

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE SCHOLA CANTORUM

JUILLIARD415

MASAAKI SUZUKI, CONDUCTOR

George Frideric Handel

*L'Allegro, il Penseroso,  
ed il Moderato*

Oratorio in three parts



OCTOBER 21, 2023

7:30PM

WOOLSEY HALL

Please silence all mobile devices.

The use of photographic, recording, or electronic equipment during the performance is prohibited.

Your courtesy is appreciated.

# YALE SCHOLA CANTORUM

## JUILLIARD415

MASAAKI SUZUKI, CONDUCTOR

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L'Allegro, il Penseroso, ed il Moderato, HWV 55 (1740)

George Frideric Handel  
(1685–1759)

### PART THE FIRST

A tempo giusto & Allegro from Concerto grosso in G major, Op.6 no.1, HWV 319

L'Allegro: Hence, loathed Melancholy (accompagnato)

Trevor Scott

Il Penseroso: Hence vain deluding joys (accompagnato)

Veronica Roan

L'Allegro: Come, thou goddess fair and free (air)

Ellen Robertson

Il Penseroso: Come, rather, goddess sage and holy (air)

Veronica Roan

L'Allegro: Haste thee, nymph (air and chorus)

Trevor Scott and Schola

L'Allegro: Come, and trip it as you go (air and chorus)

Michaël Hudetz and Schola

Il Penseroso: Come, pensive nun (accompagnato)

Juliet Ariadne Papadopoulos

Il Penseroso: Come, but keep thy wonted state (arioso)

Juliet Ariadne Papadopoulos

Il Penseroso: There, held in holy passion still (accompagnato)

Veronica Roan

Il Penseroso: Join with thee calm peace, and quiet (air and chorus)

Veronica Roan and Schola

L'Allegro: Hence, loathed Melancholy (recitative)

Michaël Hudetz

L'Allegro: And if I give thee honour due (recitative)

Juliet Ariadne Papadopoulos

*(continues on next page)*

- L'Allegro: Mirth, admit me of thy crew (air)  
Juliet Ariadne Papadopoulos
- Il Penseroso: First, and chief, on golden wing (accompagnato)  
Ellen Robertson
- Il Penseroso: Sweet bird, that shun'st the noise of folly (air)  
Ellen Robertson
- L'Allegro: If I give thee honour due, Mirth, admit me of thy crew (recitative and air)  
Fredy Bonilla
- Il Penseroso: Oft, on a plat of rising ground (air)  
Juliet Ariadne Papadopoulos
- Il Penseroso: Far from all resort of mirth (air)  
Trevor Scott
- Il Penseroso: If I give thee honour due (recitative)  
Michaël Hudetz
- L'Allegro: Air. Let me wander, not unseen (air)  
Michaël Hudetz
- L'Allegro: Mountains, on whose barren breast (accompagnato)  
Fredy Bonilla
- L'Allegro: Or let the merry bells ring round (air and chorus)  
Michaël Hudetz and Schola

## INTERMISSION

### PART THE SECOND

Larghetto from Concerto grosso in E minor, Op.6 no.3, HWV 321

- Il Penseroso: Hence, vain deluding joys (accompagnato)  
Sandy Sharis
- Il Penseroso: Sometimes let gorgeous Tragedy (aria)  
Sandy Sharis
- Il Penseroso: Thus, night oft see me (recitative)  
Juliet Ariadne Papadopoulos
- L'Allegro: Populous cities please me then (solo and chorus)  
Fredy Bonilla and Schola
- L'Allegro: There let Hymen oft appear (air)  
Michaël Hudetz

- Il Penseroso: Me, when the sun begins to fling (accompagnato)  
Ellen Robertson
- Il Penseroso: Hide me from day's garish eye (air)  
Ellen Robertson
- L'Allegro: I'll to the well-trod stage anon (air)  
Trevor Scott
- L'Allegro: And ever against eating cares (air)  
Juliet Ariadne Papadopoulos
- L'Allegro: Orpheus' self may heave his head (air)  
Peter Schertz
- L'Allegro: These delights if thou canst give (air and chorus)  
Trevor Scott and Schola
- Il Penseroso: But let my due feet never fail (recitative)  
Ellen Robertson
- Il Penseroso: There let the pealing organ blow (chorus and solo)  
Schola and Ellen Robertson
- Il Penseroso: May at last my weary age (air)  
Sandy Sharis
- Il Penseroso: These pleasures, Melancholy, give (solo and chorus)  
Ellen Robertson and Schola

### PART THE THIRD

- Il Moderato: Hence, boast not, ye profane (accompagnato)  
Peter Schertz
- Il Moderato: Come, with native lustre shine (air)  
Peter Schertz
- Il Moderato: Sweet temp'rance (accompagnato and chorus)  
Peter Schertz & Schola
- Il Moderato: No more short life (recitative)  
Trevor Scott
- Il Moderato: Each action will derive new grace (air)  
Trevor Scott
- Il Moderato: As steals the morn (duet)  
Juliet Ariadne Papadopoulos & Michaël Hudetz
- Il Moderato: Thy pleasures, Moderation, give (chorus)  
Schola

PART THE FIRST

**L'Allegro: Accompagnato (tenor)**

Hence, loathed Melancholy  
Of Cerberus, and blackest midnight born,  
In Stygian cave forlorn  
'Mongst horrid shapes, and shrieks, and sights  
    unholy,  
Find out some uncouth cell,  
Where brooding darkness spreads his jealous  
    wings,  
And the night-raven sings;  
There under ebon shades, and low-brow'd  
    rocks,  
As ragged as thy locks,  
In dark Cimmerian desert ever dwell.

**Il Penseroso: Accompagnato (soprano)**

Hence vain deluding joys,  
Dwell in some idle brain,  
And fancies fond with gaudy shapes possess,  
As thick and numberless  
As the gay motes that people the sunbeams,  
Or likest hovering dreams  
The fickle pensioners of Morpheus' train.

**L'Allegro: Air (soprano)**

Come, thou goddess fair and free,  
In Heav'n yclep'd Euphrosyne;  
And by men heart-easing Mirth,  
Whom lovely Venus, at a birth,  
With two sister-graces more,  
To ivy-crowned Bacchus bore.

**Il Penseroso: Air (soprano)**

Come, rather, goddess sage and holy;  
Hail, divinest Melancholy,  
Whose saintly visage is too bright  
To hit the sense of human sight;  
Thee bright-hair'd Vesta long of yore,  
To solitary Saturn bore.

**L'Allegro: Air (tenor) and Chorus**

Haste thee, nymph, and bring with thee  
Jest and youthful jollity,  
Quips and cranks, and wanton wiles,  
Nods, and becks, and wreathed smiles  
Such as hang on Hebe's cheek,

And love to live in dimple sleek,  
Sport, that wrinkled care derides,  
And laughter, holding both his sides.

**L'Allegro: Air (tenor) and Chorus**

Come, and trip it as you go,  
On the light fantastic toe.

**Il Penseroso: Accompagnato (soprano)**

Come, pensive nun, devout and pure,  
Sober, steadfast, and demure;  
All in a robe of darkest grain,  
Flowing with majestic train.

**Il Penseroso: Arioso (soprano)**

Come, but keep thy wonted state,  
With even step, and musing gait,  
And looks commercing with the skies,  
Thy rapt soul sitting in thine eyes.

**Il Penseroso: Accompagnato (soprano)**

There, held in holy passion still,  
Forget thyself to marble, till  
With a sad leaden downward cast  
Thou fix them on the earth as fast.

**Il Penseroso: Air (soprano) and Chorus**

Join with thee calm peace, and quiet,  
Spare fast, that oft with gods doth diet,  
And hears the muses in a ring  
Round about Jove's altar sing.

**L'Allegro: Recitative (tenor)**

Hence, loathed Melancholy,  
In dark Cimmerian desert ever dwell.  
But haste thee, Mirth, and bring with thee  
The mountain nymph, sweet Liberty.

**L'Allegro: Recitative (soprano)**

And if I give thee honour due,  
Mirth, admit me of thy crew!

**L'Allegro: Air (soprano)**

Mirth, admit me of thy crew,  
To live with her, and live with thee,  
In unreproved pleasures free;  
To hear the lark begin his flight,  
And singing startle the dull night;  
Then to come in spite of sorrow,

And at my window bid good morrow.  
Mirth, admit me of thy crew!

**Il Penseroso: Accompagnato (soprano)**

First, and chief, on golden wing,  
The cherub Contemplation bring;  
And the mute Silence hist along,  
'Less Philomel will deign a song,  
In her sweetest, saddest plight,  
Smoothing the rugged brow of night.

**Il Penseroso: Air (soprano)**

Sweet bird, that shun'st the noise of folly,  
Most musical, most melancholy!  
Thee, chauntress, oft the woods among,  
I woo to hear thy even-song,  
Or, missing thee, I walk unseen,  
On the dry smooth-shaven green,  
To behold the wand'ring moon  
Riding near her highest noon.

**L'Allegro: Recitative (bass)**

If I give thee honour due,  
Mirth, admit me of thy crew!

**L'Allegro: Air (bass)**

Mirth, admit me of thy crew!  
To listen how the hounds and horn  
Cheerly rouse the slumb'ring morn,  
From the side of some hoar hill,  
Through the high wood echoing shrill.

**Il Penseroso: Air (soprano)**

Oft, on a plat of rising ground,  
I hear the far-off curfew sound,  
Over some wide-water'd shore,  
Swinging slow, with sullen roar;  
Or if the air will not permit,  
Some still removed place will fit,  
Where glowing embers through the room  
Teach light to counterfeit a gloom.

**Il Penseroso: Air (tenor)**

Far from all resort of mirth,  
Save the cricket on the hearth,  
Or the bellman's drowsy charm,  
To bless the doors from nightly harm.

**L'Allegro: Recitative (tenor)**

If I give thee honour due,  
Mirth, admit me of thy crew!

**L'Allegro: Air (tenor)**

Let me wander, not unseen  
By hedge-row elms, on hillocks green.  
There the ploughman, near at hand,  
Whistles over the furrow'd land,  
And the milkmaid singeth blithe,  
And the mower whets his scythe,  
And every shepherd tells his tale  
Under the hawthorn in the dale.

**L'Allegro: Accompagnato (bass)**

Mountains, on whose barren breast  
The lab'ring clouds do often rest:  
Meadows trim with daisies pied,  
Shallow brooks, and rivers wide  
Tow'rs and battlements it sees,  
Bosom'd high in tufted trees.

**L'Allegro: Air (tenor) and Chorus**

Or let the merry bells ring round,  
And the jocund rebecks sound  
To many a youth, and many a maid,  
Dancing in the checquer'd shade.  
And young and old come forth to play  
On a sunshine holiday,  
Till the livelong daylight fail.  
Thus past the day, to bed they creep,  
By whisp'ring winds soon lull'd asleep.

PART THE SECOND

**Il Penseroso: Accompagnato (soprano)**

Hence, vain deluding joys,  
The brood of Folly without father bred;  
How little you bestead,  
Or fill the fixed mind with all your toys.  
Oh, let my lamp, at midnight hour,  
Be seen in some high lonely tow'r,  
Where I may oft out-watch the Bear  
With thrice-great Hermes, or unsphere  
The spirit of Plato to unfold  
What worlDs, or what vast regions hold  
Th'immortal mind that hath forsook  
Her mansion in this fleshly nook.

**Il Penseroso: Air (soprano)**

Sometimes let gorgeous Tragedy  
 In sceptred pall come sweeping by,  
 Presenting Thebes, or Pelops' line,  
 Or the tale of Troy divine;  
 Or what (though rare) of later age  
 Ennobled hath the buskin'd stage.

**Il Penseroso: Recitative (soprano)**

Thus, night oft see me in thy pale career,  
 Till unwelcome morn appear.

**Il Penseroso: Solo (bass) & Chorus**

Populous cities please me then,  
 And the busy hum of men.  
 Where throngs of knights and barons bold,  
 In weeds of peace high triumphs hold;  
 With store of ladies, whose bright eyes  
 Rain influence, and judge the prize  
 Of wit, or arms, while both contend  
 To win her grace, whom all commend.

**L'Allegro: Air (tenor)**

There let Hymen oft appear  
 In saffron robe, with taper clear,  
 And pomp, and feast, and revelry,  
 With mask, and antique pageantry;  
 Such sights as youthful poets dream  
 On summer eves by haunted stream.

**Il Penseroso: Accompagnato (soprano)**

Me, when the sun begins to fling  
 His flaring beams, me goddess bring  
 To arched walks of twilight groves,  
 And shadows brown that Sylvan loves;  
 There in close covert by some brook,  
 Where no profaner eye may look.

**Il Penseroso: Air (soprano)**

Hide me from day's garish eye,  
 While the bee with honied thigh,  
 Which at her flow'ry worth doth sing,  
 And the waters murmuring,  
 With such consort as they keep  
 Entice the dewy-feather'd sleep;  
 And let some strange mysterious dream  
 Wave at his wings in airy stream

Of lively portraiture display'd,  
 Softly on my eyelids laid.  
 Then as I wake, sweet music breathe,  
 Above, about, or underneath,  
 Sent by some spirit to mortals good,  
 Or th'unseen genius of the wood.

**L'Allegro: Air (tenor)**

I'll to the well-trod stage anon,  
 If Jonson's learned sock be on,  
 Or sweetest Shakespeare, Fancy's child,  
 Warble his native wood-notes wild.

**L'Allegro: Air (soprano)**

And ever against eating cares,  
 Lap me in soft Lydian airs  
 Married to immortal verse,  
 Such as the meeting soul may pierce  
 In notes, with many a winding bout  
 Of linked sweetness long drawn out;  
 With wanton heed, and giddy cunning,  
 The melting voice through mazes running,  
 Untwisting all the chains that tie  
 The hidden soul of harmony.

**L'Allegro: Air (bass)**

Orpheus' self may heave his head  
 From golden slumbers on a bed  
 Of heap'd Elysian flow'rs, and hear  
 Such strains as would have won the ear  
 Of Pluto, to have quite set free  
 His half-regain'd Eurydice.

**L'Allegro: Air (tenor) and Chorus**

These delights if thou canst give,  
 Mirth, with thee I mean to live.

**Il Penseroso: Recitative (soprano)**

But let my due feet never fail  
 To walk the studious cloister's pale,  
 And love the high-embowed roof,  
 With antic pillars' massy proof,  
 And storied windows richly dight,  
 Casting a dim religious light.

**Il Penseroso: Chorus & Solo (soprano)**

There let the pealing organ blow  
 To the full voic'd quire below,



In service high and anthems clear!  
And let their sweetness, through mine ear,  
Dissolve me into ecstasies,  
And bring all Heav'n before mine eyes!

**Il Penseroso: Air (soprano)**

May at last my weary age  
Find out the peaceful hermitage,  
The hairy gown and mossy cell,  
Where I may sit and rightly spell  
Of ev'ry star that Heav'n doth show,  
And ev'ry herb that sips the dew;  
Till old experience do attain  
To something like prophetic strain.

**Il Penseroso: Solo (soprano) and Chorus**

These pleasures, Melancholy, give,  
And I with thee will choose to live.

PART THE THIRD

**Il Moderato: Accompagnato (bass)**

Hence, boast not, ye profane,  
Of vainly-fancied, little-tasted pleasure,  
Pursued beyond all measure,  
And by its own excess transform'd to pain.

**Il Moderato: Air (bass)**

Come, with native lustre shine,  
Moderation, grace divine,  
Whom the wise God of nature gave,  
Mad mortals from themselves to save.  
Keep, as of old, the middle way,  
Nor deeply sad, nor idly gay,  
But still the same in look and gait,  
Easy, cheerful and sedate.

**Il Moderato: Accompagnato (bass)  
and Chorus**

Sweet temp'rance in thy right hand bear,  
With her let rosy health appear,  
And in thy left contentment true,  
Whom headlong passion never knew;  
Frugality by bounty's side,  
Fast friends, though oft as foes belied;  
Chaste love, by reason led secure,  
With joy sincere, and pleasure pure;  
Happy life from Heav'n descending,

Crowds of smiling years attending:  
All this company serene,  
Join, to fill thy beauteous train.

**Il Moderato: Recitative (tenor)**

No more short life they then will spend  
In straying farther from its end,  
In frantic mirth, and childish play,  
In dance and revels, night and day;  
Or else like lifeless statues seeming,  
Ever musing, moping, dreaming.

**Il Moderato: Air (tenor)**

Each action will derive new grace  
From order, measure, time, and place;  
Till life the goodly structure rise  
In due proportion to the skies.

**Il Moderato: Duet (soprano & tenor)**

As steals the morn upon the night,  
And melts the shades away:  
So truth does fancy's charm dissolve,  
And melts the shades away:  
The fumes that did the mind involve,  
Restoring intellectual day.

**Il Moderato: Chorus**

Thy pleasures, Moderation, give,  
In them alone we truly live.

*text by John Milton (L'Allegro, Il Penseroso)  
and Charles Jennens (Il Moderato)*

## **L'Allegro, il Penseroso, ed il Moderato**

George Frideric Handel

Born: February 23, 1685, in Halle (Saale), Germany

Died: April 14, 1759, in London

*Program note by Fred Fehleisen*

London, winter 1740. The river Thames is a sea of ice. Gale force winds are blowing from the east. Icebergs and snow are everywhere. It hasn't been this cold in almost a century, and the very idea of venturing outside, either in a carriage or on foot, makes one shudder. It's mid-February and we haven't been to the theater since Christmas. Most events have been cancelled, including Handel's. Tonight, though, we're going to make our way across town, to the theater at Lincoln's Inn Fields. It's a long way but Handel is premiering a new entertainment, an evening of Milton's poetry set to glorious music! Getting to the theater will be difficult, but many fires will be lit inside prior to the performance. We'll be warm enough and Handel will take us to places where Nature is more kind. What's more, it will be in English! It's not going to be an opera or an oratorio. Rather, it will be an abstract evening of poetry set for solo singers, chorus, and Handel's large band. We're going to meet Mirth and Melancholy, who will sing to us of their pleasures and passions. Following that, Moderation will sing to us about how we ought to live. But for now, let's consider the process that led to the work.

Handel composed *L'Allegro, il Penseroso, ed il Moderato* in only 17 days, huddled at a writing desk, quill pen in hand, and close to the fireplace in his room. In recent years, Handel scholars have discovered interesting things about the genesis of this work, and this discussion owes much to what we have learned from their research. The libretto for *L'Allegro* was long thought to have been the work of Handel's *Messiah* librettist, Charles Jennens. In 1994, when the papers of James Harris became available, Donald Burrows discovered a series of letters between Harris and Jennens, proving that the idea of creating the libretto for *L'Allegro* came from Harris. By mid-December 1739, Harris had woven texts from Milton's two separate poems, "L'Allegro" and "Il Penseroso," into a scheme filled with emotional contrasts. Harris sent the scheme to Jennens soon after drafting it and, since both of them were committed to the idea of encouraging Handel to set great English poetry, they decided to present the draft to him.

On December 29, Jennens wrote a letter to Harris explaining how he had recently met with Handel and discussed *L'Allegro* with him. Handel was eager to obtain Harris' scheme and Jennens urged him to send it to Handel right away. This letter is the first evidence of the collaborative effort that resulted in *L'Allegro*, but it also contains the first mention of a "Collection" from scripture Jennens prepared for Handel that ultimately became the libretto for *Messiah* in summer 1741. Harris completed his draft on January 5. Jennens received it on January 10 and sent it to Handel the following day. Handel then set to work revising the scheme further and decided that a third part was needed. He immediately asked Jennens to

write an additional new poem that would balance out Milton's Mirth and Melancholy with Moderation. All of this happened within a few days and Handel completed his own scheme on January 15. He began composing in earnest on January 19 and completed the work on February 4.

Handel's 1740 season at Lincoln's Inn Fields would be something new and different: a season comprised entirely of English settings. In 1732, he had presented *Esther* and *Acis and Galatea* at the King's Theatre in the Haymarket. The King's Theatre was at the time a venue reserved almost entirely for Italian opera, but Handel's works crossed over into new territory. The idea of presenting nonstaged English oratorios and odes in the theater began to take hold. By 1740, Handel had already amassed a sizeable set of large-scale English works that would enable him to attract new audiences with a variety of full-length programs.

As the premiere of *L'Allegro* approached, there was still one more necessary ingredient for a complete evening of theatrical music making: concertos. We have become accustomed to performances given in two parts with a single intermission. In Handel's time, three acts were the norm. Audiences expected to hear overtures at the beginning of each performance and concertos between each of the acts. Since *L'Allegro* isn't an opera, Handel didn't include an overture in his autograph score. Instead, he advertised that the performance would include "Two new Concertos for several Instruments" (presumably ones taken from his new *Grand Concertos*, Op. VI, composed the previous autumn) and "a New Concerto on the Organ," a special one with an independent pedal part, specifically composed for the organ in the theater at Lincoln's Inn Fields.

Handel gave no performances during January but began his new season with a revival of *Acis and Galatea* and the *Ode for St Cecilia's Day* on February 21. The premiere of *L'Allegro* took place on February 27 and featured five soloists. These included the soprano Elisabeth Duparc ("La Francesina"), a "Boy" treble, the tenor John Beard, and two basses, Henry Reinhold and William Savage. Rather than assign Milton's and Jennens' characters as roles, Handel treated their settings in a more abstract manner. "La Francesina" was given Penseroso's material and he divided *Allegro's* words between the "Boy," Beard, and Reinhold. William Savage was given the part of *Moderato*.

Handel set *L'Allegro* for a large orchestra scored for strings, transverse flute, oboes, bassoons, horn, trumpets, timpani, and continuo (harpsichord and organ). As one might expect, Handel utilized all of the expressive and stylistic possibilities of these instruments to their fullest throughout the work. For special effect, Handel employed a special bell-like instrument with a keyboard (something close to a modern celesta) that he called a carillon. Previously, in 1738 he used this instrument in *Saul*, much to the horror of Jennens:

Mr. Handel's hear is more full of Maggots than ever: I found yesterday in his room a very queer Instrument, which He calls Carillon ... because it is both in the make & tone like a set of Hammers striking upon Anvils. 'Tis play'd upon with Keys like a Harpsichord; & with this Cyclopean Instrument he designs to make poor Saul stark mad.

In *L'Allegro*, the carillon is not used for madness but instead for pure exuberance: “Or let the merry bells ring round!” The organ also plays a significant role in the chorus “There let the pealing organ blow” and in the brand new organ concerto (Op. 7, No. 4) Handel composed shortly after he finished *L'Allegro*.

Now we are back in 18th-century London, sitting in the theater at Lincoln’s Inn Fields. It took us hours to get here through the snow and slushy streets in unheated horse-drawn carriages. The trip was worth the wait, though, because we’re going to hear Handel! We adore his music, which we can only hear live in the theater or in some pleasure garden. And we will eagerly allow his settings of *L'Allegro* to fill us with a variety of passions that will carry us away to other realms.

Here in the 21st century, Handel’s music still ravishes our ears and causes us to feel intense emotions, but we may find Milton’s poetry somewhat more difficult to process. “*L'Allegro*” and “*Penseroso*” are reflective meditations on abstract notions of joy and sadness. They relate to each other but have no plot. When James Harris interlaced them, he did so in order to create contrast. Handel then took Harris’ scheme and tweaked it to intensify those contrasts and realize their affective potential. He then went a step further by having Jennens write *Il Moderato*, on the benefits of living a life of moderation, to knit Milton’s poems back together. The result was a large coherent work filled with much diversity. Its themes and images may be difficult to piece together, but Handel’s music makes it easy for us to savor them from one moment to the next.

Part I begins with *Allegro* and *Penseroso* each rejecting the other’s emotional character. *Allegro* then sings a pastoral song to Venus, Bacchus, and the Graces in praise of the goddess Mirth. *Penseroso* responds in kind with a *Largo e piano* hymn to the goddess Melancholy. This paired alternation of reflections continues through various recitatives and airs, some ending with a chorus, that explore every stylistic and rhetorical possibility available to Handel. Later on, *Allegro* celebrates the pleasures of day and the call of its herald, the lark. *Penseroso* embraces the moonlit night and the enchanted song of the nightingale. Part I comes to a close with *Allegro*—and the carillon!—calling for merry bells to ring and for youths and maids to dance the day away. At day’s end, Handel masterfully brings down the curtain of night with the deep sounds of “whisp’ring winds” that lull us all to sleep.

Part II continues the dialogue between Melancholy and Mirth with “sweet music” and “soft Lydian airs.” Ultimately, *Allegro* and his chorus choose to dedicate their lives to Mirth. *Penseroso* and her chorus, hearing Melancholy’s “full-voic’d ... anthem clear,” surrender themselves to her “sweetness.” *Allegro* has fully embraced Mirth, and *Penseroso*, Melancholy. They have completely opened themselves to the respective pleasures of Melancholy and Mirth without ever considering the need for moderation.

Part III, Jennens’ poem, *Il Moderato*, sets a different tone. It is not about indulging in pleasures or experiencing emotions; it’s about how one ought to live. Vainly pursued pleasures will only be “transform’d to pain.” Indeed, Moderation, the “grace divine,” will save you “Mad mortals” from yourselves! And Chaste Love, led by Reason, will surely

provide you with “joys sincere, and pleasures pure.” Blessed are those “Who Nature’s equal rules obey.” At the end, Allegro and Penseroso return for a final duet. Then, joined by the chorus one final time, they sing music drawn from two well-known Lutheran chorales: *Jesu, meine Freude* (Jesus, My Joy) and *Erhalt uns Herr bei deinem Wort* (Preserve us Lord through your Word). Having lived to age 55, Handel now ended his new work with his own private reflection on Moderato’s words: “Thy pleasures, moderation give; in them alone we truly live.”

Fred Fehleisen has been on the Juilliard faculty since 1996 and was previously on the faculty of Mannes College of Music. He performs regularly with period instrument ensembles in New York and is a member of the American Handel Society.

## YALE SCHOLA CANTORUM

David Hill *Conductor*

Masaaki Suzuki *Principal Guest Conductor*

Margaret Winchell *Student Assistant Conductor*

Matthew Cramer, Margaret Winchell *Choral Preparation*

Jeff Hazewinkel *Manager of Music Programs and Concert Production*

Sullivan Hart, Mahima Kumara *Ensemble Managers*

Ethan Haman *Rehearsal Accompanist*

### **Soprano**

Cora Hagens	B.A. '24, Cognitive Science
Jacqueline Kaskel	B.A. '24, English and Economics
Juliet Ariadne Papadopoulos	M.M. '24, Early Music Voice
Frances Pollock	D.M.A. '25, Composition
Ellen Robertson	M.M.A. '25, Early Music Voice
Rachel Segman	M.M. '25, Choral Conducting
Claire Spence	B.A. '27, Undeclared
Katie Tiemeyer	M.D. '31; Ph.D. '31, Immunobiology

### **Alto**

Renée Barbre	Ph.D. '27, Music Theory
Eliana Barwinski	M.A.R. '25, Music
Mahima Kumara	M.M. '25, Choral Conducting
Veronica Roan	M.M. '25 Early Music Voice
Sarah Shapiro	M.M. '24, Choral Conducting
Sandy Sharis	M.M.A. '24, Early Music Voice
Margaret Winchell	D.M.A. '28, Choral Conducting

### **Tenor**

Collin Edouard	Ph.D. '27, Ethnomusicology
Sullivan Hart	M.Div./M.S.W., Counseling
Michaël Hudetz	M.M.A. '24, Early Music Voice
Nathan Samuel Peace	M.Div. '25, Liturgical Studies
Trevor Scott	M.M.A. '25, Early Music Voice
Alex Whittington	M.M. '25, Choral Conducting
Angus Warren	Ph.D. '28, Medieval Studies

## **Bass**

Benjamin Beckman	B.A. '23, Music
Fredy Bonilla	M.M. '25, Early Music Voice
Eshaan Giri	B.A. '27, Statistics & Data Science
Samuel Hollister	D.M.A. '28, Orchestral Conducting
Lee Larson	M.B.A. '24, Management
Peter Schertz	M.M. '24, Early Music Voice

## **JUILLIARD415**

Robert Mealy *Director*

Karin Brookes *Administrative Director*

Rosemary Metcalf *Assistant Administrative Director*

### **Violin 1**

Lindsie Katz (1st half)  
Eleanor Legault (2nd half)  
Ela Kodžas  
Ryan Cheng  
Lara Mladjen  
Jimena Burga Lopera

### **Violin 2**

Eleanor Legault (1st half)  
Lindsie Katz (2nd half)  
Marie Schubert  
Nadia Lesinska  
Amelia Sie

### **Viola**

Tsutomu William Copeland  
Lydia Becker  
Shelby Yamin

### **Cello**

Andrew Koutroubas  
Kosuke Uchikawa  
Allen Maracle  
Haocong Gu

### **Bass**

John Stajduhar

### **Flute**

Nuria Canales Rubio

### **Oboe**

Sookhyun Lee  
Pablo O'Connell

### **Bassoon**

Ezra Gans

### **Horn**

Colby Kleven

### **Trumpet**

David Green  
Vincent Yim

### **Timpani**

### **Harpsichord/Organ**

Elené Tabagari  
Duangkamon Wattanasak

### **Plucked Instruments**

Dani Zanuttini-Frank

Since founding Bach Collegium Japan in 1990, **Masaaki Suzuki** has established himself as a leading authority on the works of Bach. He has remained BCJ's music director ever since, taking the ensemble regularly to major venues and festivals in Europe and the USA and building an outstanding reputation for the expressive refinement of his performances.

In addition to working with renowned period ensembles such as Collegium Vocale Gent and Philharmonia Baroque Orchestra, Suzuki is invited to conduct repertoire as diverse as Brahms, Britten, Fauré, Mahler, Mendelssohn, and Stravinsky with orchestras such as New York Philharmonic, San Francisco Symphony, Deutsches Symphonie Orchester Berlin, Mozarteumorchester Salzburg, Leipzig Gewandhausorchester, Bavarian Radio, Danish National Radio, Gothenburg Symphony, Orchestre Philharmonique de Radio France, and Yomiuri Nippon Symphony Orchestra. This 2023–2024 season includes his debut with Los Angeles Philharmonic, Frankfurt Radio Symphony, Orquestra Sinfonica do Estado de São Paulo, and return engagements with Orchestre Symphonique de Montréal, NHK Symphony Orchestra, Spanish National Orchestra, and Handel and Haydn Orchestra. He will also tour extensively in Europe with the Orchestra of the Age of Enlightenment.

Suzuki's impressive discography on the BIS label, featuring all of Bach's major choral works as well as complete works for harpsichord, has brought him many critical plaudits. *The Times* wrote, "it would take an iron bar not to be moved by his crispness, sobriety and spiritual vigour." 2018 marked the triumphant conclusion of Bach Collegium Japan's epic recording of the complete sacred and secular cantatas initiated in 1995 and comprising sixty-five volumes. The ensemble recently recorded Bach's *St. John Passion* and *St. Matthew Passion*, both of which won awards from *Gramophone*.

Suzuki was invited with BCJ to participate in a cantata cycle at Bachfest Leipzig, where he also gave a critically acclaimed performance of Mendelssohn's *Elijah*; he also toured with BCJ in the United States, performing at Alice Tully Hall and San Francisco's Davies Symphony Hall. In Europe he led the ensemble in Wrocław, Cologne, Vienna, Düsseldorf, Lausanne, Paris, Antwerp, Madrid, and The Hague.

Suzuki combines his conducting career with his work as an organist and harpsichordist; he recently recorded Bach's solo works for these instruments. Born in Kobe, he graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. Founder and Professor Emeritus of the early music department at the Tokyo University of the Arts, he was on the choral conducting faculty at the Yale School of Music and Yale Institute of Sacred Music from 2009 until 2013, where he remains affiliated as the principal guest conductor of Yale Schola Cantorum.

In 2012 Suzuki was awarded the Leipzig Bach Medal and in 2013 the Royal Academy of Music Bach Prize. In April 2001, he was decorated with *Das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik* from Germany.



**Yale Schola Cantorum** is a chamber choir that performs sacred music from the sixteenth century to the present day in concert settings and choral services around the world. It is sponsored by Yale Institute of Sacred Music and conducted by David Hill. Masaaki Suzuki is the ensemble's principal guest conductor. Open by audition to students from all departments and professional schools across Yale University, the choir has a special interest in historically informed performance practice, often in collaboration with instrumentalists from Juilliard<sup>415</sup>.

Schola was founded in 2003 by Simon Carrington. In recent years, the choir has also sung under the direction of internationally renowned conductors Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O'Donnell, Stefan Parkman, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland.

In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. Schola's 2018 recording on the Hyperion label featuring Palestrina's *Missa Confitebor tibi Domine* has garnered enthusiastic reviews. A live recording of Heinrich Biber's 1693 *Vesperae longiores ac breviores* with Robert Mealy and Yale Collegium Musicum received international acclaim from the early music press, as have subsequent CDs of J. S. Bach's rarely heard 1725 version of the *St. John Passion* and Antonio Bertali's *Missa resurrectionis*. A recording on the Naxos label of Mendelssohn and Bach *Magnificats* was released in 2009, and recent years have seen the release of two CDs by Delos Records. More recently, Hyperion released Schola Cantorum performing a chamber version of the Brahms Requiem. Two new recordings, New England Choirworks and Schütz's *The Christmas Story*, were released in 2019. On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, Spain, and Scandinavia.

Since its founding in 2009, **Juilliard<sup>415</sup>** – 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 seventeenth and eighteenth centuries. With its frequent musical collaborator, the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the UK, India, and Germany. With the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard<sup>415</sup> played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Juilliard<sup>415</sup> made its South American debut in Bolivia on a tour sponsored by the U.S. Department of State in 2018 and returned there in 2022. 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 Harry Bicket, William Christie, 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 production of Luigi Rossi's rarely performed opera *L'Orfeo*, named by the *New York Times* as one of the top 10 classical music performances of 2021. 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 had the distinction of premiering new works for period instruments, most recently *MAP: A New World* by Francisco Nuñez which it 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 also at the Cathedral for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. In May 2023 Juilliard415 partnered with Juilliard Dance to produce new choreography for the suite from Rameau's *Naïs*.

Since 2021, 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 Juilliard's Marcus Institute for Vocal Arts, which also joined the ensemble for a dazzling concert presentation of Purcell's *King Arthur*, directed by Lionel Meunier. The French director Laurence Equilbey conducted a program of Schubert and Mozart.

Juilliard415's 2023–2024 season opens with a program of Lully and Rameau for Music Before 1800, New York's longest-running early music series, and continues with two performances of Handel's *L'Allegro, il Penseroso, et il Moderato* with Yale Schola Cantorum, directed by Masaaki Suzuki. Kristian Bezuidenhout returns to direct a Classical program in February 2024 and he plays a Mozart piano concerto on Juilliard's new "Schantz" fortepiano. Francesco Corti and Leila Schayegh both make their directing debuts. The 2023–2024 season closes with two performances of the B minor mass with Yale Schola Cantorum, under the direction of David Hill, followed by six performances of the mass on tour in Great Britain.





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