



LUKS LEADS BEETHOVEN

October 27 + 29, 2023



HANDEL+HAYDN SOCIETY

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WELCOME TO H+H

With our exciting 2023-24 concert season well under way, I wanted to take a moment to share a few favorite memories with you from the previous season.

We were elated to announce the formation of the H+H Stone Fellowship, the first of its kind among period-instrument orchestras, which will foster the development of early-career musicians whose socio-cultural identities are historically underrepresented in the field. The program was made possible through a transformative \$1 million gift from the James M. and Cathleen D. Stone Foundation and support from the National Endowment for the Arts. Our two Stone Fellows, Carmen Lavada Johnson-Pajaro and Amelia Sie, will be joining the Orchestra for the *Messiah* performances, Nov. 24-26.



PHOTO: LIZ LINDER

The orchestra managed to exceed its consistently superb standards, earning rave reviews from the major news outlets. Even in a season of triumphs, *Crossing the Deep*, *The Marriage of Figaro*, and the New York performances of Handel's *Messiah* stand out as shining examples of the invaluable role that H+H serves in our community.

We're proud to report that you not only came to concerts—you kept coming back. We hit a new record for single-ticket sales. Thanks to you, we might even beat that unprecedented number this season: advance sales are strong.

The mission of the Handel and Haydn Society is to inspire the intellect, touch the heart, elevate the soul, and connect us all with our shared humanity through transformative experiences with Baroque and Classical music. With the invaluable participation of the H+H community, we have been able to thrive and grow during these challenging times.

You, our generous, curious, and discerning patrons, make all this possible. We can't wait to see you at the concert hall this season. Here's to the next two centuries!

Sincerely,

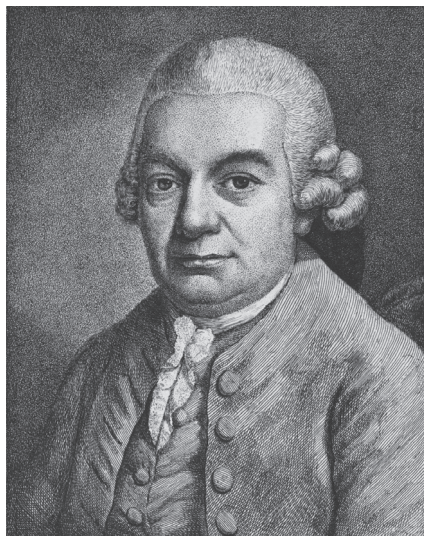
A handwritten signature in dark ink, appearing to read "David Snead". The script is fluid and cursive, with a large initial "D" and a stylized "S".

David Snead

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The Complete Works



*“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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cpebach.org

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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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LUKS LEADS BEETHOVEN

Friday, October 27, 2023 at 7:30pm
Sunday, October 29, 2023 at 3:00pm

2,614th Concert
2,615th Concert

Symphony Hall

Václav Luks, *conductor*
Lukáš Vondráček, *fortepiano*
Handel and Haydn Society Orchestra

Overture in C Major

Fanny Mendelssohn-Hensel
(1805-1847)

Piano Concerto in C Minor, Op. 37

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Largo

Rondo: Allegro

Lukáš Vondráček, *fortepiano*

INTERMISSION

Symphony No. 8 in F Major, Op. 93

Beethoven

Allegro vivace e con brio

Allegretto scherzando

Tempo di Menuetto

Allegro vivace

Fortepiano by R. J. Regier, Freeport, Maine

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 1 hour and 55 minutes including intermission.

PROGRAM SPONSORS

This program is made possible through the generous support of Robert N. Shapiro.

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Anne and David Gergen, *season sponsors of Guy Fishman, cello*

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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45 minutes prior to each performance in Higginson Hall

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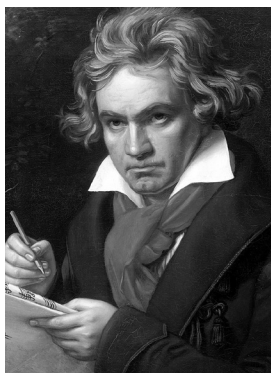
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THE WORLD BEYOND



Portrait of Fanny Mendelssohn by Eduard Mandel (1847)

Courtesy of Hamburg State and University Library Carl von Ossietzky



Portrait of Ludwig van Beethoven by Joseph Karl Stieler (1820)

- 1770** Bilali Mohammed is born in Timbo, Guinea. As an enslaved man held in Georgia, he wrote a document on West African Islamic law in Arabic that was found after his death in 1857.
- 1777** Serfoji II Bhonsle, the last ruler of the Bhonsle dynasty of Thanjavur, India, is born. During his reign, he added 4,000 books from all over the world to the court library. He is credited with introducing the violin into Carnatic music and establishing the Thanjavur style of painting.
- 1791** Benjamin Banneker joins the team of surveyors tasked with marking the boundaries of the new federal area now called the District of Columbia. Banneker then goes on to publish a series of highly regarded almanacs.
- 1792** English author Mary Wollstonecraft publishes *A Vindication of the Rights of Women*, in which she posits that women appear inferior to men only because they lack educational opportunities.
- 1803** Beethoven is the soloist for the premiere of his Piano Concerto No. 3 in C minor in Vienna. The concerto is published the following year.
- 1811** Domingo Sarmiento, the second president of Argentina and member of the “Generation of 1837,” is born. Sarmiento, a leading figure in Argentina’s intellectual and literary circles, advocated for education for all, including women and children.
- 1815** The first concert of the Handel and Haydn Society takes place at King’s Chapel.
- 1822** H+H commissions an oratorio from Beethoven. Although very pleased with the request, Beethoven never begins the project.
- 1832** Fanny Hensel composes her Overture in C in about 6 weeks. It premiered at a concert in her home in Berlin two years later.

PROGRAM NOTES

COMPLEMENTARY PATTERNS

The premieres of the works on today's concert span the early decades of the 19th century: Beethoven's Piano Concerto in C minor premiered in 1803; his Symphony No. 8 in F major premiered eleven years later; and Fanny Hensel's Overture in C was first heard in 1834. Each of these works also shares a common heritage. All are grounded in older musical structures, and both composers challenge the listener with their innovations.

Fanny Mendelssohn-Hensel: Overture in C major

Fanny Mendelssohn-Hensel's mother reportedly said that her daughter was born with "Bach fugal fingers," an indication of Fanny's musical future. A pianist and composer, Hensel would write more than 450 pieces. She would not, however, publish under her own name until a year before her death in 1847, despite allowing her brother Felix to publish some of her songs under his name. Hensel struggled with patronizing attitudes toward women composers in the early 19th century, including whether women were capable of composing for orchestras as well as what musical activities were considered acceptable. After her marriage to the painter William Hensel in 1829, Fanny devoted much of her time to her *Sonntagsmusiken*, Sunday performances of music in her home. These concerts became one of the most highly prized events in Berlin, with guests numbering in the hundreds, and featured appearances by famous musicians such as Clara Schumann and Franz Liszt.

Composed in 1832, the Overture in C major is Hensel's only work for orchestra. It premiered two years later at a performance in her home, during which the orchestral conductor is said to have laid down his baton, inviting Hensel herself to conduct the piece—the only time she is known to have conducted an orchestra.

The Overture opens with a slow section, Andante, that features a musical phrase presented in three gestures, each connected by an identical rhythmic pattern. In the first, the line leaps, then falls back. The second gesture begins where the first ended and pushes higher, while the third rises even higher. Although Hensel introduces new gestures, the idea of complementary patterns continues throughout this overture. As the overture moves into a faster section, Hensel uses shorter musical ideas as fodder for longer ones. There are shifts in tempo and mood that lend a turbulent and unsettled feeling to the whole, yet, through it all, Hensel's sure hand maintains control until the triumphant closing.

Ludwig van Beethoven: Piano Concerto No. 3 in C minor, Op. 37

When Beethoven arrived in Vienna in the early 1790s, he was considered a great piano virtuoso rather than a great composer. In the early 19th century, that changed as Beethoven composed his first two symphonies and published his first set of string quartets as well as his first two piano concertos. All the while, Beethoven's hearing loss was becoming more pronounced. After a series of unsuccessful treatments, he went to the village of Heiligenstadt in October 1802 to rest. Before returning to Vienna, he wrote an impassioned letter that, in part,

described his struggles and his determination to continue composing “all that I felt was within me.”

The Piano Concerto No. 3 in C minor premiered, with Beethoven as soloist, on April 5, 1803; the first two symphonies and his oratorio *Christus am Ölberge* (Christ on the Mount of Olives) completed the program. Typically, preparations for an evening concert began early in the day; Beethoven was still copying out parts for his new oratorio before the morning rehearsal and continued until just before the concert commenced at 6 pm.

From the very beginning of the first movement of this concerto, Beethoven develops extended passages out of terse and contrasting thematic material. The piano accentuates this, challenging the primacy of the orchestra with passages such as runs that take advantage of the full range of the recently extended keyboard. The interplay between the soloist and orchestra, especially at the closing of this movement, is thought to be inspired by Mozart's Piano Concerto in C minor, K. 491. Upon hearing Mozart's C minor Concerto, Beethoven reportedly said to a fellow composer, “We shall never be able to do anything like that!” In the context of Beethoven's compositions, this statement can be understood as both an acknowledgement of Mozart's influence and the challenge Beethoven set for himself to find his own distinctive compositional style.

Beethoven closes the boisterous and restless first movement on a single pitch: C. The reiterated note helps to mediate the shift from the key of the first movement (C minor) to the surprising and harmonically distant key of E major in the second movement. The quiet lyricism of this movement, which begins with solo piano, disguises the technically difficult passagework for the soloist.

The beginning of the third movement—with the solo piano simply shifting back to the key of C minor—leaves the listener feeling as if something was missed. Soon, however, the insistent and impish mood of the main theme permeates the whole of the rondo movement; Beethoven keeps us on the edge of our seats throughout the movement as he weaves in and around this theme.

Ludwig van Beethoven: Symphony No. 8 in F major, Op. 93

By the time Beethoven conducted the premiere of his Symphony No. 8 in 1814, he had indeed continued composing despite his hearing loss and was considered one of Europe's greatest composers. The concert also featured the Seventh Symphony and “Wellington's Victory.” The popularity of the latter two works may have overshadowed the Eighth Symphony, which was less popular with the public. When asked why that might be, Beethoven reportedly replied, “Because it is so much better.”

Leaving aside the debate of which symphony is “better,” it is clear that Symphony No. 8 is compact yet bursting with energy, as if Beethoven's tight control of the proportions of each movement are reigning in a tremendous force. Paired with this surge of energy is a sense of light-heartedness that paradoxically builds and releases tension in each movement.

Beethoven wastes no time as he opens the first movement with a bold and memorable idea in the full orchestra and just as quickly stops the forward momentum he has created, leaving the listener with a musical question mark.

Clarinets and bassoons take up the answer. Stopping the forward motion yet again, Beethoven next introduces a new idea for strings and bassoon. After repeating this music, Beethoven abruptly reduces the sound to just violas before building up anticipation for the return of the opening music.

There is a playful character to the second movement, *Allegretto scherzando*. The winds and horns supply a steady pulse, against which the first violins share a line with the cellos and basses. With the strings playing *pizzicato* (plucking instead of bowing) and the quiet dynamic level, the listener might feel the need to lean in to hear. That is when Beethoven interjects a surprise. Although very brief, Beethoven will return to this moment, varying it in content and recurrence, so that the listener both anticipates a return and is startled by it.

The rhythmic motion of the second movement is complemented by the third, leaving the impression that the Eighth Symphony has no standard slow movement. The third movement, *Tempo di Menuetto*, follows the pattern of a typical 18th-century symphonic minuet movement, often represented as Minuet-Trio-Minuet. The bassoons join the strings in presenting the short, initial musical phrase and continue to play an important role throughout the first section as Beethoven extends the opening phrase with musical twists and turns.

The second section of the third movement opens with clarinet, horn, cello, and bass. As he did with the first section, Beethoven takes a short opening phrase and expands it by the addition of violins and violas which re-enforce the sweeping lines of the opening. With the return of the Minuet section (opening with strings and bassoon), there is a sense of return, but there is also a sense of surprise as the contrast between the two sections is even more pronounced.

The final movement, *Allegro vivace*, is a bundle of energy waiting to erupt. Beginning very quietly in the violins, with quick interjections from the viola, flute, and oboe, the entrance of the full orchestra brings a feeling of joy. This movement, like much of the Eighth Symphony, becomes an exploration of tension and the transcendence of humor. Reaching back to the structure of an 18th-century symphony, Beethoven has created four tightly knit movements that complement one another.

The drama of Beethoven's Piano Concerto No. 3 and Symphony No. 8 are counterbalanced by a sense of wit and even playfulness. These characteristics also inspired other composers such as Fanny Mendelssohn-Hensel who infuses the 18th-century structure of her Overture in C with her unique compositional style.

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Christopher Hogwood Historically Informed Performance Fellow



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INSTRUMENT SPOTLIGHT

THE BASSOON



PHOTO: JILL LEVINE

The bassoon is a double-reed instrument with a hairpin design, essentially a wooden tube bent back on itself. In addition, the bassoon has joints, meaning it can be taken apart.

The bassoon plays in a low range and has a mellow and rich tone color, sometimes compared to the human voice. Both Fanny Hensel and Beethoven pair the bassoon with the strings and other winds. In Hensel's Overture the combinations build anticipation; in the Eighth Symphony Beethoven creates distinctive shadings to the orchestral sound of the inner movements.

Pictured: H+H principal bassoon Andrew Schwartz with his Classical era bassoon.

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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.



Lukáš Vondráček, *fortepiano*

Following recent highlights such as collaborations with the Los Angeles Philharmonic, Chicago Symphony, Pittsburgh Symphony, Boston Symphony and London Symphony orchestras, the 2022-23 season sees Lukáš Vondráček work with renowned orchestras such as the Royal Philharmonic Orchestra, Orchestre National de Lille, West Australian Symphony Orchestra, New Zealand Symphony Orchestra, and Dresden Philharmonic Orchestra among others. He will also return to long-term partners such as Saarbrücken State Orchestra,

Janáček Philharmonic, Antwerp Symphony Orchestra, and the Orchestre Philharmonique Royal de Liège. Recital engagements lead him to the Flanders Festival, Flagey in Brussels for their Piano Days Festival, and to Luzern's KKL as part of "Le Piano Symphonique" Festival before the season ends with performances together with the Ensemble 1704 under Vaclav Luks at the "Chopin and his Europe" Festival in Warsaw and the Beethovenfest Bonn.

Over the last decade Mr. Vondráček has traveled the world working with orchestras such as the Philadelphia and Sydney Symphony orchestras, Tokyo Metropolitan Symphony Orchestra, Frankfurt Symphony Radio Orchestra, Philharmonia Orchestra, Oslo Philharmonic and Netherlands Philharmonic orchestras under conductors such as Paavo Järvi, Gianandrea Noseda, Yannick Nézet-Séguin, Marin Alsop, Christoph Eschenbach, Pietari Inkinen, Vasily Petrenko, Jakub Hrůša, Anu Tali, Xian Zhang, Krzysztof Urbanski, Stéphane Denève, and Elim Chan, among many others.

Recitals have led him to Hamburg's Elbphilharmonie, the Flagey in Brussels, Leipzig's Gewandhaus, Wiener Konzerthaus, the Concertgebouw in Amsterdam, and to renowned festivals such as Menuhin Festival Gstaad, PianoEspoo in Finland, Prague Spring Festival, and Lille Piano Festival.

At age four Mr. Vondráček made his first public appearance. At 15 he made his debut with the Czech Philharmonic Orchestra and Vladimir Ashkenazy, which was followed by a major US tour in 2003. His natural and assured musicality and remarkable technique have long marked him as a gifted and mature musician. He has achieved worldwide recognition and many international awards, foremost the Grand Prix at the 2016 Concours Reine Elisabeth in Brussels alongside first prizes at the Hilton Head and San Marino International Piano Competitions and Unisa International Piano Competition in Pretoria, South Africa, as well as the Raymond E. Buck Jury Discretionary Award at the 2009 International Van Cliburn Piano Competition.

After finishing his studies at the Academy of Music in Katowice and the Vienna Conservatoire, Mr. Vondráček obtained an Artist Diploma from Boston's New England Conservatory under the tutelage of Hung-Kuan Chen, graduating with honors in 2012.

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Carys Sutherland

Trumpet

Jesse Levine*

Vincent Monaco

Timpani

Jonathan Hess*

Barbara Lee Chair

In Memory of John Grimes

[†]Concertmaster

*Principal

String players are listed alphabetically after the principal.

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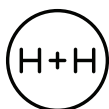
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— HHYC Singer

No matter where you are in your musical journey, we have a choir for you! No experience is necessary: All you need to bring is your whole self.

The H+H Youth Choruses is a creative community of seven choruses serving young people from the greater Boston region. Young musicians ages 7 to 18 gather for weekly rehearsals to hone their craft, express their artistry, and make unforgettable memories alongside forever friends. Through performances, small group instruction, musicianship classes, professional collaborations and tours, and even the opportunity to perform at Symphony Hall with the H+H Orchestra and Chorus, HHYC provides a welcoming environment for musical and personal growth—a chance for everyone to find their voice.



HANDEL+HAYDN SOCIETY
YOUTH CHORUSES



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SYMPHONY HALL

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For patrons with disabilities: Elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

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.

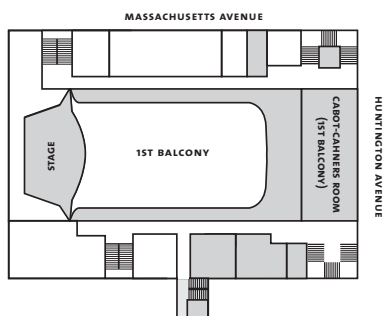
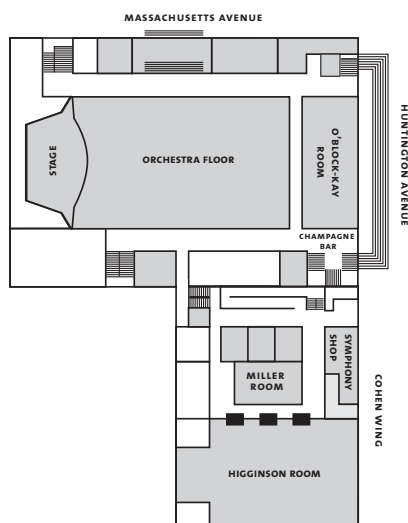
Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

Shop: H+H CDs and other merchandise are available to purchase in the Cohen Wing.

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.



GENERAL INFORMATION

9 Harcourt Street
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