

Monday Evening, February 25, 2019, at 7:30

The Juilliard School

presents

Juilliard Chamber Orchestra

Eric Bartlett, *Lead Coach*

Ludvig Gudim, *Violin*

LUDWIG VAN BEETHOVEN (1770–1827) **Overture to *The Creatures of Prometheus***

FELIX MENDELSSOHN (1809–47) **Violin Concerto in E minor**

Allegro molto appassionato

Andante

Allegretto non troppo—Allegro molto vivace

LUDVIG GUDIM, *Violin*

Intermission

MAURICE RAVEL (1875–1937) ***Le Tombeau de Couperin***

Prélude

Forlane

Menuet

Rigaudon

SERGEI PROKOFIEV (1891–1953) **Symphony No. 1, Op. 25 (“Classical”)**

Allegro

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

Performance time: approximately 1 hour and 25 minutes, including an intermission

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

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Notes on the Program

by Jay Goodwin

Overture to *The Creatures of Prometheus*

LUDWIG VAN BEETHOVEN

Born December 17, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna, Austria

Despite its rather obscure and lowly place in the hierarchy of Beethoven's towering body of work, the ballet *The Creatures of Prometheus* rewards attention, both musically and for what it says about the composer at a pivotal point in his development. Composed in 1801, it is a relatively early work—by this time, Beethoven had completed only the first of his symphonies, for example, and only the first two of his piano concertos. Given the high-profile provenance of the commission, which was offered by the famed dancer, choreographer, composer, and impresario Salvatore Viganò, the composer jumped at an opportunity that would provide guaranteed exposure to Vienna's musical and social elite.

Beethoven, at this point, was also beginning to harbor the grander, more "heroic" ambitions that would fuel the high-minded music of his so-called middle period. *Prometheus*, then, was a perfect subject for this composer at this time. The ballet, according to a synopsis given at the premiere, depicts the fire-bringing Titan enlightening mankind through instruction in the arts and sciences. Never one to shy away from bold thoughts and statements about his own work, Beethoven saw his mission in much the same way: "Music should strike fire from a man," he wrote. And on a different occasion, he is reported to have said that music "is a higher revelation than all wisdom and philosophy; it is the wine which inspires one to new generative processes, and I am the Bacchus who presses out this glorious wine for

mankind and makes them spiritually drunken." Given his borrowing of material from *The Creatures of Prometheus* for later use in the "Eroica" Symphony, Beethoven certainly seems to have indicated that with this ballet he had taken some of his earliest steps along the new path he would soon blaze for his, and all of Europe's, music.

These days, *The Creatures of Prometheus* is known almost exclusively through its brief but substantial overture. A gripping curtain-raiser, it makes its serious intentions known immediately, storming out of the gate with a series of slashing chords. After a slow, solemn introductory section, the music then takes off at a gallop with dizzying passagework in the strings and thunderous contributions from the timpani. Eventually, a somewhat more relaxed second subject is introduced, but there is no development section, and Beethoven does not linger. Efficiently working out his themes and giving each a few opportunities to make a forcible impact, he brings the overture to its emphatic conclusion scarcely five minutes after it began.

Violin Concerto in E minor

FELIX MENDELSSOHN

Born February 3, 1809, in Hamburg, Germany

Died November 4, 1847, in Leipzig, Germany

In the long, astounding history of musical child prodigies, Mendelssohn towers above the vast majority and has few, if any, equals—a strong argument can be made that Mendelssohn's early accomplishments surpass even Mozart's. So although he was just 36 years old when his Violin Concerto received its premiere in 1845, Mendelssohn was already tremendously accomplished and firmly established as one of the world's finest composers, conductors, and pianists. (In fact, this concerto

would sadly turn out to be his last large orchestral work; he died two years later.) Among the many advantages and privileges he enjoyed from his exalted status was a captive and superlative ensemble with which to rehearse, refine, and perform his new works—the Leipzig Gewandhaus Orchestra, which he took over as conductor and manager in 1835. One of his first acts as leader of the Gewandhaus was to appoint his friend Ferdinand David concertmaster, a favor David repaid handsomely through years of correspondence and collaboration with Mendelssohn on this concerto, for which David offered much valuable advice about the technical abilities and limits of the violin as well as a few important revisions.

Along with recognition as one of the all-time great prodigies, Mendelssohn also shares something less desirable with Mozart: a history of receiving misguided, unfair criticism for writing music that is supposedly “too perfect,” so smooth and flawless in its craftsmanship that it lacks the heart and soul only imbued in a work by the struggles of its creator. Mozart’s music has, for the most part, finally shrugged off that ridiculous label and is regarded with an appropriate amount of delight and awe. Mendelssohn has not been so lucky, and his music is still woefully underperformed in proportion to its merit. The Violin Concerto—a work that happily does receive due admiration—exemplifies Mendelssohn’s particular brand of magic and proves such complaints unfounded.

Admittedly, the technical proficiency on display here is prodigious. Across its approximately 25-minute length, the E-minor Concerto is absolutely seamless, an effect Mendelssohn achieves not only by connecting all three movements so they run together without pause, but also by weaving together the various sections within each movement through a series of

ingenious yet understated compositional devices. Take, as just a few representative examples, the lack of a long orchestral introduction before the entrance of the soloist, the placement of the cadenza in the middle rather than at the end of the first movement, and the integrated rather than flashy and distracting nature of that cadenza, as well as how its tail end continues beneath and melds with the re-entry of the orchestra, avoiding what in so many other composers’ concertos becomes a prosaic, clunky moment of linkage. These wonderful moments of compositional skill are fascinating, but it is a mistake to focus on them. More important are the electric vitality, the procession of achingly beautiful melodies, and the range of genuine emotion that Mendelssohn places within this exquisite framework. From the ardent passion of the first movement, through the touchingly melancholic Andante, to the fleet-footed exuberance of the finale, the concerto hums with life. Anyone who can’t hear the beating heart of this music through its technical flourishes simply isn’t listening.

Le Tombeau de Couperin

MAURICE RAVEL

*Born March 7, 1875, in Ciboure, France
Died December 28, 1937, in Paris, France*

Ravel’s *Le Tombeau de Couperin*, now a familiar item on symphonic programs, began as the composer’s final piece for solo piano. Beginning work in 1914, he was adding to a long tradition of French memorial works known as “tombeaux”—literally “tombstones,” but better thought of as fond tributes rather than gloomy dirges. The genre goes back to the Baroque period, so it’s appropriate that Ravel’s tombeau would honor the great French Baroque composer François Couperin and would mimic the form of a Baroque keyboard suite, with six movements in forms popular in that era. One of several

works Ravel put aside at the outbreak of World War I—in which he served as an army driver despite his delicate health—*Le Tombeau de Couperin* had a lengthy gestation, having to wait until 1917 to be completed, by which point Ravel had witnessed up close the horrors of war. Thus, the piece became an homage on multiple levels, as the composer dedicated each movement to specific friends lost in the Great War.

In 1919 Ravel orchestrated *Le Tombeau de Couperin*, as he so often eventually did with his piano music. In its symphonic form, the suite loses two of its movements but gains immeasurably in color and atmosphere. An absolute marvel of orchestration, it demonstrates Ravel's unparalleled ability to create a deep, rich musical canvas that seems to glow with infinite shades yet also reveals its intricate detail with crystalline clarity.

An elegant prelude begins the suite with gently rippling 16th notes, the silken lines passed among strings, woodwinds, and harp in a smoothly flowing progression, building to a brief climax of activity that gives way to a happily exhausted conclusion. The remaining three movements are based on dance forms that were often used by Baroque composers as starting points for their stylized suites. The *forlane*, based on a folk dance from northern Italy, brings dotted rhythms and a decidedly more rustic tone, followed by a *menuet* that, while still dignified and clear-eyed, reveals more grief than the other movements. The suite then concludes with a rowdy *rigaudon*—an old Provençal dance—that sweeps away any melancholy remaining from the *menuet* with incisive rhythms and exuberant brass, made all the more impactful by their understated participation in the rest of the piece.

Symphony No. 1 (“Classical”)

SERGEI PROKOFIEV

*Born April 23, 1891, in Sontsivka, Ukraine
Died March 5, 1953, in Moscow, Russia*

Though not to the same spectacular degree, Prokofiev, like Mendelssohn, was a musically precocious child, composing his first brief work for piano at age five and writing a short opera by the time he was nine. Within a few years, his mother managed to arrange formal piano and composition lessons for him, and by the time he was 13, he was enrolled at the St. Petersburg Conservatory. Though he wasn't always impressed by the leading figures of Russian musical culture who instructed him, he thrived there, quickly maturing as both a composer and pianist. Despite what many of his teachers and fellow students perceived as arrogance and eccentricity, his talent was recognized, and he graduated with the Rubinstein Prize—the conservatory's top award for a pianist—based on his performance of his own Piano Concerto No. 1.

By 1916, when he began work on his Symphony No. 1, Prokofiev was in his mid-20s and was well known in St. Petersburg as a rebellious and brilliant composer of innovative modernist music, lionized by the avant garde and loathed by the conservative establishment. So the Symphony No. 1 came as something of a surprise. Bestowing upon it the title “Classical,” Prokofiev made no secret of the work's inspiration by the symphonies of the 18th-century masters and his intentions to appropriate some of their methods. Later, in his memoirs, the composer explained more fully: “It seemed to me that, were he alive today, Haydn, while retaining his style of composition, would have appropriated something from the modern. Such a symphony I now wanted to compose: a symphony in the

classic manner. As it began to take actual form, I named it the 'Classical' Symphony; first, because it was the simplest thing to call it; second, out of bravado, to stir up a hornet's nest; and finally, in the hope that should the symphony prove itself in time to be truly 'classic,' it would benefit me considerably." Prokofiev unquestionably succeeded—both in writing a symphony in the classic manner and in writing a classic. The Symphony No. 1 quickly became one of his most beloved works and is now recognized as an early example of the neoclassicism that would become a dominant musical style throughout Europe during the interwar period.

In the traditional four-movement structure, the "Classical" Symphony flies by in less than 15 minutes and is diminutive compared even to most Haydn symphonies, not to mention the monumentally scaled late-Romantic works still of recent vintage at the time. It could almost be considered

a miniature—a distillation of the Classical symphony as much as an imitation. And despite its historical inspiration, Prokofiev enlivened the music with modern sensibility. Though calling for an orchestra of modest proportions, for example, it overflows with instrumental color and texture, painting with a dramatically brighter, more vibrant palette compared with the subtler shadings of its Classical predecessors. But it is the energy of the piece that leaves the deepest impression. Sprightly and spirited from beginning to end, it is absolutely infectious music, packed full of inventive and playful touches, including rapid and wide-ranging shifts of harmony, rhythmic surprises, and musical jokes built on the creation and contradiction of expectations—a clever and joyful style of composition that Haydn would certainly have recognized and admired.

Jay Goodwin is editorial director at the Metropolitan Opera and writes about music for organizations around the world.

Meet the Artists

MATT DINE PHOTOGRAPHY



Eric Bartlett

Eric Bartlett 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 Finkel, and Leopold Teraspulsky. He received his bachelor's and master's degrees from Juilliard in 1978 and 1979 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, entitled *Essence of Cello*, on the Albany Records label.



Ludvig Gudim

Born in Oslo, Norway, Ludvig Gudim is the winner of the Juilliard Violin Competition and numerous national and international awards. He won third prize in the international Menuhin Competition, junior division, in 2014. He also won the Norwegian Soloist Prize, represented Norway in the Eurovision Young Musicians contest in Cologne, and was named musician of the year by Norway's Young Musicians Competition. In 2016 he won second prize at the Princess Astrid International Violin Competition. As a soloist, he has appeared with orchestras including the Oslo Philharmonic Orchestra, WDR Sinfonieorchester Köln, Bergen Philharmonic Orchestra, Trondheim Symphony Orchestra, Brussels Chamber Orchestra, Norwegian Radio Orchestra, Vietnam National Symphonic Orchestra, Trondheim Soloists, Oslo Camerata, and London's Orpheus Sinfonia. He has been the concertmaster of Young Strings of Norway for several years. Gudim has performed chamber music with musicians including Itzhak Perlman, Janine Jansen, Alisa Weilerstein, Kathy Stott, Steven Isserlis, Christian Tetzlaff, Lars Anders Tomter, Ivry Gitlis, and musicians from the Berlin Philharmonic. He has participated in the Verbier Festival, Chamber Music Connects the World at the Kronberg Academy, and Bergen International Festival. He has studied violin since age five and

starting in 2007 was a student at Norway's Barratt Due Institute of Music with Stephan Barratt-Due and Henning Kraggerud. In 2013 he began participating in the Perlman Music Program in New York. He is pursuing his B.M. at Juilliard with Itzhak Perlman and Li Lin. He plays a 1710 Antonio Stradivari, generously on loan from the Anders Sveaas Foundation.

Charles Petschek Violin Scholarship, Dorothy DeLay/Starling Foundation Scholarship

Juilliard Chamber Orchestra

The Juilliard Chamber Orchestra works without a conductor, using the shared leadership model of Orpheus. 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

Violin

McCall Andersen
Phoebe Gardner
Hsueh-Hung Lee
Ariel Seunghyun Lee ^M
K.J. McDonald ^{M*, R}
Coco Mi
Kenta Nomura
Hava Polinsky ^{B*}
Kenneth Renshaw ^P
Emma Richman ^B
Rannveig Marta Sarc ^{P*}
Sophia Stoyanovich ^{R*}

Viola

Lindan Burns
Yoonsoo Cha
Esther Kim ^M
Rosemary Nelis ^B
Sarah Semin Sung ^{B, R}

Cello

Clara Abel ^R
Drake Driscoll ^M
Han Lee
Philip Sheegog ^{B, P}

Double Bass

Vincent Luciano ^{R, P}
Jonathan Luik ^{B, M}

Flute

JiHyuk Park ^{B, R}
Chun Sum Chris Wong ^{M, P}

Oboe

Lucian Avalon ^{M, P}
Alexandra von der Embse ^{B, R}

Clarinet

Phillip Solomon ^{M, R}
Ruogu Wang ^{B, P}

Bassoon

Joey Lavaras ^{M, R}
Soo Yeon Lee ^{B, P}

French Horn

David Alexander ^{R, P}
Jessica Elder ^{B, M}

Trumpet

Erik Larson ^{B, M}
Clinton McLendon ^{R, P}

Timpani

Benjamin Cornavaca

Harp

Katy Wong

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Principal

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Principal

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