

Monday Evening, December 9, 2019, at 7:30

The Juilliard School

presents

# Juilliard Chamber Orchestra

Eric Bartlett, *Lead Coach*

William Socolof, *Bass-baritone*

Nina Bernat, *Double Bass*

LUDWIG VAN BEETHOVEN (1770–1827) **Symphony No. 1 in C major**

Adagio molto—Allegro con brio

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Adagio—Allegro molto e vivace

WOLFGANG AMADEUS MOZART (1756–91) ***Per questa bella mano*, K. 612**

WILLIAM SOCOLOF, *Bass-baritone*

NINA BERNAT, *Double Bass*

*Intermission*

RICHARD STRAUSS (1865–1949) ***Le Bourgeois gentilhomme***

Ouverture

Menuett (Minuet)

Der Fechtmeister (The Fencing Master)

Auftritt und Tanz der Schneider (Entry and Dance of the Tailors)

Das Menuett des Lully (Lully's Minuet)

Courante

Auftritt des Cléonte (Entry of Cléonte) (after Lully)

Vorspiel (Intermezzo)

Das Diner (The Dinner)

*Performance time: approximately 1 hour and 30 minutes, including an intermission*

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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 David Crean

### **Symphony No. 1 in C Major**

LUDWIG VAN BEETHOVEN

*Born: December 17, 1770, in Bonn, Germany*

*Died: March 26, 1827, in Vienna*

It can be fascinating to examine works by master composers completed during their formative years, especially in genres that have contributed considerably to their post-humous reputation. Beethoven was almost 30 years old when his first symphony was premiered (Mozart had composed 36 of his 41 by that age), and had been living and studying in Vienna for eight years. He had almost immediately won great popularity as a piano virtuoso and, unsurprisingly, most of his early compositions involved the piano in some way. The first two piano concertos represented his only really substantial experience with orchestration prior to the first symphony, which was premiered at a benefit concert in April 1800 and published shortly thereafter. Beethoven had intended to dedicate the work to his first employer, Elector Maximilian Franz of Cologne, perhaps as a gesture of reconciliation. The elector had rather generously underwritten Beethoven's journey to Vienna in the mistaken (and probably naive) belief that he would eventually return to Bonn and rejoin the court's musical establishment. The now displaced and financially diminished noble died before publication, however, and the work was eventually dedicated to the famous Baron von Swieten, a notable supporter of Haydn and Mozart.

The first symphony is sometimes portrayed as derivative, in light of the watershed works that followed only a few years later. It is important to remember, though, that Beethoven's purpose at this point in his career was not to turn the musical world on its head but to demonstrate his mastery of the (still popular) style of Haydn and Mozart

while imprinting an artful confidence. His enthusiasm for the music of his illustrious forebears is readily apparent. Three of the four movements are in textbook 18th-century sonata form: an exposition with multiple contrasting themes and a harmonic modulation; a thematic development exploring remote keys; and a recapitulation of the opening material concurrent with a return to the home key. The fingerprints of the future iconoclast, while faint, can perhaps be discerned in the unusual introduction to the first movement, which famously begins with three successive cadences in the wrong key. Following this bold but fleeting gesture, the remainder of the movement is fairly conventional. The second movement is subtly original in its full orchestration (18th-century symphonies often used reduced forces in these instances) and relatively fast tempo. The third, marked as a minuet but more properly a scherzo, begins Beethoven's longstanding tradition of very fast triple-meter movements felt in one. The influence of Haydn is most apparent in the light but charming finale.

### ***Per questa bella mano*, K. 612**

WOLFGANG AMADEUS MOZART

*Born: January 27, 1756, Salzburg, Austria*

*Died: December 5, 1791, Vienna*

In addition to his numerous operatic works, Mozart also produced a good number of individual secular vocal pieces now collectively described as "concert arias." They fall broadly into three categories: works written as substitute pieces in another composer's opera, alternative arias for his own operas, and actual standalone recital pieces. *Per questa bella mano*, a product of Mozart's final year, falls into this last group. The circumstances of its composition are unclear. Hermann Abert suggests that Mozart may have been pressed into writing it by the famous actor and impresario Emanuel Schikaneder, best known as the librettist of *The Magic Flute*. It was

certainly intended for the famous bass Franz Xaver Gerl, a singer in Schikaneder's troupe who would later create the role of Sarastro in *Flute*, and the double bass virtuoso Friedrich Pischelberger. It is Mozart's only work with an obligato part for double bass, and remains a part of the standard repertoire for that instrument. The anonymous text, a rather conventional statement of fidelity from one lover to another, would have not been at all out of place in an 18th-century comic opera. The most striking aspect of the piece is the reversal of the traditional roles between the vocal soloist and double bass player. The double bass part is intricate and virtuosic, with numerous double stops and ascents into the high treble range, while the vocal line is generally lyrical. The piece is cast in a two-part form, with an opening andante followed by a buoyant but flexible allegro.

### ***Le Bourgeois gentilhomme***

RICHARD STRAUSS

*Born: June 11, 1864, Munich*

*Died: September 8, 1949,*

*Garmisch-Partenkirchen, Germany*

Arnold Schoenberg, the progenitor of serial music and a central figure in the early 20th-century avant-garde, wrote in 1923 that "I was never revolutionary. The only revolutionary in our time was Strauss!" By the time of Schoenberg's statement, however, Strauss' revolutionary credentials, at least as a purveyor of extreme dissonance, were in serious doubt. The operas *Salome* (1905) and *Elektra* (1909) chafed at the limits of tonality and walked right up to the line that Schoenberg eventually crossed. *Der Rosenkavalier* (1911), with its comic tone, lush harmonies, and sensuous melodies, represented a step back in the minds of many modernists. While some bemoaned Strauss' conservative turn, the reality was that he was simply innovating in different directions. A year after *Der*

*Rosenkavalier*, he pivoted again, this time adopting a neoclassical approach for an unusual theatrical double bill. Conceived along with his longtime librettist Hugo von Hofmannsthal, the production began with a quirky German adaptation of Molière's classic *Le bourgeois gentilhomme* and segued into Strauss' equally unconventional one-act opera *Ariadne auf Naxos*. Intended to appeal to theater and opera lovers, its unusual structure and long runtime pleased neither group, and the opera was soon revised as a standalone work. The incidental music for *Le bourgeois gentilhomme* was arranged into a nine-movement suite, and is most often heard in this form today.

Strauss is rarely credited as one of the pioneers of neoclassicism, since *Le Bourgeois gentilhomme* is basically a stylistic one-off—that honor is generally bestowed on Stravinsky, Prokofiev, Hindemith, and the French members of *Les Six*. Neoclassical music of the early 20th century typically features lean, transparent orchestrations; a renewed interest in (sometimes quite angular) rhythm; modern, but rarely abrasive, harmonies; and classic, conceptually simple forms. The fact that Strauss, the composer of *Also Sprach Zarathustra* and *An Alpine Symphony* (not to mention *Der Rosenkavalier!*), could adapt so convincingly to this style is nothing short of remarkable and testifies to his incredible artistic range.

The brisk overture features the piano prominently (standing in for the harpsichord as a pseudo-continuo instrument) and concludes with a lyrical *sicilienne* based on melody of one of the rarely heard vocal numbers. There could hardly be a more obvious evocation of 18th-century music than a minuet, and the example that follows is as light and delicate as any by Mozart, now infused with Strauss' characteristic kaleidoscopic and smoothly chromatic harmonies. The movement representing the arrival of the fencing master

begins as a somewhat eccentric waltz, with intensely virtuosic (and somewhat humorous) passages for the trumpet and piano. The movement ends on a more martial note, with music intended to accompany the fencing master's brusque instructions. The arrival of the tailors is accompanied by a short gavotte (duple-meter dance with heavy emphasis on the second beat) that shortly segues into a polonaise (a slower triple-meter dance with characteristic long-short-short-long rhythms).

The original 1670 production of the *Le Bourgeois gentilhomme* featured music by the father of French opera, Jean-Baptiste Lully (1632–87), and two of the next three movements directly quote Lully's score. The first, another minuet, served as the prelude to act two of the play. The intervening courante is entirely Strauss' own creation, ingeniously constructed as a series of intricate canons between various instruments. The second Lully movement is in three parts: a central "Turkish" dance for winds and triangle bookended by a

slow sarabande. The intermezzo (originally the prelude to act two) accompanied the arrival of aristocratic party guests and is a caricature of the "galant" style of the mid-18th century. The final movement is by far the longest, and the most ingenious. With the background music for a dinner party, Strauss took the opportunity to parody various famous composers in conjunction with the arrival certain dishes. After an opening march representing the entrance of the waiters, the guests dine on: Rhine salmon, accompanied by an allusion to Wagner's *Ring* cycle; a joint of mutton, accompanied by the "sheep" music from Strauss' own *Don Quixote*; a poultry course, accompanied by a fleeting reference to Verdi's "La donna e mobile" ("Woman is flighty"); and an "omelette surprise," which is actually a kitchen boy in a serving dish who emerges to dance a bizarrely erotic waltz.

*David Crean teaches organ at Wright State University in Ohio. He is a graduate of the C.V. Starr doctoral program at Juilliard and was the recipient of the 2014 Richard F. French doctoral prize.*

## Texts and Translations

### ***Per questa bella mano, K. 612***

Per questa bella mano,  
Per questi vaghi rai  
Giuro, mio ben, che mai  
Non amerò che te.  
L'aure, le piante, i sassi,  
Che i miei sospir ben sanno,  
A te qual sia diranno  
La mia costante fé.  
Volgi lieti o fieri sguardi,  
Dimmi pur che m'odi o m'ami,  
Sempre acceso ai dolci dardi,  
Sempre tuo vo' che mi chiami,  
Né cangiar può terra o cielo  
Quel desio che vive in me.

For this beautiful hand  
For these lovely eyes  
I swear, my dear, that  
I shall love none but you.  
The breeze, the stones and trees  
that know well my sighs  
will tell you all you want  
that I am undyingly true.  
Give me happy or haughty looks  
Even tell me you hate or love me  
Always, you may have ambrosial arrows,  
Always, it is your voice above me.  
Neither earth nor heaven can dim  
The longing that lives within.

*English translation by Robert Burness*

## Meet the Artists



**Eric Bartlett**

Eric Bartlett (B.M. '78, M.M. '79, cello) teaches orchestral repertoire for cello at Juilliard and has been lead coach of the Juilliard Chamber Orchestra since 2007. As a cellist, he has been a member of the Orpheus Chamber Orchestra since 1983 and the New York Philharmonic since 1997, where he holds the third chair. He served 14 seasons as principal cellist of Lincoln Center's Mostly Mozart Festival and was a guest principal of the American Ballet Theatre Orchestra. He grew up in Marlboro, Vermont, where he was a student of Stanley Eukers, George Finckel, and Leopold Teraspulsky. He received his bachelor's and master's degrees from Juilliard as a student of Leonard Rose and Channing Robbins. He made his New York Philharmonic solo debut in 2015 as the soloist in Per Nørgård's Second Cello Concerto on the Philharmonic's Contact series. Bartlett has appeared frequently as a member soloist with Orpheus and is featured on several of its Deutsche Grammophon recordings. In addition to Orpheus, other solo appearances include the Cabrillo Festival, Mostly Mozart Festival Orchestra, Anchorage Symphony, Hartford Chamber Orchestra, Aspen and Juilliard Orchestras, and the New York Philharmonic's Horizons '84 series. Dedicated to contemporary music, Bartlett released a CD of four commissioned works, *Essence of Cello*, on the Albany Records label.



**William Socolof**

Bass-baritone William Socolof (B.M., '18, voice), from White Plains, New York, began training at the Interlochen Arts Academy in Michigan. In 2019, he participated in the Marlboro Music Festival, where he returns next year. As a vocal fellow at Tanglewood Music Festival (2017–18), he appeared in *Sondheim on Sondheim* with the Boston Pops and Bach Cantatas conducted by John Harbison and premiered works by Michael Gandolfi and Nico Muhly. This season he debuted with the Boston Symphony Orchestra under Andris Nelsons. At Juilliard, he recently appeared as Don Alfonso (*Così fan tutte*) and will sing the roles of Daniel Webster (*The Mother of Us All*) and Colline (*La bohème*). *Toulmin Foundation Scholarship*



**Nina Bernat**

A native of Iowa City, Iowa, double bassist Nina Bernat began studying music at age five with piano lessons. She started playing bass at seven under the instruction of her father, Mark Bernat, former member of the Israel Philharmonic. She is the first prize winner at the 2019 International Society of Bassists Solo Competition. As a recipient of the 2019 Keston MAX Fellowship, she performed with the London Symphony Orchestra (LSO) on a subscription series concert at the Barbican Centre and in a chamber music concert for LSO Discovery Day at LSO St. Lukes. She has continued her studies with Tim Cobb at Juilliard.

She has participated in such festivals as the Verbier Festival, Music Academy of the West, Bowdoin International Music Festival, Yellowbarn Young Artists Program, and New York String Orchestra Seminar,

and she has worked with such conductors as Simon Rattle, Valery Gergiev, Fabio Luisi, and Christoph Eschenbach.

*Kovner Fellowship*

### **Juilliard Chamber Orchestra**

The Juilliard Chamber Orchestra works without a conductor, using the shared leadership model of the Orpheus Chamber Orchestra. The players change seats between pieces, thereby putting a different group of players in the leadership chairs for each work on the program. In the ensemble everyone is expected to be both a leader and a follower. The players themselves make all the musical decisions, while the coaches try only to guide the decision making process. The players also explore all the roles that a conductor normally fills and decide collectively how best to distribute those responsibilities. All the

players are given a score to the works that they are included in and they bring those scores to rehearsals and consult them extensively. Additionally, they take turns listening to the ensemble from the audience position, a responsibility called the Designated Listener. It is the goal of the program that all participants will develop enhanced leadership skills, have renewed respect for the conductor's complicated role, and acquire new insight into their own ability and responsibility to enhance the music making process. The lead coach is Eric Bartlett.

## Juilliard Chamber Orchestra

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Austin Haley Berman <sup>B\*</sup>  
Jeongah Choi  
Jeremy Lap Hei Hao  
Qianru Elaine He <sup>M</sup>  
Yigit Karatas  
Haesol Lee <sup>M\*</sup>  
Jasmine (Meng Jia) Lin  
Jason Moon  
Clara Neubauer  
Carolyn Semes <sup>S\*</sup>  
Helenmarie Vassiliou <sup>B</sup>  
Hee-Soo Yoon

### Viola

Isabella Bignasca  
Howard Cheng  
Emily Liu <sup>S</sup>  
Devin Moore <sup>B</sup>  
Cameren Williams  
Chieh I Candy Yang <sup>M</sup>

### Cello

Matthew Chen <sup>S</sup>  
Noah Koh <sup>M</sup>  
Jonah Krolik <sup>B</sup>  
Mark Prihodko

### Double Bass

Justin Smith <sup>B, M, S</sup>  
Jonathan Luik

### Flute/Piccolo

Lauren Scanio <sup>B, M</sup>  
Yibiao Wang <sup>S</sup>

### Oboe

Daniel Gurevich <sup>M</sup>  
Bobby Nunes <sup>S</sup>  
Kate Wegener <sup>B</sup>

### English Horn

Daniel Gurevich

### Clarinet

Alec Manasse <sup>S</sup>  
Ning Zhang <sup>B</sup>

### Bassoon

Rebecca G. Krown <sup>B, M</sup>  
Emmali Ouder Kirk <sup>S</sup>

### Contrabassoon

Rebecca G. Krown

### French Horn

Gabrielle Pho <sup>S</sup>  
Ryan Williamson <sup>B, M</sup>

### Trumpet

Robert Garrison <sup>S</sup>  
Erik Larson <sup>B</sup>

### Bass Trombone

Marco Gomez

### Timpani

Toby Grace <sup>B</sup>  
Jakob Schoenfeld <sup>S</sup>

### Percussion

Christopher Keum Choi <sup>S</sup>  
Toby Grace  
Yoon Jun Kim  
Mizuki Morimoto  
Tanner Tanyeri

### Piano

Chang Wang

### Harp

Miriam Ruf

\* indicates  
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BEETHOVEN Principal  
<sup>M</sup> indicates  
MOZART Principal  
<sup>S</sup> indicates  
STRAUSS Principal

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