

Monday Evening, October 17, 2022, at 7:30

The Juilliard School

presents

Juilliard Orchestra

Manfred Honeck, *Conductor*

William Lee, *Violin*

CARLOS SIMON (b. 1986) ***Fate Now Conquers (2020)***

WOLFGANG AMADEUS MOZART (1756-91) ***Violin Concerto No. 4 in D major (1775)***

Andante cantabile

Rondeau: Andante grazioso—Allegro ma non troppo

Allegro vivace

WILLIAM LEE, *Violin*

Intermission

GUSTAV MAHLER (1860-1911) ***Symphony No. 1 in D major, "Titan" (1888)***

Langsam Schleppend

Kräftig bewegt

Feierlich und gemessen, ohne zu schleppen

Stürmisch bewegt

Performance time: approximately 1 hour and 45 minutes, without an intermission

Manfred Honeck appears with kind permission of the Metropolitan Opera.

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Alice Tully Hall

Please make certain that all electronic devices are turned off during the performance.

About the Program

By Thomas May

Fate Now Conquers

CARLOS SIMON

Born: April 13, 1986, in Atlanta

Lives in Washington, D.C.

Carlos Simon—now in his second year as composer in residence at the Kennedy Center—offers an inspiring example of how younger generations are shedding welcome new light on classical tradition from perspectives that have been marginalized by that very tradition. In *Fate Now Conquers*, Simon directs his attention to the very center of that tradition: “I wanted to pay homage to Beethoven but yet remain true to my artistic voice.”

Gabriela Lena Frank, whose new opera about Frida Kahlo and Diego Rivera will be premiered at the end of this month, served as Simon’s mentor while she was composer in residence with the Philadelphia Orchestra and asked him to write a piece responding to Beethoven’s seventh symphony (composed in 1811-12) for a survey of the cycle to be presented during the 250th anniversary season. Because those performances could not take place as the pandemic unfolded, Yannick Nézet-Séguin led the Philadelphia Orchestra in a virtual premiere in October 2020.

Simon chose his title from an entry in one of Beethoven’s notebooks dated 1815, which quotes a passage from Book 22 of the *Iliad*: “But Fate now conquers; I am hers; and yet not she shall share/In my renown; that life is left to every noble spirit/And that some great deed shall beget that all lives shall inherit.”

This striking extract calls into question the familiar picture of Beethoven as defiant rebel, intent on seizing fate “by the

throat.” By 1815, having composed eight of his nine symphonies, the composer was entering into an especially difficult personal period that would have ramifications in his late style. For Simon, the image of Beethoven struggling with his demons and obstacles conjured musical ideas to suggest “the unpredictable ways of fate: jolting stabs along with frenzied arpeggios in the strings that morph into an ambiguous cloud of free-flowing running passages depicting the uncertainty of life that hovers over us.”

The Allegretto second movement of the seventh symphony provided a key impetus. Simon’s compact, dazzlingly orchestrated tone poem reimagines the rhythmic and harmonic components of the movement in a startlingly new context. “We know that Beethoven strived to overcome many obstacles in his life and documented his aspirations to prevail, despite his ailments,” observes Simon. “Whatever the specific reason for including this particularly profound passage from the *Iliad*, in the end, it seems that Beethoven relinquished himself to fate. Fate now conquers.”

Violin Concerto No. 4 in D major, K. 218

WOLFGANG AMADEUS MOZART

Born: January 27, 1756, in Salzburg,

Austria

Died: December 5, 1791, in Vienna

Mozart’s piano concertos are among the most original and influential part of his legacy. They served as models for Beethoven and thus left a powerful stamp on the evolution of the genre—above all, the outstanding concertos Mozart produced during his final decade in Vienna, when he took the risky step of becoming a freelance artist. By comparison, the concertos for violin that he wrote during his youth in his native Salzburg are far fewer and less innovative. Still, they represent a significant facet of his identity.

Mozart was initially introduced to the world as a child prodigy at the keyboard, but he also excelled and even toured as a violin soloist. The instrument was inevitably associated with his father, Leopold Mozart, who had published an internationally circulated textbook on the violin the year Wolfgang was born. Leopold later proudly observed to his son, hoping to motivate him: “You yourself do not know how well you play the violin—as if you were the first violinist in Europe.”

Mozart’s five completed concertos for solo violin all date from the period when he was employed as concertmaster of Prince-Archbishop Colloredo’s court orchestra in Salzburg. Numbers two through five were all composed within a six-month period in 1775 and most likely were intended for his own use. The practice at the time was to perform such instrumental compositions in open-air settings, as theatrical entr’actes, or in church, whether as part of an actual liturgy or during a special musical event.

The first movement of the concerto in D major, K. 218, open with an orchestral fanfare that is strikingly recast two octaves higher when the soloist enters. Mozart juxtaposes the confident attitude of a military march with elegant lyricism, underscoring the solo violin’s prominence with writing of graceful virtuosity. The Andante cantabile, pure songfulness, celebrates the solo performer’s ability to sustain a radiant, glowing melody, while the orchestra adds gently nuanced commentary.

Mozart’s finale is especially captivating and unpredictable. Two ideas are posited, side-by-side, both extending quite different invitations to the dance: a decorous Andante grazioso in 2/4 meter, which alternates with (indeed, is interrupted by) a faster, impetuously jig-like theme in 6/8—a speeded-up disguise of the Andante cantabile melody. On top of this, Mozart inserts still

another dance idea, about midway through, that evokes rustic folk music with its insistent drone.

Symphony No. 1 in D major (“Titan”)

GUSTAV MAHLER

Born: July 7, 1860, in Bohemia,

Austrian Empire

Died: May 18, 1911, in Vienna

Together with Hector Berlioz’s *Symphonie fantastique* (with which it bears some interesting points of comparison), the “Titan” symphony of Gustav Mahler stands out as one of the most innovative symphonic debuts in the literature. This spectacularly adventurous work shows the young composer already confidently juxtaposing wildly contrasting ideas and stylistic reference. The inspirations behind his Symphony No. 1 encompass Mahler’s responses to literature, folk and art song, visual sources, and philosophy—not to mention his personal experiences of painful emotional attachment.

Drawing on music he had written years earlier, Mahler completed the first version of the score when he was only 28, though he revised the work several times. Following the model of the Romantic symphonic poem that tells a story, he initially divided the work into two larger parts: *The Days of Youth* and *Commedia humana*. The first part originally included an additional movement positioned after the first, a bucolic interlude titled “Blumine” or “Flora,” which Mahler later discarded.

Mahler also incorporated material from two songs in his early lieder cycle *Lieder eines fahrenden Gesellen* (“Songs of a Wayfarer”), thus interweaving a subtext about the unhappy love affair described therein into the implicit narrative of the symphony. In another revision, Mahler referred to the piece as a “tone poem in the form of a symphony” and added a title

that has stuck: "Titan." This was chosen in homage to the early-Romantic novelist known as Jean Paul (Johann Paul Friedrich Richter). "Titan" was the name of Jean Paul's large-scale early 19th-century novel depicting various artistic world views in conflict with each other—a novel that is also replete with atmospheric descriptions of nature and night. But, by the time of the Vienna premiere in 1900, Mahler had decided against such programmatic explanations and dropped the descriptive titles. As he observed: "The real-life experience was the impulse for the work, not its content."

At the very start, the strings sustain an A over a span of seven octaves, evoking a cosmic "sound of nature" (the composer's phrase) and a state of primeval stasis that gradually quickens into a scene of spring and love awakening. Building the exposition from the buoyantly striding theme of the second Wayfarer song, Mahler integrates the self-contained, miniaturist atmosphere of the art song into his epic orchestral space. Echoes of the "cosmic" introduction return, scored in new colors and reconfigured to interact with the musical signs of the implicit symphonic hero/artistic alter ego. The fanfares that sounded so distant at the beginning provide the foundation for a massive, climactic outburst before the movement ends in high spirits. But the real, and complete, breakthrough of the symphony is postponed for the finale.

The lively Ländler that Mahler ultimately chose as the second movement uses the earthy vigor of the outer sections to frame a pastoral trio of nostalgic grace. The third movement is particularly innovative. Here, Mahler adds to his literary inspirations a visual one: a mid-19th-century woodcut

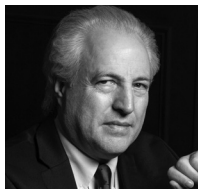
depicting a macabre reversal of hunter and hunted, which shows a parade of various animals carrying the coffin of their slain hunter. Played in canon and in the minor mode, the folk tune known as "Frère Jacques" serves as the basis for this ironic remake of the trope of the funeral march. Its surreal character is enhanced through ingenious orchestral details and incongruous contrasts—including an interruption by a klezmer-like band.

Mahler shakes the rafters from the outset of the vast final movement. The orchestra explodes with a shocking, crashing gesture reminiscent of how Beethoven starts the finale of his Ninth Symphony. Among his earlier programmatic ideas, Mahler resorted to the *Dantesque title dall'inferno al paradiso* ("from hell to paradise") to indicate the journey undertaken here.

At several turning points in this high-stakes drama, ideas from the opening movement return but are thoroughly recontextualized. Among these are the distant, enigmatic fanfares from the first movement, which are eventually revealed to herald the long-postponed, and now sustainable, affirmation toward which the "Titan" has been striving. Jubilant brass wordlessly echo the theme from Handel's "Hallelujah" chorus that sets the phrase "and He shall reign forever." Mahler's vision of music as connected to all of life, absorbing all of its contradictions, resounds long after the final measures.

Thomas May is the English-language editor for the Lucerne Festival and writes about the arts for a wide variety of publications. His books include Decoding Wagner and The John Adams Reader.

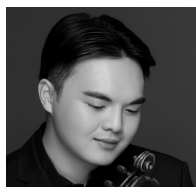
Meet the Artists



Manfred Honeck

Manfred Honeck has firmly established himself as one of the world's leading conductors, whose distinctive and revelatory interpretations receive international acclaim. He is now entering his 15th season as music director of the Pittsburgh Symphony Orchestra, where his contract was extended last year to run through the 2027-28 season. Celebrated at home and abroad, he and the orchestra continue to serve as cultural ambassadors for the city of Pittsburgh. Guest appearances regularly lead to the major venues and festivals of Europe. His success in Pittsburgh is extensively documented by recordings that have received outstanding reviews and awards, including a Grammy. Born in Austria, Honeck completed his musical training at the University of Music in Vienna. His many years as a member of the viola section in the Vienna Philharmonic and Vienna State Opera Orchestra have had a lasting influence on his work as a conductor. He began his conducting career as assistant to Claudio Abbado. After positions in Zurich, Leipzig, and Oslo, he was appointed chief conductor of the Swedish Radio Symphony Orchestra in Stockholm. He has also been artistic director of the International Concerts Wolfegg in Germany for more than 25 years. As a guest conductor, Honeck has worked with all of the leading international orchestras and has a strong profile as an opera conductor. From 2007 to 2011, he was general music director of Staatsoper Stuttgart and conducted as guest at many

renowned houses. In September, he made his Metropolitan Opera debut leading Mozart's *Idomeneo*. He holds honorary doctorates from several U.S. universities and was awarded the honorary title of professor by the Austrian Federal President.



William Lee

Violinist William Lee (B.M. '21, violin) won first prize at the 2013 Japan Euroasia International Violin Competition and has performed internationally in China, Japan, Europe, and the U.S. While studying with Lina Yu and Mengla Huang at the Middle School Affiliated to the Shanghai Conservatory of Music, Lee won prizes at the Euroasia International Violin Competition, Schöntal International Violin Competition, and Schoenfeld International String Competition. He also received the Ishikawa music award, granting him full scholarship to the Ishikawa Music Academy, and was concertmaster of the Youth Symphony Orchestra of the Middle School Affiliated to Shanghai Conservatory of Music. Lee was also a featured performer for the 2013 Boao Forum for Asia Annual Conference closing ceremony concert and has given recitals in various cities. He has performed many times as soloist with orchestras including the Shanghai Philharmonic Orchestra and the Tianjin Symphony Orchestra under the direction of Muhai Tang. In 2021, Lee was presented with the excellent string teacher award by the Hong Kong International Musician Association and joined the faculty of the Chamber Music Institute this year. He is studying at Juilliard with Masao Kawasaki and has served as concertmaster of the Juilliard Orchestra.

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 375 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Juilliard's Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera, dance, and drama productions as well as presenting an annual concert of world premieres by Juilliard student composers. This season, an impressive roster of world-renowned conductors lead the Juilliard Orchestra, including Giancarlo Guerrero, Manfred Honeck, Speranza Scappucci, Bertrand de Billy, Roderick Cox, Carlos Miguel Prieto, Simone Young, and Keri-Lynn Wilson as well as faculty

conductors David Robertson, the director of conducting studies and distinguished visiting faculty, and Jeffrey Milarsky. Among the virtual projects students from the orchestra participated in during the 2020 lockdown was *Bolero Juilliard*, which became a viral sensation. 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. In summer 2019, the orchestra traveled to London, where they performed alongside the Royal Academy of Music in Royal Albert Hall at the BBC Proms. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Wind Orchestra, Lab Orchestra, and contemporary music group AXIOM.

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