Thursday Evening, May 17, 2018, at 6:00

The Juilliard School

presents

Juilliard Orchestra
Speranza Scappucci, Conductor
Felicia Moore, Soprano

COMMENCEMENT CONCERT

GIUSEPPE VERDI (1813–1901) Overture to La forza del destino (1862, rev. 1869)

LUDWIG VAN BEETHOVEN (1770–1827) Ah! perfido ... Per pietà, non dirmi addio, Op. 65 (1796)

FELIX MENDELSSOHN (1809–47) Symphony No. 4 in A major, Op. 90
("Italian") (1831–32)
Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto

Performance time: approximately 1 hour, performed without intermission

This concert is made possible with a generous gift from the Celia Ascher Fund for Juilliard.

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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.
Giuseppe Verdi’s early operas prolonged the bel-canto ideals of Vincenzo Bellini, Gaetano Donizetti, and Gioachino Rossini, and that grounding continued to inform his music until the end of his long career. But already by the mid-to-late 1840s, his voice was becoming recognized as distinct from his predecessors. Throughout his maturity as a composer, Verdi experimented with how to adapt the basic, inherited materials of Italian opera to ever-more-intense dramatic purpose. An important part of the process involved the orchestra, whether by searching for increasingly effective ways to integrate the vocal and instrumental writing in his operas or by achieving more convincing, thoroughly symphonic statements in those portions of his operas that are given over entirely to the orchestra.

The Overture to La forza del destino (The Force of Destiny) is arguably the finest of all Verdi’s instrumental compositions. This ominous eight-minute expanse perfectly foreshadows the snowballing tragedy that lies ahead in its opera—right from the nervous motif heard at its outset, a theme that bubbles up frequently through the orchestral texture as the episodes unroll. The opera’s long, dark, and convoluted tale, drawn from a scene in Schiller’s drama Wallenstein’s Camp (via an 1835 play by the Spanish playwright Angel Saavedra, Duke of Rivas) involves the bad things that happen to pretty much everybody when Leonora (daughter of a marquis) and Don Alvaro (a military up-and-comer) decide to elope.

Ah! perfido ... Per pietà, non dirmi addio (Recitative and Aria), Op. 65
LUDWIG VAN BEETHOVEN
Born December 16, 1770 (probably, since he was baptized on the 17th), in Bonn, Germany
Died March 26, 1827, in Vienna, Austria

In early 1796 Ludwig van Beethoven left Vienna for a nearly six-month concert tour of Bohemia and Germany in the company of his new friend Prince Karl Lichnowsky, his most important patron in the early years of his career. The first stop was Prague, a city in which the recently departed Mozart had been idolized, and where, as it happened, Prince Lichnowsky had traveled
with Mozart seven years earlier. The ghost of Mozart seems to hover over the concert aria “Ah! perfido,” unveiled in Prague during that tour—specifically Mozart in his edge-of-your-seat dramatic mode, as in Don Giovanni.

Beethoven apparently remained in Prague from mid-February through mid-April. Conflicting evidence offers two names as the soloist at the first performance of “Ah! perfido”: Countess Josephine von Clary-Aldringen (an amateur singer) or Josepha Duschek (a.k.a. Josefine Dušková, a respected professional for whom Mozart had composed his concert aria “Ah, lo previdi”). Some scholars split the difference and say that the piece was composed for the former but premiered by the latter.

It is essentially a standalone scene comprising a recitative and an aria (a bipartite aria, no less), written for concert performance and not connected to any opera production. For the recitative section, Beethoven employed a text by the poet Pietro Metastasio. The singer, who has been deceived by her lover, goes through a tumultuous sequence of conflicting emotions, all underscored by the ever-changing tempo and the varying character of the orchestral underpinning. With the aria proper (“Per pietà, non dirmi addio”), to an anonymous text, we enter another Mozart-inspired world, one in which woodwinds add pointed commentary above the limpid vocal line. The aria seems to reach its conclusion as the singer bemoans her desperate state, but this is a false ending; an extension introduces an outburst of anger and finally an articulation of almost defiant self-respect.

The musical language throughout is not much of an advance on Mozart’s, but “Ah! perfido” does point the way to such an achievement as the “Abscheulicher” aria Beethoven would write in his opera Fidelio, not only in its structure but also in its movement from anger and desolation to self-affirming confidence. In this connection it is interesting to note that “Ah! perfido” was included in one of the most famous concerts in the history of music, the gargantuan all-Beethoven benefit concert on December 22, 1808, at Vienna’s Theater an der Wien, that comprised the premières of the Symphony No. 5, the Symphony No. 6, and the Choral Fantasy (for piano, chorus, vocal soloists, and orchestra), as well as the Gloria and Sanctus from the C-major Mass, the Piano Concerto No. 4 (with the composer as soloist), and a Piano Fantasia improvised by the composer. The soprano soloist who performed “Ah! perfido” on that historic evening was Anna Milder-Hauptmann. Six-and-a-half years later, she would unveil the “Abscheulicher” scene when she took the role of Leonore at the premiere of Fidelio.

Symphony No. 4 in A major, Op. 90 (“Italian”)
FELIX MENDELSSOHN
Born February 3, 1809, in Hamburg, Germany
Died November 4, 1847, in Leipzig

Felix Mendelssohn was born into a cultured and wealthy family that afforded him the best education money could buy. This included instruction in piano, violin, and composition, plus he enjoyed such unusual perks as having a private orchestra try out his new compositions at Sunday musicales in the family home in Berlin. The 12 Symphonies for Strings he composed from 1821 through 1823 for these occasions led him to the brink of his five full symphonies of his maturity.

The inspiration for the “Italian” Symphony was a trip Mendelssohn made to Italy in 1830–31. It began with a two-week visit with the literary lion Goethe in Weimar—the last time Mendelssohn saw his much
older friend—before the composer continued south to Munich, Pressburg, and finally Italy, where he arrived in October. Venice, Florence, Rome, Naples, Genoa, and Milan all delighted him, and he returned to Germany in October 1831. On February 22, 1831, he wrote to his sister Fanny: “I have once more begun to compose with fresh vigor, and the Italian symphony makes rapid progress; it will be the happiest piece I have ever written, especially the last movement. I have not yet decided on the Adagio, and think I shall reserve it for Naples.” The new symphony, he said, was meant to embody not only his impressions of the art and landscape he had encountered but also the vitality of the people with whom he had come in contact.

Other projects distracted him from completing his symphony, but concrete impetus to move forward arrived in November 1832, when the Philharmonic Society in London offered him a generous commission of a hundred guineas for a new symphony, an overture, and a vocal composition. Mendelssohn leapt into action and completed his symphony in the space of four months.

It proved hugely successful at its premiere. Mendelssohn’s friend Ignaz Moscheles, who served on the Philharmonic Society’s board and had doubtless been instrumental in arranging for the commission, wrote in his diary, “Mendelssohn was the outstanding success of the concert; he conducted his magnificent A-major Symphony and received rapturous applause.” But Mendelssohn had misgivings. It is difficult to understand his reservations, but he wrestled with the score for years, claiming that the “Italian” Symphony cost him “some of the bitterest moments I have ever endured.” He never allowed it to be played in Germany during his lifetime. He offered the piece, in a piano reduction, to the English publishing firm of Cramer and Co., but (according to George Macfarren, writing in an 1875 program book of the London Philharmonic Society) the firm “declined it upon the ground that his works had not been profitable which they had already printed! Its publication thus delayed, was not again sought by Mendelssohn.” At his death he left sketches for extensive revisions, which few scholars or conductors have accepted as improving on his original conception. The piece seems perfectly balanced as it is, and audiences have embraced it completely, making it one of his most perennially popular works.

James M. Keller is the longtime program annotator of the New York Philharmonic (The Leni and Peter May Chair) and of the San Francisco Symphony, and is the critic-at-large for The Santa Fe New Mexican. His book Chamber Music: A Listener’s Guide (Oxford University Press) is available as a hardcover, an e-book, and an Oxford paperback.

Text and Translation

Ah! perfido

Based on a text by: Pietro Metastasio (1698–1782)

Ah! perfido, spergiuro,
barbaro traditor, tu parti?
e son questi gl’ultimi tuoi congedi?

Ah! Deceiver

Ah! Unfaithful, deceiver,
Barbarous betrayer, you leave?
And are these your last farewells?
ove s’intese tirannia più crudel?
Va, scelerato! va, pur fuggi da me,
l’ira de’ Numi non fuggirai!
Se v’è giustizia in Ciel, se v’è pietà,
congiufferanno a gara tutti a punirti!
Ombra seguace! presente, ovunque vai,
vedrò le mie vendette;
io già le godo immaginando;
i fulmini ti veggo già balenar d’intorno.
Ah no! ah no! fermate, vindici Dei!
risparmiate quel cor, ferite il mio!
s’ei non è più qual era son’io qual fui,
per lui vivea, voglio morir per lui!

Per pietà, non dirmi addio,
di te priva che farò?
tu lo sai, bell’idol mio!
io d’affanno morirò.

Ah cruel! tu vuoi ch’io mora!
tu non hai pietà di me?
perché rendi a chi t’adora
così barbarà mercè?
Dite voi, se in tanto affanno
non son degna di pietà?

Who has ever suffered such cruel tyranny?
Go, wicked man! Go, flee from me,
The wrath of the gods you will never escape!
If there is justice in Heaven, if there is mercy,
They will join together to punish you!
I will follow you wherever you go,
I will be revenged;
I already enjoy it in my mind;
I see already lightning flashing about you.
Ah no, ah no, stop, gods of vengeance!
Spare that heart, strike mine!
Though he has changed, I am what I was,
I lived for him and for him I will die!

For pity’s sake, do not leave me,
What shall I do without you?
You know, my love,
I will die of grief.

Ah, cruel one, you want me to die!
Have you no pity for me?
Why do you treat the one who adores you
In such a barbaric way?
Tell me if in such trouble
Am I not worthy of pity?

Meet the Artists

Speranza Scappucci

Italian born conductor Speranza Scappucci is a graduate of Juilliard (Certificate ’95, piano; M.M. ’97, collaborative piano) and Rome’s Conservatorio di Musica Santa Cecilia. This season she began her tenure as principal conductor of the Opéra Royal de Wallonie-Liège with Manon Lescaut and Carmen, made her Lincoln Center White Light Festival debut conducting the New York premiere of choreographer Jessica Lang’s Stabat Mater, and toured with Orchestra Toscanini in Parma. Upcoming performances include debuts with the Los Angeles Philharmonic at the Hollywood Bowl, Detroit Symphony Orchestra, Royal Stockholm Philharmonic, Luzern Symphony, Orchestra Verdi at MiTo Festival, and San Diego Symphony.

Recent and upcoming operatic performances include La bohème, La traviata, La Cenerentola, and Don Pasquale at the Vienna State Opera; La fille du régiment, and La bohème in Zurich; a debut in Toronto with the Canadian Opera Company leading Il barbiere di Siviglia; Attila at Barcelona’s Liceu; Aida and I Puritani with Opéra Royal de Wallonie-Liège; La sonnambula and a new production of Così fan tutte with the
Rome Opera; Il Turco in Italia in Pesaro at the Rossini Opera Festival; L’elisir d’amore at the Music Academy of the West; a concert version of La sonnambula in a co-presentation of the Metropolitan Opera’s Lindemann Young Artist Program and Juilliard Opera; La bohème at the Los Angeles Opera; La Cenerentola and Tosca at the Washington Opera; La Cenerentola and Le nozze di Figaro at Turin’s Teatro Regio; a new production of La fille du régiment at the Santa Fe Opera; Norma in Lisbon at the Teatro Sao Carlos; and La traviata at the Macerata Opera Festival.

Equally at home in symphonic repertoire, Ms. Scappucci has conducted the Maggio Musicale Fiorentino, Netherlands Radio Orchestra, Orchestra Teatro Lirico Cagliari, Royal Liverpool Philharmonic, Orchestra Regionale della Toscana, Tokyo Metropolitan Symphony Orchestra, Tokyo Harusai Festival Orchestra, and Shanghai Symphony Orchestra. She has also led gala concerts at the Festspielhaus Baden-Baden and Théâtre des Champs-Élysée in Paris.

Her discography includes a disc of Mozart arias with soprano Marina Rebeka and the Royal Liverpool Philharmonic Orchestra album on Warner Classics and a CD with tenor Saimir Pirgu and the Orchestra del Maggio Musicale Fiorentino on Opus Arte.

Soprano Felicia Moore is an artist diploma in opera studies student at Juilliard studying with Edith Wiens. Earlier this season she appeared in Juilliard Songfest at Alice Tully Hall and recently appeared as Mrs. Grose in The Turn of the Screw at Opera Columbus. In the summer of 2017 she sang Agathe in Der Freischütz and Elisabeth in Tannhäuser with the San Francisco Opera’s Merola Opera Program and that spring sang the title role in Katya Kabanova with Juilliard Opera. Ms. Moore has been a young artist at the Opera Theatre of Saint Louis and Des Moines Metro Opera, where she was the cover for Alice Ford in Falstaff and sang the title role of Tobias Picker’s Emmeline and Madame Lidoine in Dialogues of the Carmelites. She is a winner of this year’s Sullivan Foundation Award, and previous awards include being a two-time semifinalist in the Metropolitan Opera National Council Auditions, as well as being awarded the top prize from the George London Foundation. Ms. Moore is from Princeton, New Jersey. Jerome L. Greene Fellowship, Hardesty and Beverley Peck Johnson Fund
Juilliard Orchestra

Alan Gilbert, Director of Conducting and Orchestral Studies, William Schuman Chair in Musical Studies
Speranza Scappucci, Guest Conductor

Violin I
Hannah Tarley, Principal
Yimiao Chen
Ewald Cheung
Brendon Elliott
Hannah Cho
Jordan Hendy
Brian Joonwoo Hong
George Meyer
Manami Mizumoto
Ashley Jeehyun Park
Nash Ryder
Sophia Stoyanovich
Natsuko Takashima
Momo Wong
Cherry Choi Tung
Yeung
Chener Yuan

Violin II
I-Jung Huang, Principal
Jessie Chen
Randall Goosby
Angela Kim
Wei Lu
Mo Lei Luo
Rannveig Marta Sarc
Jin Wen Sheu
Xiaoxuan Shi
Sara Staples
William Wei
Chia Fu Kathy Weng
Manjie Yang
Guangnan Yue

Viola
Stephanie Block, Principal
Jordan Bak
Dariya Barlambayeva
Howard Cheng
Kunjing Dai
Andrea Fortier
Aekyung Kim
Minji Kim
Emily Liu
Alice Ping
Alaina Rea
Grace Takeda

Cello
Guilherme Nardelli Monegatto, Principal
Matthew Chen
Chloe Hong
Connor Kim
Noah Koh
Yu Yu Liu
Max Oppeltz
Edvard Pogossian
Andree Werner
Megan Yip

Double Bass
Paris Myers, Principal
Szu Ting Chen
Timothy Chen
Nicholas Tyler Kleinman
Jack McGuire
Nicholas Myers
Kathryn Morgan
Stewart
Sheng-Yao Wu

Flute
James Dion Blanchard, Principal
Giorgio Consolati, Principal
Olivia Staton, Principal
Emily Duncan

Piccolo
Emily Duncan

Oboe
Victoria Chung, Principal
Russell Hoffman, Principal
Ryan Roberts

Clarinet
Na Yoon Kim, Principal
Noemi Sallai, Principal
Shen Liu, Principal

Bassoon
Jonathan Gibbons, Principal
Blair Shepperd, Principal
Jacob Wellman, Principal
Joey Lavarias

French Horn
Thea Humphries, Principal
William Loveless VI, Principal
Avery Roth-Hawthorne, Principal
Jasmine Lavariega

Trumpet
Federico Montes, Principal
Maximilian Morel, Principal
Lasse Bjerknaes-Jacobsen

Trombone
Ricardo Pedrares Patiño, Principal
Stephen Whimple

Bass Trombone
Filipe Alves

Tuba
David Freeman

Timpani
Jake Darnell, Principal
Taylor Hampton, Principal

Percussion
Marty Thenell, Principal
Jake Darnell

Harp
Alexis Colner, Principal
Alethea Grant

Flute
James Dion Blanchard, Principal
Giorgio Consolati, Principal
Olivia Staton, Principal
Emily Duncan

Piccolo
Emily Duncan

Oboe
Victoria Chung, Principal
Russell Hoffman, Principal
Ryan Roberts

Clarinet
Na Yoon Kim, Principal
Noemi Sallai, Principal
Shen Liu, Principal

Bassoon
Jonathan Gibbons, Principal
Blair Shepperd, Principal
Jacob Wellman, Principal
Joey Lavarias

French Horn
Thea Humphries, Principal
William Loveless VI, Principal
Avery Roth-Hawthorne, Principal
Jasmine Lavariega

Trumpet
Federico Montes, Principal
Maximilian Morel, Principal
Lasse Bjerknaes-Jacobsen

Trombone
Ricardo Pedrares Patiño, Principal
Stephen Whimple

Bass Trombone
Filipe Alves

Tuba
David Freeman

Timpani
Jake Darnell, Principal
Taylor Hampton, Principal

Percussion
Marty Thenell, Principal
Jake Darnell

Harp
Alexis Colner, Principal
Alethea Grant
About the Juilliard Orchestra

Juilliard’s largest and most visible student performing ensemble, the Juilliard Orchestra, is known for delivering polished and passionate performances of works spanning the repertoire. Comprising more than 350 students in the bachelor’s and master’s degree programs, the orchestra appears throughout the 2017–18 season in more than a dozen performances on the stages of Alice Tully Hall, Carnegie Hall, David Geffen Hall, and Juilliard’s Peter Jay Sharp Theater. The season opened in August with a collaboration between Juilliard and Finland’s Sibelius Academy members conducted by Esa-Pekka Salonen with concerts in Alice Tully Hall, Helsinki, and Stockholm. The orchestra is a strong partner to Juilliard’s other divisions, appearing in opera and dance productions. Under the musical leadership of Alan Gilbert, the director of conducting and orchestral studies, the Juilliard Orchestra welcomes an impressive roster of world renowned guest conductors this season including Thomas Adès, Joseph Colaneri, Edo de Waart, Chen Lin, David Robertson, Speranza Scappucci, and Gerard Schwarz, as well as faculty members Jeffrey Milarsky and Mr. Gilbert. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People’s Republic of China in 1987, returning two decades later, in 2008. Other ensembles under the Juilliard Orchestra umbrella include the conductor-less Juilliard Chamber Orchestra, the Juilliard Wind Orchestra, and the new-music groups AXIOM and New Juilliard Ensemble.

David Robertson will become Juilliard’s director of conducting studies, distinguished visiting faculty, at the beginning of the 2018–19 season.

Administration
Adam Meyer, Associate Dean and Director, Music Division
Joe Soucy, Assistant Dean for Orchestral Studies

Joanna K. Trebelhorn, Director of Orchestral and Ensemble Operations
Matthew Wolford, Operations Manager
Lisa Dempsey Kane, Principal Orchestra Librarian
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