



BEETHOVEN ***EROICA***

January 20 + 22, 2023

HANDEL+HAYDN SOCIETY

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WELCOME TO H+H

It's easy to think of Beethoven's Third Symphony as an old favorite. But in fact, Beethoven's *Eroica* is revolutionary—not just for its bold musical innovations, but also for its inspiration. As renowned conductor John Eliot Gardiner put it, “This was not simply entertainment for princes or aristocrats. From the outset, Beethoven decides to use the symphony as a vehicle for expressing his very strong convictions, urgently and publicly. He was not somebody who was content to write elegant music for easy listening.”




PHOTO: GRETIEN HELENE

Gardiner compares Beethoven to the Spanish painter Francisco Goya, who chronicled the brutality of Napoleon's invasion of Spain: “Beethoven is reflecting his conviction that the values of the French Revolution were now under threat and needed eloquent defense.”

By performing *Eroica* on the period instruments Beethoven wrote for, without the plush gloss and heft of modern instruments, we aim to connect you with the passionate fervor that drove Beethoven to create a piece of music unlike any before it. In other words, we hope you experience this wholly original masterpiece as new music—as its first audiences did.

Just as we present Beethoven as new music, this weekend we also present H+H's first-ever performances of a composer Beethoven knew personally and admired greatly, Paul Wranitzky. Despite his fame and success while alive, Wranitzky's music was inexplicably neglected until a group of young scholars founded the Wranitzky Project in 2006, the 250th anniversary of his birth. One notable founding member: Christopher Hogwood, who at the time was Conductor Emeritus of H+H.

We hope that today's concert shows you what H+H is all about: performing music that's fresh, vital, and new, regardless of when it was written. Enjoy!



David Snead

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*“In addition, I should like to have all the works
of Carl Philipp Emanuel Bach, all of which,
of course, have been published by you . . .”*

—Ludwig van Beethoven
Letter to Breitkopf & Härtel, October 15, 1810

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THE HANDEL AND HAYDN SOCIETY

Boston's Grammy-winning Handel and Haydn Society performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. H+H has been captivating audiences for 208 consecutive seasons (the most of any performing arts organization in the United States), speaking to its singular success at converting new audiences to this extraordinary music, generation after generation.

H+H performed the "Hallelujah" chorus from Handel's *Messiah* in its first concert in 1815, gave the American premiere in 1818, and ever since has been both a musical and a civic leader in the Boston community. During the Civil War, H+H gave numerous concerts in support of the Union Army (H+H member Julia Ward Howe wrote "The Battle Hymn of the Republic") and on January 1, 1863, H+H performed at the Grand Jubilee Concert celebrating the enactment of the Emancipation Proclamation. Two years later, H+H performed at the memorial service for Abraham Lincoln.

Today, H+H's Orchestra and Chorus delight more than 50,000 listeners annually with a nine-week subscription series at Symphony Hall and other leading venues. Through the Karen S. and George D. Levy Education Program, H+H supports seven youth choirs of singers in grades 2-12, and provides thousands of complimentary tickets to students and communities throughout Boston, ensuring the joy of music is accessible to all. H+H's numerous free community concerts include an annual commemoration of the original 1863 Emancipation Proclamation concert on December 31 of every year, in collaboration with the Museum of African American History. H+H has released 16 CDs on the CORO label and has toured nationally and internationally. In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.

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BEETHOVEN *EROICA*

Friday, January 20, 2023 at 7:30pm

Sunday, January 22, 2023 at 3:00pm

2,589th Concert

2,590th Concert

Symphony Hall

Václav Luks, *conductor*

Handel and Haydn Society Orchestra

Domine, ad Adjuvandum me Festina

Handel and Haydn Society Youth Chorus

Dr. Kevin J. McDonald, *conductor*

Ian Watson, *organ*

Giovanni Battista Martini

(1706–1784)

Symphony in D Minor, La Tempesta

Vivace

Adagio

Finale: La Tempesta

Paul Wranitzky

(1756–1808)

INTERMISSION

Symphony No. 3 in E-flat Major, Op. 55, Eroica

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

Ludwig van Beethoven

(1770–1827)

Orchestra materials for the Wranitzky symphony has been provided by

The Wranitzky Project: www.wranitzky.com

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert. Photography and recording of any kind are strictly prohibited. Food and beverages are not permitted inside the hall.

Large print programs are available at the patron information table in the lobby.

The concert runs 2 hours including intermission.

PROGRAM SPONSORS

This program is made possible through the generous support of Emily F. Schabacker.

The artists' appearances are made possible by the generous support of the following individuals:

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The H+H Youth Choruses program is supported in part by an anonymous foundation, Mollie Baldwin Foley Charitable Trust, Hamilton Company Charitable Foundation, Kingsbury Road Charitable Foundation, Klarman Family Foundation, Miss Wallace M. Leonard Foundation, Karen S. Levy, Kathleen McGirr and Keith Carlson, Timothy and Deborah Moore, Meeta and Dan Nguyen, Nancy Nizel, Parker Family Foundation, Carolyn and Dana Pope, John and Janis Raguin, Emily Schabacker, Rebecca Silliman, Deborah Stone, Nancy and Michael Tookey, Richard and Elise Tuve, Jean Woodward, and two anonymous donors.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.



Program book printed by the Graphic Group.

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Musically Speaking with Teresa Neff
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45 minutes prior to each performance in Higginson Hall

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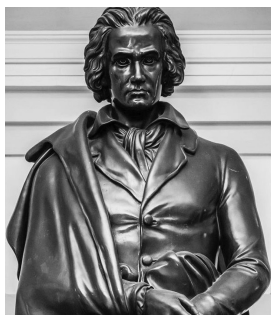
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BEETHOVEN AND H+H IN THE 19TH CENTURY



Ludwig van Beethoven
(1770-1827)

Portrait by Karl Joseph
Stieler



Beethoven Statue in
NEC's Jordan Hall

- 1820** On December 19 H+H performs the "Hallelujah" Chorus from Beethoven's oratorio *Christ on the Mount of Olives*, its first performance of a Beethoven composition.
- 1822** H+H commissions Beethoven for an oratorio. Although pleased with the request, Beethoven never fulfills it.
- 1853** H+H sings in the Boston premiere of Beethoven's Ninth Symphony. The next night, H+H presents the American premiere of Beethoven's *Engedi*, an adaptation of *Christ on the Mount of Olives* with a new English text by Henry Hudson.
- 1854** H+H President Charles Perkins purchases a statue of Beethoven by Thomas Crawford for the recently built Boston Music Hall. Later the statue is given to H+H, which then donates it to the New England Conservatory in 1951. The statue now stands in the foyer of the New England Conservatory.
- 1865** As part of its 50th Anniversary Festival, H+H performs Beethoven's Symphony No. 3, *Eroica*.
- 1870** H+H Beethoven Centennial Concert includes Symphony No. 9 and the *Egmont* Overture. Some 546 members of H+H sing in the 1870 Beethoven Festival in New York. Three years later H+H returns to New York for another performance of Beethoven's Ninth Symphony conducted by Theodore Thomas.
- 1892** Beethoven's Choral Fantasy is paired with the world premiere of Amy Beach's Mass in E-flat, op. 5, the first work by a female composer performed by H+H.

INSTRUMENT SPOTLIGHT

THE HORN



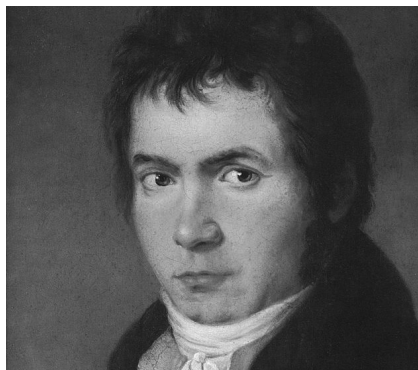
Principal horn Todd Williams demonstrates the natural horn for H+H audience members (Photo: Chris Petre-Baumer)

Originally associated with hunting, the orchestral horn of the 18th and early 19th centuries is made from a gradually tapered tube, coiled two or three times. To change pitch, the player must change their embouchure (formation of the lips), place their hand in the bell, or alter the amount of air blown through the instrument. To play in a variety of keys, a system of crooks, or interchangeable tubes of varying lengths, was developed in the 18th century. Crooks were replaced with valves beginning in the early 19th century.

Beethoven's decision to use a horn solo in the first movement of Symphony No. 3 deserves special mention. About two thirds of the way into the movement, the horn solo foreshadows the return of the main theme. One of Beethoven's students, Ferdinand Ries (1784-1838) recalls hearing this moment in the first rehearsal and, thinking that the player had come in too early, saying to the composer, "Can't he count? This sounds terribly wrong!" Beethoven was offended by his student's comments and, according to Ries, did not forgive him for a very long time.

PROGRAM NOTES

TIME AND TEMPERAMENT



Portraits of a young Ludwig van Beethoven (*left*) and Paul Wranitzky (*right*).

The two symphonies on today's program expanded the size of the typical 18th-century orchestra and are related to nonmusical ideas evidenced by each work's distinctive subtitle. Beethoven's Symphony No. 3, in E-flat Major, Op. 55, with its associations to Napoleon, its somber subtitle "Eroica," and its unusual length, seems to fit with the turbulent times. Although Paul Wranitzky's Symphony in D minor, *La Tempesta*, was used to accompany a stage play in 1795, other details about this work remain unknown.

Composed on either side of the turn of the 19th century, the sound worlds evoked by each composer are unique despite using similar structures and instrumentation. For example, each symphony opens with strongly iterated chords; Beethoven's opening searches for higher places while Wranitzky's pounding chords return throughout the movement. The second movements provide contrast; Beethoven's is a funeral march and Wranitzky's is a delicate counterpart to the outer movements. The finales of both symphonies drive forward with unrelenting determination.

Paul Wranitzky, Symphony in D minor, *La Tempesta*

Today, Paul Wranitzky may not have the same name recognition as Beethoven, but in late 18th-century Vienna, Wranitzky was well-known and respected not only as a composer but also as a conductor and violinist. Born in Moravia, today part of the Czech Republic, at the age of 20 Wranitzky moved to Vienna where he continued his studies in both music and theology, working as the choirmaster at the theological seminary there. While some stories claim that Wranitzky was a student of Haydn, these cannot be verified.

In the 1780s Wranitzky was named the conductor of the newly formed Kärntnertortheater orchestra, and in the early 1790s he directed the Burgtheater orchestra. Both Haydn and Beethoven preferred him as the conductor of their music: Haydn for performances of *The Creation*, and Beethoven for his inaugural concert in Vienna featuring his Symphony No. 1 in C major.

Along with 56 published string quartets, Wranitzky composed at least 20 works for the stage and 51 symphonies. Wranitzky began composing symphonies in the mid-1780s, and his music was soon commissioned for important events, including the 1792 coronation of Franz II, as well as for private performances for the imperial family.

The Symphony in D minor, *La Tempesta*, is scored for a large ensemble that includes a divided viola section and parts for both timpani and bass drum. Wranitzky calls for the bass drum only in the final movement, for which the entire symphony is nicknamed. A recent discovery of the symphony in Florence shows that it was used as incidental music for the play *Die Rache* (The Revenge) in 1795.

The first movement opens with five sharply articulated chords; these return at various points throughout the first movement, with each iteration supplying a new jolt of energy. The pulsing of the first theme is relieved by a gentler theme; the respite, however, is short-lived as the movement follows a driving trajectory to its conclusion.

The second movement is in complete contrast to the first. The first section is scored for strings alone; only later are they joined by the winds. The interplay of the two groups of instruments leads to moments when the swirling passages seem to be just on the verge of spinning out of control, but the return of the graceful opening idea reasserts a sense of stability.

The emotional release of the second movement is quickly dispelled by the final movement, *Allegro con fuoco* (Fast, fiery). Here the tempest foreshadowed in the first movement is unleashed with full force. Wranitzky uses the bass drum to dramatic effect, especially marking moments of growing agitation that feature all the musical hallmarks of a raging storm. Wranitzky ends the storm and the symphony with a shimmering coda in D major.

Ludwig van Beethoven, Symphony No. 3 in E-flat major, Op. 55, *Eroica*

Beethoven was the third generation of musicians in his family to work at the court in Bonn. His skills as a young keyboardist and composer, often compared with Mozart's, earned him the opportunity to study in Vienna. Beethoven's first trip to the imperial city in 1787 was cut short by his mother's illness and death. Five years later, however, when studies with Haydn were arranged, Beethoven returned to Vienna and here he taught, performed, and composed for the rest of his life. Although he received financial support from the aristocracy, Beethoven never held a position as court Kapellmeister (music director).

In 1802, after a series of unsuccessful treatments designed to cure or at least slow his progressive hearing loss, Beethoven went to Heiligenstadt, then a country village not far from Vienna. There he wrote an impassioned letter, now known as the Heiligenstadt Testament, that, in part, describes his personal struggles. About this same time, Beethoven began work on his Third Symphony.

Although Beethoven titled the work "Eroica" when it was published in 1806, this was not the symphony's first title. The original title was "Bonaparte."

Today, we remember Napoleon Bonaparte as a self-crowned emperor with a single-minded quest to conquer Europe, but for young idealists like Beethoven, Napoleon's rise to power without the benefit of a birthright was exhilarating



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and ushered in a time of great promise for fundamental change in government and the social order. It may have been this aspect of Napoleon's image that Beethoven identified with personally, whether or not he approved of Napoleon's specific actions. After Napoleon became emperor, Beethoven expressed his disillusionment by changing the original title to "Eroica" and writing that the work was "composed to the memory of a great man."

After two forceful opening chords, the main theme of the first movement emerges from the low strings and rises through the orchestra, its momentum stalled only occasionally. In much of this movement there is an unsettled feeling, as if one is trying to grasp something just out of reach. Only after the main theme that opened the movement ushers in a return of all the ideas heard previously is there a sense of fulfillment, which leads to a dramatic but undeniably self-assured closing.

The second and third movements are similar in structure although opposites in mood. Both movements contain two contrasting sections, the first of which returns to conclude the movement. In the second movement, a funeral march, Beethoven contrasts the minor-keyed, solemn tone of the first section with an uplifting second section in major that falls back to prepare for the return of the march. Beethoven then extends this return by means of a fugal passage and coda. In the sprightly third movement, Beethoven provides contrast through orchestration, featuring strings in the Scherzo section and winds in the Trio while still continually shaping and reshaping the musical line through the interplay of the instruments.

The final movement opens with a flourish for the orchestra, which then seems to hesitate but ultimately proclaims its presence in a grand way. A set of variations, this movement also links with the first movement because both are ultimately based on the same musical material, a melody and bass line Beethoven had used in his ballet *The Creatures of Prometheus*.

In Beethoven's *Eroica* and Wranitzky's *La Tempesta*, the former inspired by contemporary events and the latter a depiction of a musical storm, we can contemplate the external forces and concepts that helped to shape each work. Together, these two works give us a glimpse into the rich tradition of Viennese symphonic writing, musicians composing and performing music that resonates with audiences to this day.

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Christopher Hogwood Historically Informed Performance Fellow

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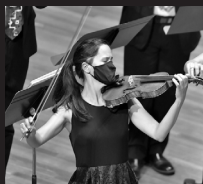
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H+H Orchestra

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No. 1 in G Major, K. 313

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ARTIST PROFILES

PHOTO: PETRA HAUŠKÁ



Václav Luks, conductor

Václav Luks studied at the Pilsen Conservatoire, the Academy of Performing Arts in Prague, and the Schola Cantorum Basiliensis in Switzerland. During his studies in Basel and in the years that followed, he performed internationally as principal horn of the Akademie für Alte Musik Berlin.

After returning to the Czech Republic in 2005, he transformed the chamber ensemble Collegium 1704, which he had established during his studies, into a Baroque orchestra, and he founded the vocal ensemble Collegium Vocale 1704. Under his leadership, the ensembles perform at prestigious festivals and at renowned concert halls. Their recordings have earned both public success and critical acclaim, including awards such as Trophées, Diapason d'Or, and Preis der deutschen Schallplattenkritik.

In addition to his intensive work with Collegium 1704, Mr. Luks collaborates with other distinguished ensembles, including the Netherlands Bach Society, Orchestre Philharmonique de Monte-Carlo, Camerata Salzburg, Akademie für Alte Musik Berlin, La Cetra Barockorchester Basel, and the Dresdner Kammerchor. At a benefit concert for the restoration of Notre-Dame de Paris, he conducted the Orchestre nationale de France. The radio station France Musique devoted five episodes of the program *Grands interprètes de la musique classique* to Mr. Luks last year. In May 2021 he conducted Collegium 1704 in the opening concert of the Prague Spring festival.

He has collaborated on operatic and theatrical performances with stage directors Willi Decker, Ondřej Havelka, Ursel Herrmann, Jiří Heřman, Louise Moaty, J.A. Pitínský, and David Radok. Under his direction, Collegium 1704 recorded the music for Petr Václav's documentary *Zpověď zapomenutého* (Confession of the Vanished) and for his upcoming feature film *Il Boemo*, about the life of composer Josef Mysliveček.

Mr. Luks's activities have played an important part in the revival of interest in the works of Czech composers, including those of Jan Dismas Zelenka and Mysliveček, and in strengthening Czech-German cultural links through rediscovery of the two countries' shared musical heritage.



Dr. Kevin J. McDonald brings 29 years of teaching experience and a broad musical background to his position as Conductor of the Handel and Haydn Society Chorus of Tenors and Basses. Dr. McDonald joined the Handel and Haydn Youth Choruses Faculty for the 200th Anniversary celebration in 2014. Under his leadership, the Chorus of Tenors and Basses has consistently delivered stellar music performances, engaged in special music projects, worked with guest artists, and collaborated with the professional orchestra and chorus in performances of the Mozart *Requiem* and Handel's *Messiah* under the direction of Harry

Christophers. Dr. McDonald conducted the Handel and Haydn Youth Chorus Tours of Canada in 2017 and Ireland in 2019.

In addition to his role with the H+H, Dr. McDonald is in his 19th year as director of choral music at Wellesley High School, where he leads a thriving choral program consisting of five curricular choral ensembles and four a cappella groups. Under his direction, ensembles at Wellesley High School consistently perform in gold medal showcases and with professional organizations such as the Boston Pops Orchestra and the New York Voices. He is the director of music at Wellesley Village Church, where he has served for 18 years. He is frequently hired to guest conduct district, regional, and all-state festival choirs in the United States and Europe. He is an active adjudicator and clinician at state and division music education conferences. Dr. McDonald has recently been selected as a semifinalist for the Grammy Museum Music Educator Award and is the recipient of the National Association for Music Education Professional Achievement Award and the Springfield, Massachusetts Chamber of Commerce Teaching Excellence Award. Dr. McDonald holds a BM in music education from the University of New Hampshire, an MM in low brass performance from the University of Idaho, and a DMA in music education with choral conducting emphasis from The Hartt School, University of Hartford.

TEXT + TRANSLATION

Martini: *Domine, ad Adjuvandum me Festina*

Translation: John Castellini

Domine, ad adjuvandum me festina.

Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et
semper,

et in saecula saeculorum, Amen.

Lord, my God, assist me now, make
haste to help me.

Glory be to the Father and to the Son
and to the Holy Ghost,
as it was in the beginning, is now
and ever shall be, world without end,
Amen.

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in Memory of John Grimes

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Lists current as of October 19, 2022



H+H YOUTH CHORUSES

The H+H Youth Choruses inspire and unite young people ages 7-18 through transformative experiences with music in a welcoming and inclusive environment. Students gather on Saturdays in Brookline to sing in choral ensembles, have small group vocal instruction, and participate in weekly musicianship classes.

Singers in HHYC collaborate with other youth choral ensembles, perform throughout New England and on tour, and work regularly with professional artists including the H+H Orchestra and Chorus. H+H offers seven youth choral ensembles to meet the skills and interest of every young artist.

Come be part of a welcoming and inclusive community that loves singing as much as you do. Sign up at handelandhaydn.org.

- + Ensembles for singers grades 2-12
- + Vocal training
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- + Choral performances
- + Collaboration with the H+H Orchestra and Chorus
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Bricio
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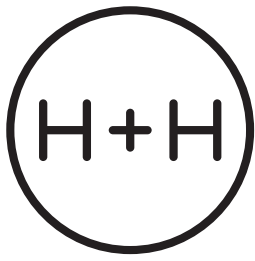
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Karina Canellakis, conductor
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DVOŘÁK *Wood Dove*
SZYMANOWSKI Violin Concerto No. 2
LUTOSŁAWSKI Concerto for Orchestra

Thursday, January 26, 7:30pm
Friday, January 27, 8pm (Casual Friday)
Saturday, January 28, 8pm
Andris Nelsons, conductor
Baiba Skride, violin
Steven MACKEY Concerto for Orchestra
(world premiere; BSO co-commission)
(January 26 & 28 only)
SHOSTAKOVICH Violin Concerto No. 2
BRAHMS Symphony No. 4



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Large print programs are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving, or returning, to their seats late will be seated at the discretion of the management.

Lost and found is located at the security desk at the stage door on St. Stephen Street.

Lounge and bar service: There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

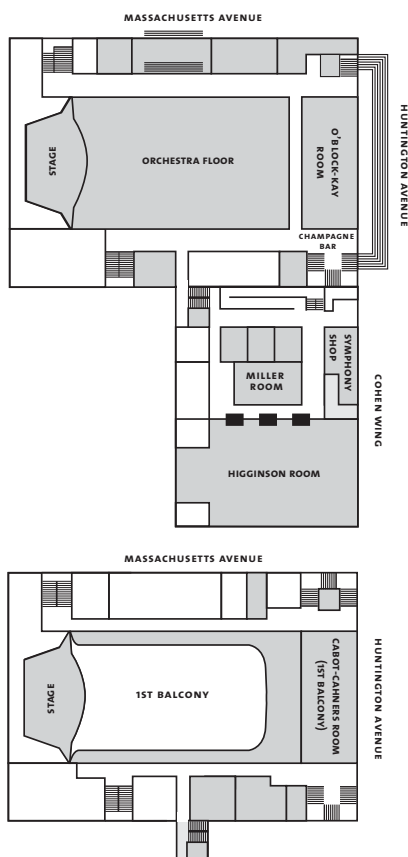
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In case of emergency: Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



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