

Friday Evening, February 9, 2024, at 7:30

The Juilliard School

presents

# Juilliard415

**Kristian Bezuidenhout**, *Director and Fortepiano*

JOSEPH MARTIN KRAUS (1756-92) **Overture to *Olympie*, VB 32** (c. 1790)

WOLFGANG AMADEUS MOZART (1756-91) **Piano Concerto No. 17 in G Major, K. 453** (1784)

Allegro

Andante

Allegretto—Presto

KRISTIAN BEZUIDENHOUT, *Fortepiano*

*Intermission*

JOHANN CHRISTIAN BACH (1735-82) **Symphony in G Minor, Op. 6, No. 6** (1770)

Allegro

Andante più tosto adagio

Allegro molto

MOZART **Symphony No. 27 in G Major, K. 199/161b** (1773)

Allegro

Andantino grazioso

Presto

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

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Juilliard's full-scholarship Historical Performance program was established and endowed in 2008 by the generous support of Bruce and Suzie Kovner.

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Alice Tully Hall

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are turned off during the performance.*

## Notes on the Program

by Max Keller

### **Overture to *Olympie***

JOSEPH MARTIN KRAUS

*Born: June 20, 1756, in Miltenberg, Germany*

*Died: December 15, 1792, in Stockholm*

Joseph Martin Kraus is sometimes called the “Swedish Mozart.” But he wasn’t really Swedish. Born in the small German town of Miltenberg am Main, Kraus studied in Mannheim, Mainz, and Erfurt before moving to Stockholm in 1778, probably after being encouraged to by a fellow student named Carl Stridsberg. The comparison to Mozart has largely to do with their similarity in lifespans. Kraus died, likely of tuberculosis, at age 36. (Mozart, who was born five months before Kraus, died a year earlier, almost to the day, at age 35.)

Unlike Mozart, Kraus—though gifted—was not a child prodigy. He composed about 150 known works, versus Mozart’s give-or-take 600. Yet, at the time of Kraus’ death, Joseph Haydn called him “one of the greatest geniuses I have ever known.” Kraus’ letters are sprinkled with puns, gossip, and inside jokes. His travel diaries, written while he was on the “grand tour” of Europe, contain perceptive, if tough, critiques: “The execution was very mediocre with the exception of the first violin and oboe,” he writes of a Viennese concert with soprano Caterina Cavalieri, for whom Mozart wrote several roles. “The voice was strong, but inflexible, and the manner the same, which was quite noticeable when she was requested to repeat her first Rondo.”

Perhaps as talented with words as he was with notes, Kraus penned “Etwas von und über Musik fürs Jahr 1777” (“Something From and About Music for the Year 1777”), sometimes called a treatise on the *Sturm*

*und Drang* in music. Today, *Sturm und Drang* is more closely associated with literature. The late-18th-century movement, named after a play by Friedrich Maximilian Klinger, countered the rationalism of the Enlightenment, found mainly in the work of such writers as Wolfgang von Goethe and Friedrich Schiller.

Though often called “storm and stress” in English, “drang” is better translated as “urge” or “impulse.” In literature, *Sturm und Drang* often includes unbridled emotions, vengeful motives, and a struggle between good and evil. In music, it often looks like wind instruments, minor keys, and dynamic extremes. All of these are present in Kraus’ D-minor overture to *Olympie*, which he wrote around 1790.

Kraus wrote this incidental music for his friend Johan Henrik Kellgren’s play, based on Voltaire. (It tells of an ill-fated love affair between Olympie, the daughter of Alexander the Great, and Cassandre, the king of Macedonia.) The overture, inspired by the French Baroque, is full of dotted rhythms and sections of contrasting tempi. The score was later reused for other plays, including Schiller’s *Maria Stuart*.

Kraus was clearly well in touch with the literary world of his time (more than, say, Mozart). However—to throw a wrench in all this—it is a contested area in scholarship whether *Sturm und Drang* can even be rightfully applied to music. After all, “sturm und drangers” didn’t call themselves that. The term wasn’t used until the mid-1800s for literature (and even later for music) as a way of explaining the zeitgeist. For example, in “The ‘Sturm und Drang’ Style Revisited,” Abigail Chantler is critical of the narrative that Haydn’s “darker” symphonies, written between 1766 and 1773, were the result of some sort of “mid-life crisis.” She feels it was just part of a natural progression.

### **Piano Concerto No. 17 in G Major**

WOLFGANG AMADEUS MOZART

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

*Died: December 5, 1791, in Vienna*

In 1784, Mozart chose the key of G Major for his Piano Concerto No. 17, dedicated to his 18-year-old student Barbara von Ployer, who went by the name Babette. While it has previously been asserted that Babette premiered the piece in Vienna, musicologist Michael Lorenz believes Mozart premiered it himself several months prior. Though it's hard to say which instrument Mozart would have played, it might have been a fortepiano by Gabriel Anton Walter that he acquired in 1782, according to musicologist Michael Latham.

The first movement is almost operatic, with dialogue between the winds and strings, interrupted by the soloist's understated, étude-like entrance. Both the first and second movements have written-out cadenzas, which director/soloist Kristian Bezuidenhout plans to honor at tonight's performance. The second movement, at times tender, at others tumultuous, is predominantly in C Major, with forays into minor. It should be performed "Andante and not Adagio," Mozart wrote a letter to his sister, according to program notes by pianist Angela Hewitt. If the second movement borders on tragic, the final movement is comic. It is a set of variations on a jaunty theme with a fairytale-like backstory.

We know from Mozart's expense notebook that—on May 27, 1784—he bought a starling for 34 kreutzers. Purportedly, the starling learned to sing the final movement's main theme. Which raises a question: Which came first, the bird or the tune? We cannot be sure. But we do know that the movement, with twittering flutes and

oboes, prefigures Papageno's aria from *Die Zauberflöte*.

### **Symphony in G Minor, Op. 6, No. 6**

JOHANN CHRISTIAN BACH

*Born: September 5, 1735, in Leipzig, Germany*

*Died: January 1, 1782, in London*

In his essay "Sturm und Drang and the Romantic Period in Music," Barry S. Brook argues that the proto-Romantic *Sturm und Drang* is what made possible the works of Beethoven. If that's the case, Johann Christian Bach was important in the lineage from Haydn to Mozart to Beethoven.

If Kraus was the "Swedish Mozart," J.C. was known as the "London Bach." As J.S. Bach's youngest (and probably favorite) son, J.C. was more famous than his father during his lifetime. His Symphony in G Minor, Op. 6, No. 6, which premiered as part of the Bach-Abel subscription series in 1770, is another example of *Sturm und Drang*. The first movement, dark and moody, is full of thunderous horns. The furtive second movement, one of J.C.'s longest, is in C Minor, not the relative major, as might be expected. The energetic final movement is notable for its unresolved echo ending. In it, another echo is audible—that of J.C.'s influence on Mozart.

In 1764, J.C. met the Mozart while the 8-year-old prodigy was touring London, leading to a lifelong friendship. "What a loss to the musical world!" wrote Mozart in 1782, upon hearing of J.C.'s death. In 1773, perhaps inspired by J.C.'s Symphony in G Minor, the 17-year-old Mozart wrote his own. This is often referred to as the "little" G-minor Symphony No. 25, K. 183. (The "great" G-minor Symphony, No. 40, K. 550—Mozart's only other extant symphony in a minor key—was written much later, in 1788.)

**Symphony No. 27 in G Major,  
K. 199/161b**

MOZART

“Throughout Mozart’s life, G Minor was the key of fate,” writes musicologist Hellmut Federhofer, “appearing to him most suitable for expressing suffering and sadness.” This was perhaps the closest Mozart ever got to *Sturm und Drang*. For anyone—but Mozart especially—there can be no darkness without light. In 1773, the same year as the “little” G Minor, Mozart wrote his Symphony No. 27 in G Major, K. 199. This symphony was completed shortly after the 17-year-old’s trip to Milan.

The Italianate first movement is triumphant from the very start, not the least bit stormy. The second movement, in the inviting key of D Major, highlights the flutes. The third

movement is a faux-fugue that slides, again and again, into a sure-footed dance. In his “The Case of the Circumstantial Meeting: Wolfgang Amadeus Mozart and Joseph Martin Kraus in Vienna,” Bertil H. van Boer, the preeminent American Kraus scholar, makes the argument that the two composers must have known each other.

For one, they attended the same Masonic lodge. Additionally, Kraus’ letters contain the first-ever mention of Mozart’s *Le nozze di Figaro*, months before any others. Furthermore, in 1789, Kraus conducted a Mozart symphony in a public concert in Sweden. Though there’s no evidence to suggest it, it is fun, for circularity’s sake, to imagine it was the Symphony in G Major.

*Max Keller is a freelance writer specializing in the intersection of classical music and queerness.*

## Meet the Artists



**Kristian  
Bezuidenhout**

Kristian Bezuidenhout is one of today's most notable and exciting keyboard artists, equally at home on the fortepiano, harpsichord, and modern piano. Born in South Africa in 1979, he began his studies in Australia, completed them at the Eastman School of Music, and now lives in London. After initial training as a pianist with Rebecca Penneys, he explored early keyboards, studying harpsichord with Arthur Haas, fortepiano with Malcolm Bilson, and continuo playing and performance practice with Paul O'Dette. Bezuidenhout first gained international recognition at age 21 after winning first prize and audience prize in the Bruges Fortepiano Competition. He is a regular guest with the world's leading ensembles including the Freiburger Barockorchester, Les Arts Florissants, Orchestra of the Age of Enlightenment, Orchestre des Champs Élysées, Koninklijk Concertgebouworkest, Chicago Symphony Orchestra, and the Leipzig Gewandhausorchester; and has guest-directed (from the keyboard)

the English Concert, Orchestra of the Eighteenth Century, Tafelmusik, Collegium Vocale, Kammerakademie Potsdam, and Dunedin Consort. He has performed with celebrated artists including John Eliot Gardiner, Philippe Herreweghe, Bernhard Haitink, Daniel Harding, Frans Brüggen, Trevor Pinnock, Giovanni Antonini, Jean-Guihen Queyras, Isabelle Faust, Alina Ibragimova, Rachel Podger, Carolyn Sampson, Anne Sofie von Otter, Mark Padmore, and Matthias Goerne. Bezuidenhout's award-winning discography on Harmonia Mundi includes the complete keyboard music of Mozart; the complete piano concertos of Beethoven with the Freiburger Barockorchester; Bach violin sonatas with Isabelle Faust; Mozart violin sonatas with Petra Müllejans; Mendelssohn and Mozart piano concertos with the Freiburger Barockorchester; and Beethoven/Mozart Lieder and Schumann's *Dichterliebe* with Mark Padmore. He has appeared as a soloist with Essener Philharmoniker/Richard Egarr, Les Arts Florissants/William Christie, Kammerorchester Basel/Giovanni Antonini, Orchestre National de France/Emmanuel Krivine, and Oslo Philharmonic Orchestra/Klaus Makela. His performing-directing visits have included Concerto Copenhagen, Scottish Chamber Orchestra, Freiburger Barockorchester, and the English Concert.

## Juilliard415

Since its founding in 2009, Juilliard415—Juilliard’s principal period-instrument ensemble—has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works by composers of the 17th and 18th centuries. With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., India, and Germany. With the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance of Mendelssohn’s *Elijah* at the Leipzig Gewandhaus in Germany. Juilliard415 made its South American debut in Bolivia on a tour sponsored by the U.S. Department of State in 2018, returning there in 2022. The ensemble has twice toured in New Zealand. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and with Philharmonia Baroque as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood.

The many additional distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 has performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, MA Festival (Bruges), and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence.

Juilliard415, which takes its name from the pitch commonly associated with the performance of baroque music (A=415), has performed major oratorios and baroque operas every year with colleagues from Juilliard’s Marcus Institute for Vocal Arts, including a fully staged production of Rameau’s *Hippolyte et Aricie* and a much-praised 2021 produc-

tion of Luigi Rossi’s rarely performed opera *L’Orfeo*. In 2019, Juilliard415 and the Marcus Institute for Vocal Arts presented Purcell’s *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles.

The ensemble has also premiered new works for period instruments, most recently *MAP: A New World* by Francisco Nuñez, performed with the chorus of Juilliard’s Music Advancement Program at the Cathedral of St. John the Divine and, in 2020, *The Seven Last Words Project*, a Holy Week concert at the cathedral for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. In May, Juilliard415 partnered with Juilliard Dance to produce new choreography for the suite from Rameau’s *Nais*.

Since 2021, Juilliard415’s activities have included collaborations with Philharmonia Baroque and Yale Schola Cantorum as well as the Royal Conservatoire The Hague, the return of conductors Laurence Cummings and Rachel Podger, and a new production of Handel’s *Atalanta* with the Marcus Institute for Vocal Arts, which also joined the ensemble for a dazzling concert presentation of Purcell’s *King Arthur*, directed by Lionel Meunier. This past April, French director Laurence Equilbey made her Juilliard debut conducting a program of Schubert and Mozart.

Juilliard415’s 2023-24 season opened with a program of Lully and Rameau for Music Before 1800, New York’s longest-running early music series, and continued with Handel’s *L’Allegro, il Penseroso ed il Moderato* with Yale Schola Cantorum, directed by Masaaki Suzuki. Francesco Corti and Leila Schayegh both make their directing debuts. The season closes with the Bach B-Minor Mass with Yale Schola Cantorum, under the direction of David Hill, followed by a tour of the mass in Great Britain.

## Juilliard 415

Kristian Bezuidenhout, *Director and Fortepiano*

### Violin 1

First half:  
Ela Kodžas  
Lindsie Katz  
Cristina Prats-Costa  
Nadia Lesinska  
Lara Mladjen

Second half:  
Cristina Prats-Costa  
Marie Schubert  
Ryan Cheng  
Eleanor Legault  
Ela Kodžas

### Violin 2

First half:  
Ryan Cheng  
Eleanor Legault  
Marie Schubert  
Rafa Prendergast

Second half:  
Lindsie Katz  
Nadia Lesinska  
Lara Mladjen  
Rafa Prendergast

### Viola

Tsutomu William Copeland  
Jimena Burga Lopera  
Graham Cohen

### Cello

Allen Maracle  
Kosuke Uchikawa  
Haocong Gou

### Double Bass

Andrew Vinther

### Flute

Nuria Canales Rubio  
Kelsey Burnham

### Oboe

Sookhyun Lee  
Gonzalo Ruiz

### Bassoon

Ezra Gans  
Morgan Davison

### Horn

Colby Kleven  
Yicheng Gong

## Juilliard Historical Performance

Juilliard Historical Performance (HP) students are part of a highly selective training program for advanced students who aspire to leadership in the field of early music. Our graduates have gone on to perform with many of the world's most prominent historical-performance ensembles, including Les Arts Florissants (concertmaster), Il Pomo d'Oro (concertmaster), Seattle Baroque (concertmaster), Tafelmusik (principal cello), Boston Baroque (principal cello), the English Concert, Bach Collegium Japan, the Handel and Haydn Society, the Boston Early Music Festival, New York's Trinity Baroque Orchestra, and San Francisco's Philharmonia Baroque.

As outstanding historical performers also must be excellent historians and researchers, the HP program combines high-level performance training with rigorous academic study. Students take private lessons with our renowned faculty and visiting artists; participate in a variety of ensembles; and take classes tailored to the scholar-performer, including improvisation, performance practice, Baroque theory and ear-training, historic dance, and continuo. Students also acquire the skills to create

and manage their own ensembles as well as communicate effectively with their audiences. They also share their skills with the members of Juilliard's Music Advancement Program (MAP) and the Sphinx Performance Academy, introducing the idea of historical performance to young music students and the wider community through Juilliard's Community Engagement program.

HP students are in the forefront of reinventing our field for the 21st century. Several students worked with musician Rhiannon Giddens transcribing and arranging movements from her ballet *Black Lucy and the Bard* for historic instruments. Alumni and faculty members headlined the 2022 Ojai Music Festival with their innovative ensemble Ruckus. Other graduates are creating new music written in old styles with the collective Nuova Pratica. The first HP flute graduate is creating genre-defying albums that climb the Billboard charts while also being principal flute of Handel and Haydn. Other students have founded string quartets that combine period performance with commissions of new works or are exploring the relationship of Bach suites to new choreographies. By discovering unheard works

from the archives of early modern Germany or recording French harpsichord music on spectacular instruments of the period, our students are bringing old works to vivid life again.

Juilliard Historical Performance immerses our students in the traditions of the 17th and 18th centuries so this language can speak to us anew.

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