

Saturday Evening, March 29, 2025, at 7:30

The Juilliard School

presents

Juilliard415

Juilliard Orchestra

Jakob Lehmann, *Conductor*

LUDWIG VAN BEETHOVEN (1770-1827) **Overture to *The Creatures of Prometheus*, Op. 43** (1801)

BEETHOVEN **Symphony No. 1 in C Major, Op. 21** (1800)

Adagio molto—Allegro con brio

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Finale: Adagio—Allegro molto e vivace

Intermission

BEETHOVEN **Symphony No. 2 in D Major, Op. 36** (1802)

Adagio molto—Allegro con brio

Larghetto

Scherzo: Allegro

Allegro molto

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

Starting March 30, this performance can be heard by listeners around the world on Classical New York 105.9 FM WQXR and streamed at wqxr.org.

Tonight's concert will be performed on Classical instruments at A=430Hz, featuring a combined ensemble of students from the Juilliard Orchestra and Juilliard415.

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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.

Juilliard Historical Performance is grateful for endowment support from the Sidney J. Weinberg Foundation.

Alice Tully Hall

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

About the Program

By James M. Keller

Overture to *The Creatures of Prometheus*

LUDWIG VAN BEETHOVEN

Born: Probably December 16, 1770

*(he was baptized on the 17th),
in Bonn, Germany*

Died: March 26, 1827, in Vienna

Whether you think Prometheus was a good guy or a bad guy depends on your point of view and on which ancient Greek is telling the story. The poet Hesiod portrayed him as a Titan trickster who stole the gift of fire from Zeus and delivered it to man. Zeus retaliated by sending Pandora and her notorious box to unleash drudgery and disease on mankind. Or else (Hesiod noted, alternatively) Zeus chained Prometheus to a rock and arranged for an eagle to dine eternally on his liver. Either way, Prometheus' prank was punished, and his reputation was sorely stained. Aeschylus, on the other hand, ennobled the fallen god as the bringer of fire to humankind—and with it, the possibility of civilization, with all its incumbent arts and sciences; if Prometheus was doomed to suffer, he did so to benefit the future accomplishments of mankind. His name, after all, meant “forward thinker.”

Beethoven would have related. He was not without a substantial ego himself, and, even as a fledgling composer, he assumed that the musical world would revolve around his achievements—even if Vienna was proving slow to take sufficient notice. A work for the stage might propel him to a higher plateau of fame. He turned that corner, along with the century, in 1800, when he was commissioned to compose a score for the new ballet *Die Geschöpfe des Prometheus* (*The Creatures of Prometheus*).

Ballet rode the crest of popularity in turn-of-the-18th-century Vienna. Among the city's most applauded dancers was Salvatore Viganò, a Neapolitan by birth and a nephew of the composer Luigi Boccherini. He choreographed the new Prometheus ballet to spotlight his wife and himself, portraying two statues brought to life by the fallen god. When the work was premiered, the program described the title character in Aeschylean terms, as “a lofty soul, who found the people of his time in ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals”—an evolution depicted through 16 choreographed numbers.

The new ballet scored a hit, running for 14 performances and returning for 13 the next season. Beethoven provided a worthy score for what proved to be a light entertainment, though not without carping that Viganò had failed to depict Prometheus' suffering adequately. One of the score's apogees is the high-spirited Overture, which was published independently in 1804. Its opening sonority, an unstable seventh chord in the third inversion, serves as a harmonic red herring. Apart from demonstrating the sort of musical audacity to which Beethoven was disposed, it will remind many concertgoers of the very similar feint that opens Beethoven's First Symphony, which had been premiered almost precisely a year earlier. These two works stand at the head of the path along which Beethoven would soon develop his own Promethean tendencies in orchestral music.

Symphony No. 1 in C Major

LUDWIG VAN BEETHOVEN

When Beethoven left his native Bonn in 1792 to seek his fortune as a pianist and composer in the cultural capital of Vienna, he was entering a world dominated by the

spirit of the late lamented Mozart and the still-living, universally revered Haydn. "By untiring work you will receive the spirit of Mozart from the hands of Haydn," Count Ferdinand von Waldstein wrote in his autograph book. Soon after he arrived in Vienna, he did indeed seek out Haydn for lessons; and although that turned into a not-very-fruitful experience, it didn't hurt Beethoven to begin his career through an attachment to the composer who then represented the pinnacle of the present.

Beethoven's First Symphony is clearly anchored in tradition, yet, as in the case of his first string quartets and concertos, it already strains in new directions. A century later, Gustav Mahler described this work as "Haydn raised to the highest degree of perfection. And that was Beethoven's good fortune!" he continued. "For precisely this fact gave him access to his contemporaries. They could find a link with what they already understood—whereas he himself, the later, totally individual Beethoven, would probably have seemed to them completely incomprehensible—in fact, quite mad." Hector Berlioz, however, sensed that Beethoven's point of departure in this symphony was not Haydn: "The composer evidently remained in the course of writing it under the influence of Mozart's ideas, which he sometimes enlarges, and everywhere imitates with ingenuity."

Succinct themes capable of extensive development; endlessly imaginative melodic manipulation; startling dynamic contrasts; complete, if sometimes radical, formal mastery—these are all glimpsed at least in embryonic form in Beethoven's First Symphony. So is harmonic surprise. As in the *Prometheus* Overture, the first sound is a seventh chord, and although we are conditioned to hear it as a dominant chord, it turns out to be really built on the tonic—just a tonic triad with an added

note. Perhaps Beethoven intended it as humor; that certainly was his intent with the stuttering opening of the symphony's finale. On the other hand, we find here a young Beethoven eager to court favor in a city that prided itself on its consummate musical achievement. As Mahler pointed out, he would logically reach his goal by demonstrating expertise within recognizable boundaries rather than by coming across as a complete revolutionary. Even Beethoven, arguably the most radical composer in history, sat squarely on the shoulders of his predecessors.

The piece was warmly received at its premiere, the capstone of a concert that also included an unidentified Mozart symphony, an aria and a duet from Haydn's *Creation*, a piano concerto by and featuring Beethoven (his C-major, apparently), Beethoven's Septet, and a piano improvisation by Beethoven. The critic for the *Allgemeine musikalische Zeitung* found that the symphony displayed "considerable art, novelty, and a wealth of ideas," although he felt the composer made too much use of the orchestra's wind section. Concerns were quickly swept aside, and before long critics were singling out the work's orchestration—and particularly its telling use of wind instruments—for special praise.

Symphony No. 2 in D Major LUDWIG VAN BEETHOVEN

The Second is the least performed of Beethoven's symphonies—one of them would have to be—but it proves irresistibly seductive when it is heard. The music analyst Donald Francis Tovey remarked of its marvelous *Larghetto* that "to many a musical child, or child in musical matters, this movement has brought about the first awakening to a sense of beauty in music." He also argued that, while it does not strike us as exorbitantly radical in its

content, Beethoven's Second Symphony may not have had a lesser effect on ensuing music than some of his symphonies whose surface details make a more immediate and obvious impact. He considered it one of "certain works which immediately impressed contemporaries as marking a startling advance in the art without a disconcerting change in its language."

He was referring to the work's musical language, to be sure, but here we also find a watershed moment in musical terminology. Beethoven nailed the peg into the coffin of the Classical minuet as the predictable structure for symphonic third movements, a role it played almost invariably in the symphonies of Haydn and Mozart. In truth, the character of third movements had been changing for some time, but it is in Beethoven's Second that the semantic breakthrough takes place; finally, the movement is called not a minuet but a Scherzo—literally, a joke.

Those who heard the premiere of the Second Symphony found the piece to be startling indeed, and the critics were reserved in their response. The *Zeitung für die Elegante Welt* found it wanting in comparison to Beethoven's First Symphony, its critic expressing the opinion "that the first symphony is better than the later one because it is developed with a lightness and is less forced, while in the second the striving for the new and surprising is already more apparent. However, it is obvious that both are not lacking in surprising

and brilliant passages of beauty." The critic was certainly right about the Second Symphony's "striving for the new." The piece is often highly dramatic, from the long, searching, slow introduction of the opening movement, rich in chromatic surprises and cunning contrasts of orchestration, through to the outsized coda of the finale, which even comes to a halt and creeps on in considerable mystery before concluding in rambunctious fashion.

The piece was premiered on a concert that also included his First Symphony, his Piano Concerto No. 3, and his oratorio *Christus am Ölberg* (Christ on the Mount of Olives)—one of those interminable programs that late-18th and early-19th-century audiences seem to have endured with patience, curiosity, and *sitzfleisch*. Beethoven's pupil Ferdinand Ries arrived at the master's apartment at five in the morning on the day of the concert and found the composer in bed, writing out trombone parts. The program had yet to be rehearsed for the first time, despite the amount of music to be played and the fact that much of it was new and complex. "The concert began at six o'clock," Ries reported, "but was so long that a few pieces were not performed."

James M. Keller, the longtime program annotator of the San Francisco Symphony and for 25 years program annotator of the New York Philharmonic, is the author of Chamber Music: A Listener's Guide (Oxford University Press).

Meet the Artists

Sercan Savindik



Jakob Lehmann

Jakob Lehmann is a conductor for whom stylistic awareness and historically informed performance are the pillars of emotionally sincere and energetic interpretations. His dual aims of fidelity to the composer's intentions with their direct conveyance to modern audiences guide his diverse musical activities. He regards as one of his main objectives the collaborative convergence of historically informed performance styles with more traditional approaches. Lehmann works with orchestras including Wiener Symphoniker, Tonkünstler Orchester, Beethoven Orchester Bonn, Bochumer Symphoniker, and Brandenburger Symphoniker as well as period-instrument groups Concerto Köln, Orchestra of the 18th Century, {OH!}—Orkiestra Historyczna, La Banda Storica Bern, and the Australian Romantic and Classical Orchestra. He is the artistic director of Eroica Berlin, a chamber orchestra he founded in 2015 and which performed at Hamburg's Elbphilharmonie for the first time in 2020; consisting of young musicians from Berlin, it focuses on translating the impulses and inspirations from period performance to modern instruments. The music of Rossini and the bel canto era are fields in which Lehmann is active as a passionate opera conductor as well as a researcher, and he has been associate artistic director of New York-

based bel canto festival Teatro Nuovo since 2019. Recent opera productions include *Il barbiere di Siviglia* for North Carolina Opera (directed by Francesca Zambello), *Poliuto* and *I Capuleti e i Montecchi* for Teatro Nuovo, and *Idomeneo* for Opéra National de Lorraine. As a presenter, lecturer, and coach for Romantic performance practice and bel canto style, he works with institutions including the Dutch National Opera Studio, Royal Conservatory in The Hague, Hochschule der Künste Bern, Conservatorio Guido Cantelli in Novara and Juilliard as well as his alma mater, the University of Arts Berlin. In 2023, he was elected president of the German Rossini Society and is also a member of the American Rossini Society. Lehmann's discography encompasses a wide range of repertoire—his most recent albums, *Mozart 1791* with Concerto Köln (Warner Classics) and *L'italiana in Algeri* with Eroica Berlin (Pan Classics), earned critical acclaim. This season, he debuts with Brucknerorchester Linz, Les Siècles, Sinfonieorchester Liechtenstein, Orchestra La Scintilla, Collegium Novum Zürich, and Wiener Concert-Verein as well as with the Juilliard Orchestra and Juilliard415. He also returns for projects with Vienna's Tonkünstler Orchester (including three concerts at Vienna's Musikverein) and works with Concerto Köln, the Orchestra of the 18th Century, La Banda Storica Bern, and Eroica Berlin. Lehmann will also conduct Verdi's *Ernani* in his second collaboration with North Carolina Opera and Verdi's *Macbeth* in his seventh season with Teatro Nuovo.

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 nearly 400 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 Matthew Aucoin, Daniela Candillari, Patrick Furrer, Giancarlo Guerrero, Ken Lam, Louis Langrée, Earl Lee, Gemma New, and Ruth Reinhardt, 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 the contemporary music group AXIOM.

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. 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 fully staged productions of Rameau's *Hippolyte et Aricie* and Handel's *Atalanta* and a much-praised production of Luigi Rossi's rarely performed opera *L'Orfeo*, named by the *New York Times* as one of the top 10 classical music performances of 2021. In 2019, Juilliard415 and the Marcus Institute presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles, and in 2023, Lionel Meunier directed a dazzling concert presentation of Purcell's *King Arthur*.

With its frequent musical collaborator, the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the UK, 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, and returned in 2022 and 2024. The ensemble has twice toured in New Zealand. Other notable appearances have been 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. 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 Harry Bicket, William Christie, Ton Koopman, Kristian Bezuidenhout, Rachel Podger, and Christopher Hogwood.

The ensemble has also had the distinction of premiering new works for period instruments, most recently *MAP: A New World* by Francisco Nuñez, which it 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 also at the cathedral for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. In 2023, Juilliard415 partnered with Juilliard Dance to produce new choreography for the suite from Rameau's *Nais*.

Following a 2024-25 season opening concert directed by Rachel Podger, Juilliard415 spent five days in residence at the Tianjin Juilliard School, followed by a five-concert tour in Beijing, Nanjing, Suzhou, and Shanghai. This season also sees the return of directors William Christie, Laurence Cummings, Lionel Meunier, and Masaaki Suzuki. The season closes on May 18 with Corelli in Chiquitos, a program for Music Before 1800, New York's longest-running early music series. Directed by Robert Mealy, this concert is based on repertoire discovered during his three visits with Juilliard HP students to the Misiones de Chiquitos International Festival in Bolivia.

Juilliard415 and Juilliard Orchestra

Jakob Lehmann, *Conductor*

Violin 1

Ela Kodžas, *Concertmaster*
Jimmy Drancsak*
Epongue Wei-Dikaki Ekille
Eliana Estrada
Ian Jones
Roni Shitrit
Sahana Shravan
Ching Wen Wu

Violin 2

Jimena Burga Lopera,
Principal Second
Hyeonah Hong
Kiyoun Jang
Yun Lee
Lara Mladjen
Rafa Prendergast*
Eleanor Shen

Viola

Pearl Lenferna de la Motte,
Principal
Jane Taerim Kim
Jennie Tang
Carlos Walker
Shania Watts
Syd Whipple

Cello

Cordelia Lindsey Mutter,
Principal
Haocong Gu
Grace Mockus
Maya Takeda Ridenour
Kosuke Uchikawa

Bass

Ariel Walton, *Principal*
Josue Daniel Reyes
Anders Ruiten-Feenstra
Andrew Vinther

Flute

Nuria Canales Rubio,
Principal^{1,2}
Evan Fraser, *Principal³*

Oboe

Remy Libbrecht, *Principal^{1,2,3}*
Sookhyun Lee*

Clarinet

Taig Egan, *Principal³*
Anoush Pogossian,
Principal^{1,2}

Bassoon

Ashley Mania, *Principal^{1,2,3}*
Morgan Davison*

Horn

Michael Nunes, *Principal³*
Brooks Wisniewski,
Principal^{1,2}

Trumpet

Jatin Himatsinghani,
Principal^{1,2,3}
Jack Ramu

Timpani

Sean Edwards

Assistant Conductor

Valentina Paolucci

¹*Prometheus*
²*Symphony No. 1*
³*Symphony No. 2*

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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 (concertmaster, cello).

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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