



Above: Orchestra of the Age of Enlightenment

Below: Julia Bullock. Photo by Allison Michael Orenstein.



Sunday, January 19, 2025, 3pm
Zellerbach Hall

Orchestra of the Age of Enlightenment

Julia Bullock, *soprano*

The Golden Age of the Baroque

- George Frideric HANDEL (1685–1759) “The Arrival of the Queen of Sheba,”
from *Solomon*, HWV 67 (1749)
“Verdi prati,” from *Alcina* (1735)
- Antonio VIVALDI (1678–1741) Concerto in E major, Op. 8, No. 1, “Spring,”
from *The Four Seasons* (c. 1723)
- Johann Sebastian BACH (1685–1750) Air from Suite No. 3 in D major,
BWV 1068 (1731)
- Henry PURCELL (1659–1695) Suite from *The Fairy Queen* (1692)
(Jig – Rondeau – Hornpipe from Act III)
- PURCELL Trumpet Sonata in D major, Z. 850 (c. 1694)
- Johann PACHELBEL (1653–1706) Canon in D major (c. 1680–1690)
- HANDEL “Da tempeste il legno infranto,” from
Giulio Cesare in Egitto, HWV 17 (1724)

INTERMISSION

- J.S. BACH *Brandenburg* Concerto No. 3 in G major,
BWV 1048 (1718)
- Barbara STROZZI (1619–1677) “Che si può fare?,” Op. 8 (1664)
- Georg Philipp TELEMANN (1681–1767) Suite from *Hamburger Ebb’ und Fluth*
(*Water Music*), TWV 55:C3 (1723)
(Ouverture – Loure – Gigue – Canarie)
- Jean-Baptiste LULLY (1637–1687) “Marche pour la cérémonie des Turcs,”
from *Le Bourgeois gentilhomme* (1670)
- PURCELL “If Love’s a Sweet Passion,”
from *The Fairy Queen* (1692)
- Jean-Philippe RAMEAU (1683–1764) “Les Sauvages,” from *Les Indes galantes*
(1735–1736)
- HANDEL “Let the Bright Seraphim,” from *Samson*,
HWV 57 (1743)

Leadership support for the 2024–25 Julia Bullock residency at Cal Performances
is provided by Michael P. N. A. Hormel.

Cal Performances is committed to fostering a welcoming, inclusive, and safe environment for all—
one that honors our venues as places of respite, openness, and respect.

Please see the Community Agreements section on our Policies page for more information.

The Enigma of Greatness in the Golden Age of the Baroque

There is a scene in the seminal 1990s television series *The Wonder Years* where Kevin inadvertently starts a student walkout due to a call of nature. Borrowing from Shakespeare, he observes, “It seems some are born great, some achieve greatness, and others have greatness thrust upon them while they’re in the bathroom.” It is a good analogy for the enduring fame and/or misfortunes of Baroque composers.

You might wonder why a band on its first prestigious US tour after the coronavirus pandemic chooses to turn up with what might, on the surface, seem to be a playlist for an easy listening radio station. Better surely to present a high-concept new version of a previously obscure masterpiece. Or a “box set” epic of one composer’s entire orchestral output in one evening.

But as the Orchestra of the Age of Enlightenment (OAE) has travelled around the UK in recent years, we’ve discovered there is another story that needs telling. It’s about that very enigma of greatness. The music you’ll hear this afternoon is all considered extremely famous. Great, if you will. But it is so for reasons we often overlook and its path to seeming immortality is more perilous than one might assume.

What makes one piece or composer a “hit” while others languish in obscurity? Is it luck—remember Kevin in the bathroom—or a genuine extra quality that raises it above mediocrity (as Peter Schaffer refers to in *Amadeus*)?

We can be embarrassed to say we love **Antonio Vivaldi**’s *The Four Seasons* for fear of seeming to lack discernment. But why? This is music of an exceptional quality and virtuosity that has lost none of its thrill in 300 years. *The Four Seasons*, composed around 1723, owes its place in history to a number of factors. It was composed at a time when music publishing in Europe was just becoming a viable business, meaning

that more music was preserved and disseminated, and, frankly, helping it to avoid the fate of dying with its composer. Even then, while many people on the street will likely recognize its main themes, there are very few of us who can recall much, if anything, about the other eight concertos that were published in the same set. Was the difference simply that Vivaldi chose to assign these four concertos a “program” courtesy of the poems inscribed with each.

You might think Vivaldi must have lived like a rock star, but even in his lifetime his reputation fluctuated. In his 60s, after a portfolio career as a somewhat negligent priest, teacher at a girls’ school, and opera impresario, he decided to seek fortune one last time by heading to Vienna in search of a job at the imperial court. Once there he encountered disaster and died barely a year later, a pauper.

Henry Purcell is a composer very much in the bones of the OAE. He lived, worked, drank, and died in London for just 36 short years between 1659 and 1695. Yet no English-born composer came close to matching his fame until Elgar, some 200 years after his death. Purcell came into the world at the end of England’s brief period as a republic—a time when music had been effectively banned—as the arts had started to flourish again with King Charles II and the restoration of the monarchy. By rights, Purcell should occupy a place in English cultural life equal to Shakespeare, but he was not afforded the same status as time went by, and very little of his music was heard again until the 20th century ushered in a revival. *The Fairy Queen* is Purcell’s colorful adaptation of Shakespeare’s *A Midsummer Night’s Dream*, a piece immersed in his trademark adventurous harmonies and beguiling melodies.

George Frideric Handel really was a megastar in his day. Born in 1685 in Halle in the state of Prussia (now modern Germany), and after extended travels around Italy, he

arrived in London in 1711. There the music scene was flourishing but still creatively feeling the loss of Purcell. In 1714, Handel's past could have caught up with him. When he left Germany, the composer had been in the employ of the Elector of Hanover but had stayed away without his patron's permission. When an unfortunate series of events led to the Elector becoming King George I of the recently united kingdoms of England and Scotland—the new king was the great-grandfather of *Hamilton* cameo star George III—Handel had a potentially career-ending reputational problem on his hands. The extent of this may be overstated in the telling of the story, but ever the gifted negotiator, Handel was finally able to smooth over all rifts and the renewed relationship with the Hanovers was to produce many of his best-known works, including the *Water Music*,

the *Coronation Anthems*, and the *Fireworks Music*. Through his skills, business acumen, and an remarkable instinct for portraying human drama, he first became a highly successful opera composer with works such as *Alcina* (1735) and *Giulio Cesare* (1724) before public appetite for such music dwindled in the late 1730s. He then found a new dramatic outlet in writing oratorios, including *Samson* (1743) and *Solomon* (1749). While the oratorios have been omnipresent in concert halls ever since—most notably *Messiah* (1742)—the operas fell so far out of fashion that they were not revived for more than 200 years. (Both *Alcina* and *Giulio Cesare* only had their modern revivals in the 1920s.)

Johann Sebastian Bach, an exact contemporary of Handel, had an unusually enhanced sense of higher purpose even by

THE THING ABOUT JELLYFISH

A visually-stunning and deeply emotional world premiere coming-of-age tale.

BASED ON THE NOVEL BY **ALI BENJAMIN**
ADAPTED FOR THE STAGE BY **KEITH BUNIN**
DIRECTED BY **TYNE RAFAELI**
IN ASSOCIATION WITH MADISON WELLS LIVE AND EMERALD DRIVE

JAN 31–MAR 9

ART COURTESY OF JELLYFISH INK × AI

UNCLE VANYA

Downton Abbey's Hugh Bonneville takes on Chekhov's masterpiece in this all-new production

BY **ANTON CHEKHOV**
ADAPTED BY **CONOR MCPHERSON**
DIRECTED BY **SIMON GODWIN**
A CO-PRODUCTION WITH SHAKESPEARE THEATRE COMPANY

FEB 14–MAR 23

BERKELEY REP

2025 ADDISON ST., BERKELEY, CA | 1/2 BLOCK FROM DOWNTOWN BERKELEY BART

berkeleyrep.org

SEASON SPONSORS

bartable
bart.gov/bartable

Peet's
COFFEE

510 647-2949

18th-century standards. Despite his Lutheran devoutness, though, there is good evidence that he gave consideration to what today would be called his “legacy.” Throughout his career, Bach barraged his employers with complaints about the resources made available to him and spent much of his later life preparing and compiling authoritative editions of his work. Yet as large as Bach looms today as a historical figure, during his lifetime he was not so feted. He only got the job as director of music for the city of Leipzig in 1723—it was there that he produced the great masterpieces such as the Passions and the cantatas—when the town council finally accepted that their first choice, **Georg Philipp Telemann**, was deaf to their offers.

The *Brandenburg* Concertos, now among Bach’s most highly regarded orchestral pieces, were gifted to the Margrave of Brandenburg-Schwedt in 1721 as a presentational manuscript (now a prized asset of the Berlin State Library). The Margrave, however, just put them on a shelf in his library and they then disappeared for more than a century. That could well have been that, but fortunately, they fell into the hands of a Bach devotee and were finally published in 1850.

Composers in 18th-century Europe generally had three places of employment: the court, the church, and the opera house. The most glamorous of those establishments were in Paris. These were pre-Revolutionary times and great celebrity was still to be found delighting the aristocracy and upwardly mobile. Renowned among these were **Jean-Baptiste Lully** and **Jean-Philippe Rameau**. Purcell, Vivaldi, and Bach have all enjoyed revivals in interest, but Lully and Rameau, while maintaining a hardcore of enthusiasts, have never regained the stellar appeal they once held. Today they are chiefly represented on orchestral programs by interludes such as Lully’s “*Marche pour la cérémonie des Turcs*” from his music to

Molière’s play *Le Bourgeois Gentilhomme* and by Rameau’s “*Les Sauvages*” from the “opéra-héroïque” *Les Indes Galantes*.

The quite phenomenal accomplishments of the women composers of the Baroque faded from public view faster even than the more unfortunate of their male counterparts. **Barbara Strozzi** was reputed to have had more secular music in print than any other composer of her time. Today even among musicians, her name is only gradually (re)gaining recognition. If we can’t right the injustices of the intervening centuries, we can at least play our role in the restoration.

We view narrative from our own point in history. That is inevitably colored by the inventions of the last century or so, most significantly the means of the wide distribution of audio recordings, public broadcasting, and commercial advertising. This coincided with a greater interest in, and awareness of, standardized cataloguing.

It is almost impossible to underestimate the impact of the recording industry during the 20th century on the popularization of all the works on today’s program. One day, we may look back and consider it to be a machine of enlightenment matching the importance of the invention of the printing press. Recordings have affected everything from how we refer to pieces of music to what we consider to be canonical works. The story goes that Handel’s “*Arrival of the Queen of Sheba*” only came to be widely known by that name because the conductor Thomas Beecham decided it needed a better name than the *Sinfonia* from Act III of *Solomon* when he recorded it in 1933. For decades in the UK, Bach’s *Air on the G String* was far better known in Jacques Loussier’s jazz trio arrangement that underscored the punchline in a cigar advertisement. **Johann Pachelbel** owes his “one-hit wonder” status to another Frenchman, the conductor Jean-François Paillard. A composer from the generation before Bach, Pachelbel and his

work had languished in obscurity until 1968 when Paillard recorded an arrangement of his Canon in D for three violins and bass. It literally and figuratively struck a chord with listeners who understood music much more readily through the repeating structures of rock and pop songs and could grasp the unfolding of Pachelbel's music. *The Four Seasons* always fitted neatly on a vinyl LP, but came to wider attention when British violinist Nigel Kennedy adopted the techniques of MTV music videos as part of the promotion of his 1989 recording.

The recording industry turbo-charged the perception of the *Brandenburg* Concertos as a singular entity and a pillar of the western musical canon. The first recording of this music as a set appeared in the mid-1930s, just 80 years after their first publication. Thus someone's first contact was as likely to be with the collected set on LP as it was with an individual concerto in performance. Another 50 years on, in the 1980s, the gathering movement of period-instrument ensembles coincided with the advent of the compact disc. There suddenly was a vibrant market for new recordings of Baroque music, both familiar and less so, injected with the vitality that historically informed performance brought to the repertoire. Showcasing as they do a variety of instrumental timbres, and appealingly packaged as double-disc sets, the *Brandenburgs* became calling cards as each group (including the OAE) laid down its own take on these standards.

The music of the 17th and 18th centuries has continued to be "unearthed" and re-evaluated throughout modern times. Bach's Cello Suites were not considered a core part of every cellist's library until Pablo Casals fished a copy off the shelves of a music shop in Barcelona. The modern music lover would assume that Haydn's Cello Concerto in C had always been there, but in fact, if you had whistled its theme on the steps of

this concert hall in the 1950s, nobody would have noticed. The manuscript was only discovered in 1961. By accident.

The really extraordinary reflection, which we should all pause to consider, is that when we look back at the 150 years we call the Baroque, a time of some of humanity's greatest musical creativity, most people still know more tunes by a rock band like the Eagles.

In a way we are all the *Wonder Years*' Kevin. Today you came to a concert. Maybe you brought someone with you. Maybe you'll tell someone about it later. As a result, perhaps in 50 years time, someone else will listen to these pieces for the first time with the same sense of excitement we all once experienced. You have become part of the never-ending story of music history in all its enigmatic greatness

—Orchestra of the Age of Enlightenment



music dance theater
Cal Performances
 UNIVERSITY OF CALIFORNIA, BERKELEY

Leave a lasting legacy
 while retaining assets
 during your lifetime.

To learn more about supporting
 Cal Performances with your will or trust,
 contact the Office of Gift Planning.

510.642.6300 | ogp@berkeley.edu
planyourlegacy.berkeley.edu

One of *Musical America's* 2021 “Artists of the Year,” soprano **Julia Bullock** is an American classical singer who “communicates intense, authentic feeling, as if she were singing right from her soul” (*Opera News*).

Combining versatile artistry with a probing intellect and commanding stage presence, she has headlined productions and concerts at preeminent arts institutions around the world. An innovative curator in high demand from a diverse group of organizations, she is currently Cal Performances’ 2024–25 Artist in Residence, having already performed multiple concerts at UC Berkeley; Bullock has also held positions including collaborative partner of Esa-Pekka Salonen and 2019–20 Artist in Residence at the San Francisco Symphony, 2020–22 Artist in Residence of London’s Guildhall School, and 2018–19 Artist in Residence at New York’s Metropolitan Museum of Art. Bullock’s opera debuts include San Francisco Opera in the world premiere of *Girls of the Golden West*; Santa Fe Opera in *Doctor Atomic*; Festival d’Aix-en-Provence and Dutch National Opera in *The Rake’s Progress*; the English National Opera, Teatro Real, and Bolshoi Theatre in the title role of *The Indian*

Queen; and Dutch National Opera, Brengener Festspiele, and Park Avenue Armory in the premiere of Michel van der Aa’s *Upload*.

In concert, she has collaborated with the New York Philharmonic, Boston Symphony, Los Angeles Philharmonic, NHK Symphony, Bavarian Radio Symphony, NOR Elbphilharmonie Orchestra, Deutsches Symphonie-Orchester, and the London Symphony Orchestras, while her recital highlights include appearances at New York’s Carnegie Hall, Boston’s Celebrity Series, Washington’s Kennedy Center, London’s Wigmore Hall, and the Mostly Mozart and Ojai music festivals.

Her signature projects include *Perle Noire: Meditations for Josephine*, conceived in collaboration with Peter Sellars, Tyshawn Sorey, and Claudia Rankine; *Five Freedom Songs*, developed with Jessie Montgomery; and *History’s Persistent Voice*, which combines the songs of enslaved people with new music by Black American women. Released by Non-essuch, Bullock’s solo album debut, *Walking in the Dark*, was featured in the *New York Times*’ list of Best Classical Music Tracks of 2022 and 10 Best Classical Albums of 2022.

Her growing discography also includes Grammy-nominated accounts of *West Side*

Orchestra of the Age of Enlightenment

Violin 1

Kati Debretzeni, *leader*
Daniel Edgar
Alice Evans
Claire Holden
Dominika Feher

Violin 2

Rodolfo Richter
Henry Tong
Deborah Diamond
Rebecca Harris

Violas

Francesca Gilbert
Martin Kelly
Katie Heller

Cellos

Andrew Skidmore
Catherine Rimer
Ruth Alford

Double Bass

Cecelia Bruggemeyer

Oboes

Daniel Bates
Alexandra Bellamy

Bassoon

Györgyi Farkas

Trumpet

David Blackadder

Archlute

Sergio Bucheli

Drum/Percussion

Adrian Bending

Harpsichord

James Johnstone

Story and *Doctor Atomic*, as well as the soundtrack of Amazon Prime Video's 2021 *The Underground Railroad*, composed by Nicholas Britell. An innovative and in-demand curator, Bullock's past positions include collaborative partner of Esa-Pekka Salonen and Artist-in-Residence of New York's Metropolitan Museum of Art, and work with the San Francisco Symphony and London's Guildhall School.

Committed to integrating community activism with her musical life, Bullock is also a prominent voice for social consciousness and change.

ined musical notes with ever more freedom and resolve.

That creative thirst remains unquenched. The orchestra's Night Shift series of informal performances taking place in pubs and bars redefines the traditional concert format. Its association with another London venue, Kings Place, has fostered further diversity of music-making including the innovative Bach, the Universe and Everything series.

The OAE continues to tour the UK, appearing in the major cities and concert halls as well as in towns generally unvisited by most orchestras, as well as internationally.



In 1986, a group of inquisitive London musicians took a long hard look at that curious institution called the orchestra, and decided to start again from scratch. They began by throwing out the rulebook. Put a single conductor in charge? No way. Specialize in repertoire of a particular era? Too restricting. Perfect a work and then move on? Too lazy. The **Orchestra of the Age of Enlightenment** was born.

And as this distinctive ensemble playing on period-specific instruments began to get a foothold, it made a promise to itself. The members vowed to keep questioning, adapting, and inventing as long as the ensemble lived. Residencies at the Southbank Centre and the Glyndebourne Festival confirmed the group's experimentalist bent. Record deals didn't iron out its quirks. Instead, the OAE exam-

In 2024–25, the orchestra performs at the Brucknerhaus in Linz, Concertgebouw in Amsterdam, Musikverein in Vienna, and Elbphilharmonie in Hamburg, and in Copenhagen, Budapest, Graz, Antwerp, Munich, Zurich, and on a US tour.

The OAE has never had a music director. It enjoys many long term collaborations, and the title of Principal Artist is currently held by John Butt, Sir Mark Elder, Adam Fischer, Iván Fischer, Vladimir Jurowski, Sir Simon Rattle, and Sir András Schiff.

In keeping with its values of always questioning, challenging, and trailblazing, in September 2020, the OAE became the resident orchestra of the Acland Burghley School in Camden (London). The residency—a first for a British orchestra—allows the OAE to live, work, and play among the students of the school.

George Frideric Handel
“Verdi prati,” from *Alcina*
(Ruggiero)

Verdi prati, selve amene,
perderete la beltà.
Vaghi fior, correnti rivi,
la vaghezza, la bellezza,
presto in voi si cangerà.
Verdi prati, selve amene,
perderete la beltà.
E cangiato il vago oggetto,
all'orror del primo aspetto
tutto in voi ritornerà.

Green meadows, pleasant woods,
You will lose your beauty.
Pretty flowers, flowing waters,
Your fleeting splendor
Will soon fade.
Green meadows, pleasant woods,
You will lose your beauty.
And when that fleeting vision changes,
everything in you will return
to its dreadful beginning.

Handel
“Da tempeste il legno infranto,”
from *Giulio Cesare in Egitto*
(Cleopatra)

Da tempeste il legno infranto,
se poi salvo giunge in porto
non sa più che desiar.

The storm-beaten vessel,
if reaches safe harbor,
desires nothing more.

Così il cor tra pene, e pianto,
or che trova il suo conforto
torna l'anima a bear.

Since my heart through pain and tears,
Has now found comfort,
Delight returns to my soul.

Barbara Strozzi

“Che si può fare?”

Che si può fare?

Le stelle rubelle

Non hanno pietà.

Che sel cielo non dà

Un influsso di pace al mio penare,

Che si può fare?

Che si può dire?

Da gl’astri disastri

Mi piovano ogn’hor;

Che le perfido amor

Un respiro diniega al mio martire,

Che si può dire?

What can be done?

What can be done?

Wanton stars

have no pity.

What if the Heavens offer no

peace in my torments?

What can be done?

What can be said?

From the stars above

Disasters keep raining on me;

Since treacherous love

denies respite to my torments,

what can be said?

Henry Purcell

“If Love’s a Sweet Passion,” from *The Fairy Queen*

[William Shakespeare]

If love’s a sweet passion why does
it torment?

If a bitter, oh tell me, whence comes
my content?

Since I suffer with pleasure, why should
I complain,

or grieve at my fate, when I know it’s in vain?

Yet so pleasing the pain is so soft as the dart,

That at once it both wounds me and
tickles my heart

I press her hand gently, look languishing
down,

and by passionate silence I make my
love known.

But oh! How I’m blest when so kind
she does prove,

by some willing mistake to discover
her love.

When in striving to hide, she reveals
her flame,

and in our eyes tell each other what
neither dares name.

HANDEL

“Let the Bright Seraphim,” from *Samson*
(Israelite Woman)

Let the bright seraphim in burning row,
Their loud, uplifted angel trumpets blow.

Let the cherubic host, in tuneful choirs,
Touch their immortal harps with golden

wires.

ABOUT THE ARTISTS

A fourth generation musician, **Kati Debretzeni** (*leader*) began playing the violin with Sofia Szabó in her native Romania, finishing her studies with Ora Shiran in Israel.

Her passion for historical performance took her to London, where she studied the Baroque violin with Catherine Mackintosh and Walter Reiter.

From 2000–24, Debretzeni led the English Baroque Soloists under John Eliot Gardiner, with whom she has performed the world over. Her playing can be heard in the group's recordings of J.S. Bach's cantatas, the *Brandenburg* concertos, and the more recent recordings of the Mass in B minor, the *St Matthew Passion*, and Monteverdi's operas. In 2018, she recorded violin concertos by J.S. Bach with the orchestra to critical acclaim. Since December 2024, she has led Gardiner's Constellation Ensemble.

Since 2008, Debretzeni has been one of the leaders of the Orchestra of the Age of Enlightenment, collaborating with Simon Rattle, Adam Fischer, Ivan Fischer, Andrés Schiff, William Christie, Ottavio Dantone, Vladimir Jurowski, Maxim Emelyanychev,

and Ricardo Minasi. She has directed the group from the violinist's chair in works ranging from Baroque repertoire to Beethoven, Mendelssohn, and Berlioz, and has recorded Vivaldi's *Four Seasons* following performances in collaboration with the Henri Oguike Dance Company.

Debretzeni is in demand internationally as a leader, soloist, and director with groups such as the Orchestra of the 18th Century (Netherlands), Zefiro (Italy), Akademie für Alte Music Berlin (Germany), Barokkanerne (Norway), Sevilla Baroque Orchestra (Spain), Les Siècles (France), Victoria Baroque (Canada), and the Jerusalem Baroque Orchestra (Israel).

A keen chamber musician, she has recorded award-winning CDs with Ricordo and Florilegium. For the last decade and a half, she has been a member of Trio Goya.

As teacher, Debretzeni has given master classes in the UK, Germany, Italy, Norway, Canada, Israel, and Hungary. She is on the faculty of the Royal Conservatory of The Hague, and her former students make music the world over.