

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.*

## Notes on the Program

by James M. Keller

### **Overture to *La forza del destino***

GIUSEPPE VERDI

*Born on October 9 or 10, 1813 (he was baptized on the 11th), in Roncole, near Busseto, Italy*

*Died on January 27, 1901, in Milan, Italy*

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.

When Verdi unveiled this opera in 1862, in St. Petersburg, the orchestral introduction was aired in a much shorter, three-and-a-half-minute version, identified as a mere *preludio*. When the work received its Italian premiere, at Milan's Teatro alla Scala in 1869, the composer decided to make it serve a larger function than mere introduction. The Verdi scholar Julian Budden referred to the propensity of Italian composers of that era "to preface their operas with loosely constructed 'trailers' featuring the most prominent themes of the opera," and that is precisely what we find in Verdi's revision. If you think of this in the sense of a trailer for an upcoming movie, you will get the idea perfectly. The Overture doesn't so much encapsulate the plot that lies in store—that would obviate the need to stay for the opera—as present tantalizing glimpses of some of the characters and situations the audience will encounter in the coming hours. In this sense, the Overture to *La forza del destino* is very much an ancestor of what we recognize as the classic overtures of Broadway musicals, a string of greatest-hits moments that whets the appetite to see how everything will fit together as the opera unrolls.

### ***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 Duscek (a.k.a. Josefína Dušková, a respected professional for whom Mozart had composed his concert aria “Ah, lo prevedi”). 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 premieres 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, spergiuo,  
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,  
congiureranno 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 crudel! tu vuoi ch'io mora!  
tu non hai pietà di me?  
perchè rendi a chi t'adora  
così barbara 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?

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## Meet the Artists



DARIO ACOSTA

### 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.



JIYANG CHEN

## Felicia Moore

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 Barlybayeva  
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 Bjerkaes-  
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 conductorless 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*

Michael McCoy, *Orchestra Librarian*

Deirdre DeStefano, *Orchestra Management Apprentice*