, Lincoln Center and Carnegie Hall in New York, and Suntory Hall in Tokyo, as well as in Brussels, Milan, Madrid, Rome, Salzburg, Copenhagen, Lisbon, Munich, and Athens.

Mr. Koopman has recorded the complete Bach cantatas, a massive undertaking for which he was awarded the Deutsche Schallplattenpreis Echo Klassik Award, BBC Award, Hector Berlioz Prize, and nominated for a Grammy Award and a Gramophone Award. In addition to the works of Bach, he has long been an advocate of the music of Bach's predecessor Dieterich Buxtehude, and in 2005 embarked on the recording of the Buxtehude-Opera Omnia. The edition consists of 30 CDs, a project he completed in 2014. He received the Bach Prize of the

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Royal Academy of Music in London in 2014 and this year received an honorary professorship with the Musikhochschule Lübeck and became honorary artistic advisor of the Guangzhou Opera House in China.

In recent years he has been active as guest conductor with orchestras including the Berlin Philharmonic, New York Philharmonic, Munich Philharmonic, Chicago Symphony, San Francisco Symphony, Royal Concertgebouw, Symphonieorchester des Bayerischen Rundfunks, DSO Berlin, Tonhalle Orchestra Zurich, Orchestre Philharmonique de Radio France Paris, Vienna Symphony, Boston Symphony, and Cleveland Orchestra.

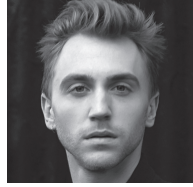
Mr. Koopman has edited the complete Handel Organ Concertos for Breitkopf and Härtel and recently published new editions of Handel's *Messiah* and Buxtehude's *Das Jüngste Gericht* for Carus Verlag. He is a professor at the University of Leiden, an honorary member of the Royal Academy of Music in London, and artistic director of the Festival Itinéraire Baroque in France.



Aldona Bartnik

Soprano Aldona Bartnik is a specialist in the Renaissance, Baroque, and Classical repertoire both as a soloist and ensemble singer. She performs with the Collegium Vocale Gent, Vox Luminis, De Nederlandse Bachvereniging, Capella Cracoviensis, Gabrieli Consort and Players, and Netherlands Radio Choir; and has worked with conductors including Giovanni Antonini, Konrad Junghanel, Philippe Herreweghe, Fabio Bonizzoni, Jos van Veldhoven, Paul McCreech, Benjamin Bayl, and Andrew Parrott. With the Wrocław Baroque Ensemble she has recorded four albums devoted to Polish Baroque music.

Current plans include performances and recordings with the Wrocław Baroque Ensemble, La Risonanza conducted by Mr. Bonizzoni, and the early music ensemble Vox Luminis.



Dominik Belavy

Baritone Dominik Belavy is a bachelor of music student at Juilliard where he studies with Sanford Sylvan. At the school he has been featured as Thomas Bouché in Kurt Weill's *Down in the Valley* and L'horloge Comtoise and L'arbre in Ravel's *L'enfant et les sortilèges*. He also covered Presto in Poulenc's *Les mamelles de Tirésias*. Mr. Belavy has been featured in recital in New York, London, Dublin, and Baden bei Wien, and has toured to Leipzig and Boston with Juilliard415. He made his Alice Tully Hall debut as part of the Wednesdays at One series. As a participant at the Franz Schubert Institut, he participated in master classes with Elly Ameling, Helmut Deutsch, and Julius Drake, among others, and while a Tanglewood fellow he sang under the baton of John Harbison and appeared in Alan Smith's *The Other Side of the Door*.



Joshua Blue

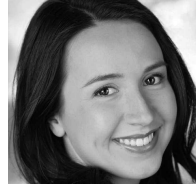
British-American tenor Joshua Blue is from Aurora, Illinois, and is a master of music student at Juilliard where he studies with Robert C. White Jr. Mr. Blue has sung Gabriel von Eisenstein in Strauss' *Die Fledermaus*, the title role in Britten's *Albert Herring*, Sam

Kaplan in Weill's *Street Scene*, Male Chorus in Britten's *The Rape of Lucretia*, Don Ottavio in Mozart's *Don Giovanni*, and Ruggero in Puccini's *La rondine* in performances with Oberlin Opera Theater, Franco-American Vocal Academy in Austria, CityMusic Cleveland, and Oberlin in Italy. He has been a Gerdine Young Artist with the Opera Theatre of Saint Louis and will return to that company in 2017 as a Gaddes Festival Artist to sing in the American premiere of Philip Glass' *The Trial*. He earned his bachelor's degree from the Oberlin Conservatory of Music.



**Aleksan
Chobanov**

Countertenor Aleksan Chobanov is from Plovdiv, Bulgaria, and has performed and recorded with some of Bulgaria's leading orchestras, including the Orchestra of the Bulgarian National Radio and the Orchestra of the Plovdiv Opera. He graduated last summer from the early music vocal department at the Royal Conservatoire The Hague where he studied with Rita Dams, Michael Chance, Jill Feldman, Peter Kooij, Pascal Bertin, Robin Blaze, and Dorotheé Miels. Mr. Chobanov is continuing his studies at the Royal Conservatoire's master of early music program. He is involved in both sacred and operatic music projects in the Netherlands and around Europe and has worked under the guidance of Michael Chance, Kenneth Montgomery, Patrick Ayrton, Peter van Heyghen, Hidemi Suzuki, Charles Toet, Peter Coin, and Frans Brüggem, among others.



Kara Dugan

Mezzo-soprano Kara Dugan recently received her master of music degree at Juilliard, where she also earned her bachelor of music degree. Last season she performed with the New World Symphony premiering *Four Preludes on Playthings of the Wind* composed and conducted by Michael Tilson Thomas. Performance highlights include Papagena in Mozart's *Die Zauberflöte* and Cherubino in Mozart's *Le nozze di Figaro* at Juilliard and two international tours with Juilliard415. Ms. Dugan is a proud recipient of a Novick Career Advancement Grant.



Berend Eijkhout

Dutch bass-baritone Berend Eijkhout studied at the Royal Conservatoire The Hague with Frans Fiselier and Gerda van Zelm. He has also studied with Peter Kooij, Nadine Secunde, and Michael Chance, and has taken master classes with Elly Ameling, Marcel Reijmans, and Johannette Zomer. Mr. Eijkhout has sung in operas including *Il barbiere di Seville* (Figaro), *Le nozze di Figaro* (Count), *Die Zauberflöte* (Papageno), and *Alceste* (Apollon and Héraut), and created the roles of Jup in Chiel Meijering's *Who's Afraid of Orfeo?* and Jean in Jan Peter de Graaff's *All Rise!* Oratorio performances include the bass and baritone solos in Bach's *St. John Passion*, *Christmas Oratorio*, and *Magnificat*; Handel's *Messiah*; Haydn's *Creation*; Rossini's *Petite Messe Solennelle*; and in Requiems by Mozart, Brahms, Fauré, and Duruflé. He has worked

with noted early-music specialists including Marcus Creed, Peter van Heyghen, Fabio Bonizzoni, and Teunis van der Zwart.



Tigran Matinyan

Tenor Tigran Matinyan was born in Moscow and is a graduate of the Tchaikovsky Conservatory Academic Music College in Moscow where he studied with Aleksey Martynov. Following graduation he continued his studies at the Gnessin Russian Academy of Music. He worked as a soloist with the Moscow State Philharmonic and was a winner of the Riccardo Zandonai Competition in Italy. He is currently working and living in the Netherlands where he is in the master of early music program at the Royal Conservatoire The Hague and studying with Michael Chance, Peter Kooij, Pascal Bertin, and Gerda van Zelm.

Juilliard Historical Performance

Juilliard's full-scholarship Historical Performance program was established and endowed in 2009 by the generous support of Bruce and Suzie Kovner, and is open to candidates for the master of music, graduate diploma, and doctor of musical arts degrees, and offers comprehensive study of music from the 17th and 18th centuries. A high-profile concert season of opera, orchestral, and chamber music is augmented by a performance-oriented curriculum that fosters an informed, vital understanding of the many issues unique to period-instrument performances with the level of technical excellence and musical integrity for which Juilliard is renowned. The faculty comprises many of the leading performers and scholars in the field. Frequent collaborations

with Juilliard's Ellen and James S. Marcus Institute for Vocal Arts and the integration of modern-instrument majors outside of the Historical Performance program have introduced new repertoires and increased awareness of historical performance practice at Juilliard.

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 of the 17th and 18th centuries. Among the distinguished guests who have led Juilliard415 are Harry Bicket, William Christie, the late Christopher Hogwood, Monica Huggett, Ton Koopman, Nicholas McGegan, Jordi Savall, Lars Ulrik Mortensen, and Masaaki Suzuki. Juilliard415 tours extensively in the U.S. and abroad, 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). With its frequent musical collaborator, the Yale Institute of Sacred Music, the ensemble has performed throughout Italy, Japan, Southeast Asia, and the U.K. Recent milestones include fully staged productions of Cavalli's *La Calisto* and Handel's *Radamisto*, a tour of Charpentier's *Actéon*, and concerts in New York and Miami of incidental music to Shakespeare plays in collaboration with the Juilliard Drama Division. It has also offered the rare opportunity to hear both Bach *Passions* in successive months.

This season's highlights include tours to Holland for Bach's Mass in B minor conducted by Mr. Koopman (a collaboration with the Royal Conservatoire The Hague), India with the Yale Schola Cantorum under the direction of David Hill, and New Zealand with Bach

specialist Masaaki Suzuki. This season also sees two concerts in collaboration with Yale Schola Cantorum, a celebration of the Italian concerto led by Rachel Podger on the Music Before 1800 series, symphonies of Haydn with Ms. Huggett, fortepianist Kristian Bezuidenhout leading symphonies and concertos by Mozart, music of Bach led by Mr. Suzuki, and Handel's *Agrippina* in concert at Alice Tully Hall conducted by Laurence Cummings in his Juilliard debut and in fully staged performances at the school's Rosemary and Meredith Willson Theater led by Jeffrey Grossman.

Royal Conservatoire The Hague

With 150 students, the early music department of the Royal Conservatoire The Hague is one of the largest of its kind in the world. Since its founding in the late 1960s by Frans Brüggen, it has been a leading institution for historical performance, where pioneering initiatives and the highest level of musicianship merged into a style known as the Dutch School. Under Mr. Brüggen's guidance, artist-scholars such as Bruce Haynes have greatly enhanced the quality of performance on 18th-century wind instruments. After engaging a faculty in the early 1970s, including the brothers Wieland, Sigiswald, and Barthold Kuijken, the school was given a boost by projects under the supervision of Nikolaus Harnoncourt that focused on Monteverdi and Bach. Subsequent generations of performers found their own ways of interpreting a wide range of repertoire, inspired by visiting conductors including William Christie, Philippe Herreweghe, and Ton Koopman, who became a faculty member in 1985.

A farewell concert was given by Mr. Brüggen in 2014, the year of his death, with his Orchestra of the Eighteenth Century and students of the Royal Conservatoire. Since then, there has been a yearly concert of late-18th- and early-19th-century music performed by musicians from both organizations.

The Royal Conservatoire The Hague draws its students from as many as 35 countries each year and has played an important role in the revival of not only historically informed instrumental performance practice, but vocal as well. The school's voice department introduced the concept that there are two different techniques of singing: a bigger classical voice and a smaller early music voice. Today this notion has changed, and there are many singers who possess impressive vocal flexibility that makes it possible for them to succeed in several genres and styles. Early music singing is still an important specialization in the Royal Conservatoire's voice department; the curriculum for early music singers includes historical keyboard skills, ornamentation and diminution, and early music studies. Singers can take courses in Franco-Flemish polyphony or participate in special projects. This season the Royal Conservatoire performs Monteverdi's *Poppea* led by countertenor and singing teacher Michael Chance; presents a project about Charpentier's *Leçons de Ténèbres*; focuses on art song before 1800 with Jill Feldman and fortepiano player Bart van Oort; and performs Orazio Vecchi's *Missa in Resurrectione Domini*. Singing lessons are given by specialists who are active soloists in the early music field.

Juilliard415

and

Royal Conservatoire The Hague

Ton Koopman, *Conductor*

ORCHESTRA (Juilliard and Royal Conservatoire Artists)

Violin I

Noyuri Hazama RC
Augusta McKay Lodge J
Üla Kinderyté J
Anna Jane Lester RC
Isabelle Seula Lee J
Elise van der Wel RC

Violin II

Karen Dekker J
Xiangji Zeng RC
Alana Yousefian J
Francesco Nitti
Catania RC
Sarah Jane Kenner J
Annie Gard J

Viola

Stephen Goist J
Ivan Saez Schwartz RC
Jeffrey Girton J
Robert Warner J

Cello

Oliver Weston J
Matt Zucker J
Anne-Linde Visser RC

Bass

Peter Ferretti J
Zhou Feng RC

Flute

Florencia Gomez RC
Mili Chang J

Oboe

Fiona Last J
Aga Mazur RC
Karlijn Oost RC

Bassoon

Neil Chen J
Luke Toppin RC

Trumpet

Danny Teong Shi Feng RC
Brandon Bergeron J
Wen Rong Lau J

Horn

Kaci Cummings J

Organ

Gerard de Wit RC
Eunji Lee J

Timpani

Jennifer Heins RC

J Juilliard artist
RC Royal Conservatoire
artist

CHORUS (Royal Conservatoire Artists)

JanJoost van Elburg, *Chorus Master*

Soprano

Heleen Bongenaar
Marta Loncar
Mariana Batista Picado
Pauline Doolaard
Francisca Prestes
Branco Gouveia

Mezzo-soprano

Cally Youdell
Vera Fiselier
Ewa Sawczuk

Viktorija Nikolova
Dalma Süle
Bethany Shepherd

Alto

Tim Braithwaite
George Carling
Laura Rodrigues Lopes
Maite Cathérine de Wit
Eimi Witmer
Vita van der Dussen

Tenor

Chris Postuma
Georgi Sztojanov
Pablo Gregorian
André do Nascimento
Cruz Gomes
Carlos da Fonseca
Monteiro

Bass

Yuichi Sakai
Jacob Gramit

Hidde Kleikamp
Hessel Vredevelde
Andrew Hopper
Einar Gudmundsson

Kenneth Merrill, *Juilliard Music Coach*

William Hobbs, *Juilliard Language Coach*

Juilliard Historical Performance

Administration

Robert Mealy, *Director*

Benjamin D. Sosland, *Administrative Director*

Rosemary Metcalf, *Assistant Administrative Director*

Annelise Wiering, *Coordinator for Scheduling and Educational Support*

Faculty

Violin/Viola

Elizabeth Blumenstock

Robert Mealy

Cynthia Roberts

Cello

Phoebe Carrai

Viola da gamba

Sarah Cunningham

Double bass

Robert Nairn

Flute

Sandra Miller

Oboe

Gonzalo Ruiz

Bassoon

Dominic Teresi

Horn

R.J. Kelley

Trumpet

John Thiessen

Plucked instruments

Daniel Swenberg

Charles Weaver

Harpsichord

Richard Egarr

Béatrice Martin

Peter Sykes

Recorder

Nina Stern

Continuo Skills

Steven Laitz

Avi Stein

Core Studies

Robert Mealy

David Schulenberg

Artists in Residence

William Christie

Richard Egarr

Monica Huggett

Rachel Podger

Jordi Savall

Ellen and James S. Marcus Institute for Vocal Arts

One of America's most prestigious programs for educating singers, The Juilliard School's Ellen and James S. Marcus Institute for Vocal Arts offers young artists programs tailored to their talents and needs. From bachelor and master of music degrees to an advanced artist diploma in opera studies, Juilliard provides frequent performance opportunities featuring singers in its own recital halls, on Lincoln Center's stages, and around New York City. Juilliard Opera has presented numerous premieres

of new operas as well as works from the standard repertoire.

Juilliard graduates may be heard in opera houses and concert halls throughout the world; diverse alumni artists include well-known performers such as Simon Estes, Renée Fleming, Leontyne Price, Risé Stevens, Tatiana Troyanos, and Shirley Verrett. Recent alumni include Paul Appleby, Sasha Cooke, Isabel Leonard, Erin Morley, Susanna Phillips, and Julia Bullock.

Administration

Brian Zeger, *Artistic Director*

Monica Thakkar, *Director, Performance Activities*

Kirstin Ek, *Director, Curriculum and Schedules*

Emily Wells, *Associate Director*

David Strobbe, *Production Administrator*

Andrew Gaines, *Projects Administrator, Performance Activities*

Sarah Sohn, *Schedule and Program Coordinator*

Alison Snow, *Vocal Arts Administrative Apprentice*

Voice Faculty

Edith Bers, *Chair*

Cynthia Hoffmann

Marlena K. Malas

Sanford Sylvan

Robert White

Robert C. White Jr.

Edith Wiens

John Giampietro

William Hobbs

Bénédicte Jourdois

Natalia Katjukova

Kathryn LaBouff

Gina Levinson

Denise Massé

Kenneth Merrill

David Moody, *Chorus Master*

Glenn Morton

Nils Neubert

Adam Nielsen

Donald Palumbo

David Paul, *Dramatic Advisor for Master of Music and Graduate Diploma*

J.J. Penna

Diane Richardson, *Principal*

Coach and Music Advisor for

Artist Diploma in Opera Studies

Lauren Schiff

Eve Shapiro, *Dramatic Advisor for Artist Diploma in Opera Studies*

Arlene Shrut

Jeanne Slater

Cameron Stowe

Stephen Wadsworth, *James S. Marcus Faculty Fellow, Director of Artist Diploma in Opera Studies*

Gary Thor Wedow

Reed Woodhouse, *Music Advisor for Master of Music and Graduate Diploma*

Brian Zeger, *Artistic Director*

Ellen and James S. Marcus Institute for Vocal Arts Faculty

Marianne Barrett

Edward Berkeley

Mary Birnbaum, *Associate*

Director of Artist Diploma in Opera Studies

Steven Blier

Corradina Caporello

Daniel Cataneo

Robert Cowart

Cori Ellison

Mary Lou Falcone

2016-17 Ellen and James S. Marcus Institute for Vocal Arts Fellows

Jonathan Gmeinder, *Piano*

William Kelley, *Piano*

Mo Zhou, *Opera Directing*