

Juilliard415

A Feast of Music:
Concertos and Dances of the Baroque

茱莉亚415古乐团

一场音乐的盛宴：
巴洛克协奏曲与舞曲



TianjinJuilliard
天津茱莉亚学院

The Tianjin Juilliard School

presents

Juilliard415: A Feast of Music: Concertos and Dances of the Baroque

Robert Mealy, Director and Violin

Sunday, October 13, 2024, 15:00
Concert Hall

ARCANGELO CORELLI
(1653–1713)

Concerto Grosso in D Major, Op. 6, No. 4

- I. Adagio-Allegro
- II. Adagio
- III. Vivace
- IV. Allegro

Robert Mealy, Violin

Lara Mladjen, Violin

Kosuke Uchikawa, Cello

GEORGE FRIDERIC HANDEL
(1685–1759)

Dances from *Terpsicore*

- I. Preludio
- II. Ciaconna
- III. Sarabande
- IV. Air: Jealousy
- V. Gigue

ANTONIO VIVALDI
(1678–1741)

Concerto in D Minor, Op. 3, No. 11

I. Allegro

II. Adagio

III. Allegro

IV. Largo

V. Allegro

Ela Kodžas, Violin

Annemarie Schubert, Violin

Kosuke Uchigawa, Cello

Intermission

JEAN-FÉRY REBEL
(1666–1747)

Les Caractères de la danse

JOHANN SEBASTIAN BACH
(1685–1750)

Dances from Suite No. 2 in B Minor, BWV 1067

I. Bourrée I & II

II. Polonaise & Double

III. Menuet

IV. Badinerie

Nuria Canales Rubio, Flute

ANTONIO VIVALDI
(1678–1741)

Concerto in A Major, Op. 3, No. 5

I. Allegro

II. Largo

III. Allegro

Jimena Burga Lopera, Violin

Lara Mladjen, Violin

The program is subject to change.

Please be considerate to the performers and other members of the audience. If you must leave during the performance, do so only at the end of a work. Taking photos, audio recordings and videos without prior written permission from The Tianjin Juilliard School is strictly prohibited in this hall.

天津茱莉亚学院

呈现

茱莉亚415古乐团：
一场音乐盛宴：
巴洛克协奏曲与舞曲

罗伯特·米利，指挥兼小提琴

2024年10月13日，星期日，15:00
音乐厅

阿尔坎杰罗·科雷利
(1653-1713)

D 大调大协奏曲，作品 6 之四

- I. 慢板-快板
- II. 慢板
- III. 活板
- IV. 快板

罗伯特·米利，小提琴
Lara Mladjen, 小提琴
Kosuke Uchikawa, 大提琴

格奥尔格·弗里德里希·亨德尔
(1685-1759)

舞曲，选自**忒耳普西科瑞**

- I. 前奏曲
- II. 恰空
- III. 萨拉班德
- IV. 咏叹调：嫉妒
- V. 吉格

安东尼奥·维瓦尔第
(1678-1741)

D 小调协奏曲, 作品 3 之十一
I. 快板
II. 慢板
III. 快板
IV. 广板
V. 快板
Ela Kodžas, 小提琴
Annemarie Schubert, 小提琴
Kosuke Uchigawa, 大提琴

中场休息

让·弗里·雷贝尔
(1666-1747)

舞蹈的角色

约翰·塞巴斯蒂安·巴赫
(1685-1750)

舞曲, 选自 B 小调第二组曲, BWV 1067
I. 布列 I & II
II. 波罗乃兹 & 变奏
III. 小步舞曲
IV. 诙谐曲
Nuria Canales Rubio, 长笛

安东尼奥·维瓦尔第
(1678-1741)

A 大调协奏曲, 作品 3 之五
I. 快板
II. 广板
III. 快板
Jimena Burga Lopera, 小提琴
Lara Mladjen, 小提琴

本场演出曲目以现场演奏为准。

演出期间请尽量避免走动, 以免影响艺术家及其他观众。如需离开, 请在乐章结束时行动。未经天津茱莉亚学院书面许可, 请勿拍照, 录音及录像。

Program Notes

by Robert Mealy

Our program explores the two great languages of music in 18th-century Europe: one of passion, which was brilliantly displayed in their concertos and arias. Meanwhile, the French, who were perfecting the elegant forms of dance, created beautifully poised suites. Our program brings these two styles together for a musical conversation.

ARCANGELO CORELLI

Concerto Grosso in D Major, Op. 6, No. 4

Arcangelo Corelli

Born: February 17, 1653, in Fusignano, Italy

Died: January 8, 1713, in Rome

We open with one of the great concerti grossi by Arcangelo Corelli, the first international superstar on the violin. Corelli began writing these pieces in the 1680s, when he was in his 20s. He continued to polish and rework them throughout his life. They were finally published after his death, in 1715, and became a great hit across Europe, especially in England. The concerto grosso is a special kind of concerto, where a trio of soloists (two violins and cello) is contrasted with the larger ensemble. This music is very conversational, with the soloists proposing an idea and the ensemble answering them.

Like all of Corelli's music, his Concerto Grosso in D Major is a beautifully crafted piece of musical architecture, with balanced phrases and structures. It opens with four sonorous chords, like the pillars of a great entranceway, which sets the stage for the bustling activity of a fast-paced Allegro. Then follows a

gorgeous Adagio of pulsing eighth notes in slowly transforming harmonies. After a quick dancing Vivace, the concerto ends with a gigue that explodes into fireworks at the end.

GEORGE FRIDERIC HANDEL

Dances from *Terpsicore*

George Frideric Handel

Born: March 5, 1685, in Halle, Germany

Died: April 14, 1759, in London

George Frideric Handel was a huge fan of Corelli's, and much of Handel's music is in the theatrical Italian style. But he created one special suite of dance music for the superstar French dancer Marie Sallé when she came to London in 1734. Called *Terpsicore* after the Greek muse of dance, this suite is made up of the classic French dances, with a celebratory chaconne followed by a sarabande full of dramatic contrasts. Handel added a character dance about the pains of jealousy, full of rage and regret, and then closes the suite with a joyous Gigue.

ANTONIO VIVALDI

Concerto in D Minor, Op. 3, No. 11

Antonio Vivaldi

Born: March 4, 1678, in Venice

Died: July 28, 1741, in Vienna

Antonio Vivaldi was the great violinistic rival of Corelli's: People said that Corelli played like an angel but Vivaldi played like the devil himself. Vivaldi's Op.3 concertos were published in 1710 and immediately became massively popular across Europe. These concertos are like perfect pop songs, with each movement only about three minutes long, and full of memorable phrases.

Vivaldi's D-minor concerto is written for a similar combination as Corelli's D-major concerto, but where Corelli's writing is full of balanced symmetry, Vivaldi's music is propulsive and kinetic. This piece is full of surprising turns. After a dramatic opening battle between the violins, we are stopped by a series of bare chords, which invite the soloists to improvise between them. A fugue follows, with each voice taking up the argument in turn. A gorgeous siciliano is an opportunity for the first violin to sing a yearning solo. The concerto ends with a burst of virtuosity from the ensemble.

JEAN-FÉRY REBEL

Les Caractères de la danse

Jean-Féry Rebel

Born: April 18, 1666, in Paris

Died: January 2, 1747, in Paris

Jean-Féry Rebel is a much less familiar figure than Bach, Handel, and Vivaldi, but during his life he was one of the great leaders of French style. His *Caractères de la danse* was another of Marie Sallé's famous solos.

It's a club mix of all the hit dances of the day, a series of very different characters, which gave Sallé the chance to show off her virtuosity in quick changes of mood. Rebel loved Italian virtuosity as much as French grace, and towards the end you'll hear the violins launch into some fiery passage-work together.

JOHANN SEBASTIAN BACH

Dances from Suite No. 2 in B Minor, BWV 1067

Johann Sebastian Bach

Born: March 31, 1685, in Eisenach, Germany

Died: July 28, 1750, in Leipzig, Germany

Johann Sebastian Bach himself loved the French dance style, and added his own contrapuntal and harmonic complexity to these elegant forms. The dances from his Flute Suite no.2 in B Minor include the most fashionable dances of the time: a breathless Bourrée, a noble Polonaise, an elegant and poised Minuet, and finally a Badinerie, a movement that is all about the play of quick wit.

ANTONIO VIVALDI

Concerto in A Major, Op. 3, No. 5

We close our concert with another great concerto from Vivaldi's Opus 3 collection. His A Major Concerto for two violins is not so well-known today, but it was by far the most popular in his day, especially in England where it was simply known as "Vivaldi's Fifth." It is in the classic three-movement concerto form, with two high-speed Allegros framing a gorgeous and heartbreaking solo Largo for the first violin.

曲目介绍

由罗伯特·米利撰写

在今天的音乐会中，茱莉亚415古乐团将带大家探索十八世纪欧洲的两大重要音乐风格——意大利与法国。意大利音乐家们的音乐语言与创作方式充满了高超的技艺、创造力与激情，这在他们的协奏曲中被展现得淋漓尽致；而法国音乐家们则在追求优雅舞曲曲式的同时，塑造出优雅动人的组曲。这两种曲式融

汇成了一场别开生面的音乐对话，呈现出技艺与机智的完美结合。

阿尔坎杰罗·科雷利

D大调大协奏曲，作品6之四

阿尔坎杰罗·科雷利

出生日期：1653年2月17日，意大利，富西尼亚诺

逝世日期：1713年1月8日，罗马

音乐会将以阿尔坎杰罗·科雷利经典的一首大协奏曲拉开序幕——他是音乐史上第一位享誉国际的小提琴演奏巨星。科雷利自1680年代起便开始了这一类型乐曲的创作，并在其一生中不断精雕细琢、推翻重作。1715年，他与世长辞，此后这些作品才得以被出版。大协奏曲是一种独特的协奏曲形式，由一个三重奏（两把小提琴与一把大提琴）作为主奏部，再由一组数量更多的乐器担任协奏部，乐曲具有极强的对话性，由主奏部和协奏部的一问一答构成。

科雷利的音乐大多呈现出精妙绝伦的构造，其D大调第四大协奏曲便是如此，乐句与结构的编排均衡协调；尤其值得一提的是那段动人的慢板乐章，伴随着灵动的八分音符，在宽广的和弦中层绽开。随着一闪而过的小快板段落，乐章以一段吉格舞曲结束，犹如闭幕时绽放的绚烂烟花。

格奥尔格·弗里德里希·亨德尔

舞曲，选自**忒耳普西科瑞**

格奥尔格·弗里德里希·亨德尔

出生日期：1685年3月5日，德国，哈雷

逝世日期：1759年4月14日，伦敦

格奥尔格·弗里德里希·亨德尔对科雷利推崇备至，他创作的大部分音乐都带有意大利戏剧风格，但在1734年巴黎舞蹈巨星玛丽·莎莱到访伦敦时，他为其特别创作了《忒耳普西科瑞》这套法国舞曲组曲，以希腊舞蹈女神命名。组曲以一段简短序曲开启，接着是一段欢乐雀跃的恰空舞曲，后又响起一阵悠扬的萨拉

邦舞曲，前后形成鲜明对比。亨德尔增添了一段表现角色嫉妒痛苦的舞曲，充斥着愤怒与悔恨交织的情感，最后以一段欢快的吉格舞曲为组曲画上句号。

安东尼奥·维瓦尔第

D小调协奏曲，作品3之十一

安东尼奥·维瓦尔第

出生日期：1678年3月4日，威尼斯

逝世日期：1741年7月28日，维也纳

安东尼奥·维瓦尔第是科雷利在小提琴界的“劲敌”。当时有种说法，就是科雷利的演奏如孩童般甜美，而维瓦尔第的演奏则如琴魔低语。维瓦尔第的作品三《和谐的灵感》协奏曲发表于1710年，之后迅速风靡欧洲。这组协奏曲宛如完美的流行乐曲，每个乐章仅三分钟，却蕴含着众多令人记忆深刻的音乐巧思。

维瓦尔第的D小调协奏曲与科雷利的D大调协奏曲运用了相同的小提琴独奏组合，但科雷利的作品结构更均衡对称，维瓦尔第的音乐则展现出强烈的流动感与活力。此曲充满了惊喜转折，小提琴之间的激烈对抗开场后，突然响起一阵干净利落的和弦，仿佛在邀请独奏者们就着这和弦即兴演奏。随之而来的是一段赋格，各个声部依次展开演奏，最后响起一段动人的西西里舞曲，让第一小提琴有机会奏响如泣如诉的乐段。最后，包含各种精湛演奏技巧的合奏响起，将协奏曲送入尾声。

让·弗里·雷贝尔

舞蹈的角色

让·弗里·雷贝尔

出生日期：1666年4月18日，巴黎

逝世日期：1747年1月2日，巴黎

让·弗里·雷贝尔的名气远不如巴赫、亨德尔和维瓦尔第，但他生前是法国音乐风格的重要领军人物之一。他的《舞蹈的角色》是玛丽·莎莱一段著名独舞的音乐，混搭拼接了当时所有的流行舞曲，在各类舞曲之间迅速切换。雷贝尔

既热爱意式的华丽技巧，也欣赏法式的优雅，他在最后加入了一些精彩的小提琴乐段，创造出极具震撼力的结尾。

约翰·塞巴斯蒂安·巴赫
舞曲，选自B小调第二组曲，BWV 1067

约翰·塞巴斯蒂安·巴赫
出生日期：1685年3月31日，德国，艾森纳赫
逝世日期：1750年7月28日，德国，莱比锡

约翰·塞巴斯蒂安·巴赫本人也很喜爱法式舞曲风格，并在这些优雅曲式中融入了自己的对位技巧和复杂和声。他在B小调第二长笛组曲中展示了当时最流行的舞曲形式：一段让人凝神屏息的布列舞曲，接着是高雅的波罗乃兹舞

曲，再过渡到优雅平稳的小步舞曲，最后以快速灵动的谐谑曲乐章结束。

安东尼奥·维瓦尔第
A大调协奏曲，作品 3 之五

音乐会的最后，是维瓦尔第另一首精彩的协奏曲——A大调协奏曲，作品3之五。他的A大调双小提琴协奏曲在今天并不太为人所知，但在他生活的时代，尤其在英格兰，这部作品是极受欢迎的，被称为“维瓦尔之五”。这部作品采用经典的三个乐章协奏曲式，包含两段热情奔放的快板与第一小提琴深情演奏的慢板。

Meet the Artists



Robert Mealy

Robert Mealy is one of America's most prominent Baroque violinists. A frequent soloist and orchestral leader, he has recorded and toured with many distinguished ensembles both here and in Europe, and served as concertmaster for Masaaki Suzuki, Nicholas McGegan, Helmuth Rilling, Paul Agnew, and William Christie, among others. With the Grammy Award-winning Boston Early Music Festival, he has recorded 15 operas. He has given solo recitals at New York's Carnegie Hall and Washington's Smithsonian Institution, and regularly appears with his 17c ensemble Quicksilver on concert series across America. Mealy has directed the Historical Performance program at Juilliard since 2012, leading his students in acclaimed performances both in New York and abroad, including tours to Europe, India, New Zealand, and (most recently) Bolivia. Before Juilliard, he taught for many years at Yale and Harvard. In 2004, Mealy received EMA's Binkley Award for outstanding teaching and scholarship. He still likes to practice.

艺术家介绍

罗伯特·米利 (Robert Mealy) 是美国最著名的巴洛克小提琴家之一。作为一位独奏家和乐团领袖，他曾与众多杰出的音乐团体在美国和欧洲录制唱片并巡回演出，曾为 Masaaki

Suzuki、Nicholas McGegan、Helmuth Rilling、Paul Agnew 和 William Christie 等著名指挥担任首席。他与曾获得格莱美奖的波士顿早期音乐节 (Boston Early Music Festival) 乐团合作录制了 15 部歌剧。他曾在纽约卡内基音乐厅和华盛顿史密森学会举办独奏音乐会，并经常与他的 17 世纪乐团 Quicksilver 在全美各地的音乐系列演出中亮相。2012 年以来，米利先生一直担任茱莉亚学院古乐演奏系的总监，带领学生在纽约及海外的演出中赢得了广泛赞誉，演出地点包括欧洲、印度、新西兰和最近的玻利维亚。加入茱莉亚之前，他曾在耶鲁大学和哈佛大学任教多年。2004 年，他因杰出的教学和学术成就获得了 EMA 的宾克利奖。他依然热爱练习演奏。

Juilliard415

Juilliard415, the large ensemble of Juilliard's Historical Performance department, takes its name from the pitch commonly associated with the performance of baroque music (A=415). The ensemble has performed to high acclaim in New York City and beyond since its founding in 2009.

After making their South American debut in the 2018 Festival Misiones de Chiquitos, Bolivia, members of Juilliard415 were invited to return in 2022 and 2024. With regular choral collaborator Yale Schola Cantorum, Juilliard415 has undertaken many international tours, and performed Bach's Mass in B minor in England and Scotland in 2024. In partnership with their colleagues from Juilliard's Marcus Institute for Vocal Arts, they mounted 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 NY Times as one of the top 10 classical music

performances of 2021. They have also made notable appearances at the Bsoeton Early Music Festival, Leipzig Bachfest, MA Festival (Bruges), and Utrecht Early Music Festival.

Students in the Juilliard Historical Performance two-year graduate program combine high-level performance training with rigorous academic study, taking classes in improvisation, performance practice, Baroque theory and ear-training, historic dance, and continuo. They also learn how to create and manage their own ensembles, and to communicate effectively with their audiences. They share their skills with the young members of Juilliard's Music Advancement Program and the Sphinx Performance Academy at Juilliard, introducing the idea of historical performance to music students in their teens, and to the wider community through Juilliard's Community Engagement program.

Juilliard 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), Philharmonia Baroque (concertmaster), The English Concert, Bach Collegium Japan, Handel and Haydn Society, Boston Early Music Festival, and New York's Trinity Baroque Orchestra.

茱莉亚415古乐团

茱莉亚415古乐团是茱莉亚学院古乐演奏系的大型乐团，乐团的名字源自西方古典音乐巴洛克时期常用的音高标准A=415赫兹。自2009年成立以来，乐团在美国纽约市及国际舞台上广受赞誉。

茱莉亚415古乐团在2018年于玻利维亚奇基托斯音乐节完成南美首演后，乐团成员于2022年和2024年再次受邀回到该音乐节。乐团与耶鲁大学合唱团合作进行了多次国际巡演，并于2024年在英国和苏格兰地区演出了巴赫的《B小调弥撒》。乐团与茱莉亚学院马库斯声乐艺术学院合作，呈现了拉莫的歌剧《希波吕托斯与阿瑞西》以及罕有上演的路易吉·罗西歌剧《奥菲欧》，颇受好评。后者被《纽约时报》评为2021年度十大古典音乐演出之一。茱莉亚415古乐团还曾亮相波士顿、布鲁日和乌得勒支早期音乐节，以及莱比锡巴赫音乐节等。

茱莉亚学院古乐演奏两年制研究生项目结合了高水平的演奏训练和严格的学术课程，包含即兴演奏学习、表演实践、巴洛克音乐理论与听音训练、历史舞蹈以及数字低音等课程。学生还会学习创建和管理乐团实务，并学习如何有效地与观众沟通。他们通过茱莉亚学院的社区外展项目，将他们的技能分享给茱莉亚音乐推广计划和茱莉亚斯芬克斯表演学院的年轻成员们，向年轻的音乐学生和更广泛的社区介绍历史表演的理念。

古乐演奏系的毕业生已加入世界上一些最著名的古乐团，包括Les Arts Florissants（首席小提琴）、Il Pomo d'Oro（首席小提琴）、Seattle Baroque（首席小提琴）、Tafelmusik（首席大提琴）、Boston Baroque（首席大提琴）、Philharmonia Baroque（首席小提琴）、The English Concert、Bach Collegium Japan、Handel and Haydn Society、Boston Early Music Festival和纽约的Trinity Baroque Orchestra。

Tianjin Juilliard

Juilliard415

茱莉亚 415 古乐团

Robert Mealy, Director and Violin

罗伯特·米利, 指挥兼小提琴

Violin 1 (first half) 小提琴 1 (上半场)

Robert Mealy 罗伯特·米利

Jimena Burga Lopera

Annemarie Schubert

Ryan Cheng

Violin 2 (first half) 小提琴 2 (上半场)

Lara Mladjen

Ela Kodžas

Eleanor Shen

Viola 中提琴

Bill Ko

Cello 大提琴

Kosuke Uchikawa

Jackie Hager

Bass 低音提琴

Ariel Walton

Violin 1 (second half) 小提琴 1 (下半场)

Robert Mealy 罗伯特·米利

Lara Mladjen

Ela Kodžas

Ryan Cheng

Violin 2 (second half) 小提琴 2 (下半场)

Annemarie Schubert

Jimena Burga Lopera

Eleanor Shen

Harpsichord 羽管键琴

Nathan Mondry

Theorbo 西奥伯琴

Dani Zanuttini-Frank

Flute 长笛

Nuria Canales Rubio

About Historical Performance

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

its true colors. Juilliard415, the ensemble of Juilliard's Historical Performance division, is made up of virtuoso students who are drawn to the freedom and expressivity of the music from this era: the brilliance of Italian composers like Corelli and Vivaldi, and the subtlety of the French dances in the hands of Bach and Handel.

关于古乐演奏

古乐演奏运动通过使用作曲家当时听到的乐器——如羊肠弦小提琴、木制长笛、羽管键琴和鲁特琴——将耳熟能详的巴洛克音乐重新赋予鲜活的生命。当这些优美的音色奏响维瓦尔第、巴赫和亨德尔等作曲家的作品时，这些音乐的激情与优雅被赋予了新的光彩，就如同清理一幅古老的画作，揭示其真实的色彩。茱

莉亚学院古乐演奏系的茱莉亚415古乐团由演奏水平高超的学生组成。从柯雷利和维瓦尔第等意大利作曲家的辉煌，到巴赫和亨德尔笔下法国舞曲的细腻与优雅，他们被这一时期音乐的自由和表现力所吸引。

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