

Israeli Chamber Project



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The Juilliard School
presents

Israeli Chamber Project

Tibi Cziger, Clarinet
Michal Korman, Cello
Assaff Weisman, Piano
Itamar Zorman, Violin

with Juilliard faculty
Paul Neubauer, Viola
Eric Reed, Horn

and Juilliard students
Yi-Hsuan Annabel Chiu,
Double Bass
Jonathan Gibbons, Bassoon
Ji Won Song, Violin
Philip Stoddard, Narrator

Homecoming

Thursday, January 18, 2018, 7:30pm
Paul Hall

RICHARD STRAUSS
(1864–1949)
FRANZ HASENÖHRL
(1885–1970)

Till Eulenspiegel Einmal Anders! (1895; arr. Hasenhörl, 1954)
For Violin, Clarinet, Horn, Bassoon, and Double Bass

IGOR STRAVINSKY
(1882–1971)

Suite from *L'histoire du soldat* (1919)
For Violin, Clarinet, Piano, and Narrator

Intermission

BÉLA BARTÓK
(1881–1945)

Piano Quintet in C Major, Sz. 23 (1904; rev. 1920)
Andante – Allegro
Vivace scherzando
Adagio
Vivace

Performance time: approximately 1 hour and 50 minutes, including one intermission

Major funding for establishing Paul Recital Hall and for continuing access to its series of public programs has been granted by The Bay Foundation and the Josephine Bay Paul and C. Michael Paul Foundation in memory of Josephine Bay Paul.

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.

Cover Photo: Avshalom Levi



Notes on the Program

Richard Strauss

Till Eulenspiegel Einmal Anders!

RICHARD STRAUSS / FRANZ HASENÖHRL

Born

June 11, 1864, in
Munich, Germany

Died

September 8, 1949,
in Garmisch-
Partenkirchen,
Germany

Till Eulenspiegel was a colorful figure of European folklore, a vagabond trickster exposing vice, hypocrisy, and folly by pranking his fellow man. In 1895, Strauss published his third tone poem with the full title (translated): *Till Eulenspiegel's Merry Pranks, After The Old Rogue's Tale, Set For Large Orchestra In Rondo Form*. When asked for a program note, Strauss merely pointed out the two recurring themes representing Till as well as the "death motive" toward the conclusion, when he is captured and hanged for blasphemy. The first motif is a rising, buoyant tune played by the horn, the second, a leering, falling tune played by the clarinet. Both themes recur in numerous imaginative variations throughout the rondo as Till gallops around the countryside undermining the "proper" folk represented by parodies of familiar musical clichés. That is, until he meets his fateful demise. But in the coda, the merry prankster rises again, an eternal legend.

While Strauss's *Till Eulenspiegel* is a beloved mainstay of the repertoire, it does demand a very large orchestra. Enter an obscure Austrian composer and professor named Franz Hasenöhr. In 1954 he published what he called a "frolic" with the printed subtitle: *Grotesque musicale: a condensed arrangement of Till Eulenspiegel* for quintet including the most crucial colors for Strauss's leitmotifs: the horn, clarinet and violin. With added bassoon and double bass, Hasenöhr masterfully captures the essence of work while dispensing with nearly 100 instruments and cutting the duration in half. Hasenöhr's published title is *Till Eulenspiegel Einmal Anders!*, best translated as *Till Eulenspiegel "another way,"* or, even perhaps, "this time, a bit differently."

Igor Stravinsky

Suite from L'histoire du soldat

IGOR STRAVINSKY

Born

June 17, 1882,
Oranienbaum,
St. Petersburg
Governorate,
Russian Empire
(now Lomonosov,
Russia)

Died

April 6, 1971, in
Lyubensk, Russia

Despite his stunning achievements with the *Firebird* (1910), *Petroushka* (1911) and *The Rite of Spring* (1913), 1919 found Stravinsky stranded in Switzerland in dire financial straits. World War I had made a desperate shambles of Europe sapping any hope for staging large concerts or obtaining new commissions, while the Russian Revolution cut Stravinsky off from his family fortune as well as ongoing royalty payments. Rising to the occasion nonetheless, Stravinsky and his writer friend Charles-Ferdinand Ramuz schemed a new work to be "narrated, performed, and danced" by a small troupe that could easily be mounted in diminutive, makeshift venues with modest costs. The scenario was derived from Alexander Afanasiev's collection of Russian folk tales, a story about a soldier returning home from the front with a magic violin that he foolishly trades with the devil for a book promising great riches in what proves to be a Faustian bargain.

While an intimate chamber trio suggests a profound contrast to Stravinsky's gigantic orchestral scores, his musical personality remains intact albeit in miniature. The very first bars of the opening march reveal some of Stravinsky's chief technical traits: bitonality, rhythmic disruption, dislocation, and asymmetry, as well as the prevalent diversity of short motifs repeated in layered ostinatos of shimmering stasis. "Marche du Soldat," finds our soldier tramping back from the war. "Le violon du Soldat" highlights the lynchpin of the drama: the soldier's violin (complete with little cadenza), a metaphor for the soul that he will ultimately lose. After beating the devil in a high stakes card game, the soldier temporarily reclaims his violin inspiring the bright, jubilant "Petit concert." Goaded by the devil, the soldier attempts to win the hand of a bedridden princess playing three dances titled "Tango," "Valse," and "Ragtime." He succeeds. The suite ends before the original work's ultimate dark denouement. Here, the soldier, still in possession of his violin, performs the "Danse du diable" that torments the devil into contortions and physical collapse, a temporary victory for the soul.

Piano Quintet in C Major, Sz. 23 **BÉLA BARTÓK**

Béla Bartók was one of the most influential figures in the history of 20th century classical music: composer, performer, educator, and ethnomusicologist, he powerfully shaped the music of subsequent generations. Chamber music enthusiasts know well of his legendary string quartet cycle. But even great music avatars start from the context of their time and Bartók's rarely played piano quintet of 1903–04 (when he was in his early 20s) is apt to truly surprise Bartók aficionados. Composed several years before his first string quartet, this is a piano quintet in the grand Romantic style of Schumann, Brahms, Dvořák, and Dohnányi, in a late Romantic vocabulary like that of Strauss. Though Bartók would eventually decide not to publish the work, preferring that it no longer be performed, it is clear that he was quite fond of it. He revised it in 1920 and carried the manuscript when immigrating to America in 1940. Subsequently, it was presumed destroyed. But in 1963, Bartók scholar Denijs Dille discovered the manuscript and published an edition in 1970.

Written at a time when Bartók was enthralled by his recent discovery of Strauss as well as his first yearning to express Hungarian nationalism in his music, the quintet is a big, four-movement work with the traditional sonata-form first movement, a scherzo, a slow movement, and a rousing finale. Overall, it is effective and compelling particularly when viewed forward from the tradition of the piano quintet rather than backwards from the long view of the 20th century and Bartók's maturity. And while he had yet to plumb the depths of authentic Hungarian folk music, the last two movements in particular are vividly tinged by the prevalent convention

Béla Bartók

Born
March 25, 1881,
Nagyszentmiklós,
Austria-Hungary
(now Sănnicolau
Mare, Romania)

Died
September 26,
1945, New York
City

Notes on the Program (Continued)

of Gypsy music *à la hongroise*. The slow movement is a sweeping, passionate lament and the finale is a *poco a poco* build up after the manner of a wild, improvisational accelerando. The folk nuances appear variously in the melodies, ornaments, textures, a volatile expressiveness, and the large scale dramatic gestures of the two-movement slow/fast rhapsody, a pattern Bartók would exploit again in the future. The primary theme from the first movement appears at the end of the finale creating a cyclic design while the motoric, mildly angular and clearly folk-inspired final pages briefly reveal the face of Bartók the future master.

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About the Israeli Chamber Project

Celebrating its 10th anniversary in the 2017–18 season, the Israeli Chamber Project (ICP) is a dynamic ensemble comprising strings, winds, harp, and piano. Based in Tel Aviv and New York, the group was created as a means for its members to give something back to the community where they began their musical education and to showcase Israeli culture through its music and musicians to concert goers overseas. On its tours of Israel, ICP performs at major venues as well as in remote locations where access to live classical music is limited. The ensemble offers lessons and master classes to students of all cultural and economic backgrounds, and continues to support emerging Israeli composers by commissioning new works. Appearances include Weill Recital Hall at Carnegie Hall, the Morgan Library and Museum, Peoples' Symphony Concerts at Town Hall, Beijing's Forbidden City Concert Hall, Ottawa's Chamberfest, Montreal Chamber Music Festival, and Vancouver Friends of Chamber Music. The ensemble's critically acclaimed debut CD, *Opus 1*, was released in 2012 on the Azica label. Guest artists on ICP tours have included the Guarneri String Quartet's Michael Tree and Peter Wiley, the Cleveland Orchestra's principal flutist Joshua Smith, and international soloists Antje Weithaas and Liza Ferschtman.

Highlights of this season include the ensemble's first appearances in Hong Kong as well as at major venues across the U.S., including Herbst Theater in San Francisco and Weill Hall at the Green Music Center in Sonoma. Guest performers include violinist Antje Weithaas and soprano Sarah Shafer. The ensemble is thrilled to premiere a new commissioned work by Gilad Cohen. Upcoming in New York City are performances at Baruch Performing Arts Center on March 15 and Merkin Concert Hall on May 24. (israelichamberproject.org)

Meet the Artists

Yi-Hsuan Annabel Chiu

Taiwanese bassist Yi-Hsuan Annabel Chiu received her bachelor's degree from Juilliard where she studied with Albert Laszlo and is now studying for her master's degree. She has been invited by the music director and solo violinist Nai-Yuan Hu to play with Taiwan Connection Chamber Orchestra. In 2015 Ms. Chiu attended the Schleswig-Holstein Music Festival Orchestra Academy in Germany where she was a principal working under Christoph Eschenbach. In 2013 she won first prize in the American String Teachers Association Double Bass Solo Competition in New York City and third prize in the International Society of Bassists Solo Competition.



- *Kovner Fellowship*

Tibi Cziger

Clarinetist Tibi Cziger is the artistic director of the Israeli Chamber Project and appears frequently both as a soloist and chamber musician in the U.S., Israel, and Europe. A sought-after chamber musician and contemporary music interpreter, he has been featured in numerous festivals and ensembles as well as on live and recorded television and radio broadcasts around the world. Mr. Cziger is a regular participant in the Musique en Brionnais festival (France) and has appeared at the Marlboro, Jerusalem, Seoul, and Tivoli festivals, among others. He holds an Artist Diploma from Juilliard, a master's degree from USC, and his bachelor's, magna cum laude, from Tel Aviv University. Mentors include Charles Neidich, Yehuda Gilad, Richard Lesser, and Itzhak Kazzap. Mr. Cziger is on the faculty of the Buchman-Mehta School of Music, Israeli Conservatory, and Jerusalem Music Center.



Jonathan Gibbons

Bassoonist Jonathan Gibbons is pursuing his master's degree at Juilliard where he studies with William Short. He recently graduated from New York University with degrees in music and Irish-American studies, where he studied with Marc Goldberg and Daniel Shelly. Active as both a performer and an educator, Mr. Gibbons is a Morse Teaching Artist Fellow at Juilliard, teaching weekly music lessons to fourth grade students at the Thurgood Marshall Academy Lower School in Harlem. Born in New Jersey, he began studying the piano with his neighbor, was introduced to the bassoon in high school, and joined the Philadelphia Youth Orchestra and studied chamber music at the Settlement Music School.



- *Irene Diamond Graduate Fellowship*
- *Kurt and Maria Wolter Scholarship*



Michal Korman

Cellist Michal Korman has performed as a soloist with the Israel Philharmonic, Tokyo Philharmonic, Jerusalem Symphony, Israel Camerata, and Juilliard Chamber Orchestra, among others. A sought-after chamber musician, she is a founding member of the Israeli Chamber Project and has participated in the Manchester International Cello Festival, and the Marlboro, Yellow Barn, Verbier, and Kfar Blum festivals, among others. Ms. Korman has toured in Europe and the U.S. with the Orpheus Chamber Orchestra, Israel Philharmonic Orchestra, and West-Eastern Divan Orchestra. She is a graduate of the Artist Diploma and master's programs at Juilliard and holds a bachelor's degree from the Buchman-Mehta Academy in Tel Aviv. Ms. Korman is on the faculty of the Jerusalem Academy of Music, Jerusalem Music Center, and Sadna Conservatory.



Paul Neubauer

Last season violist Paul Neubauer made his Chicago Symphony debut under Riccardo Muti. This year his recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia (a work he premiered with the St. Paul Chamber Orchestra, and later played with the Los Angeles Chamber Orchestra, Idyllwild Arts Orchestra, and the Chautauqua Symphony) will be released on Signum Records as will his Delos recording of the complete viola/piano music of Ernest Bloch with pianist Margo Garrett. Appointed principal violist of the New York Philharmonic at age 21, a position he held for six years, he has appeared as soloist with over 100 orchestras including the Los Angeles and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He is on the faculty of Juilliard and the Mannes School of Music.



Eric Reed

Eric Reed is the newest member of the American Brass Quintet (ABQ) and serves on the horn and chamber music faculties at Juilliard. In addition to his work with ABQ, he performs regularly with the Chamber Music Society of Lincoln Center, Orchestra of St. Luke's, and Orpheus Chamber Orchestra. Mr. Reed is a former member of the Canadian Brass and Carnegie Hall's Ensemble Connect, as well as the Oregon, New World, and Harrisburg symphonies. He has performed with dozens of New York City's leading cultural organizations, including the Metropolitan Opera Orchestra, New York Philharmonic, and American Ballet Theatre Orchestra. He holds degrees from Rice University's Shepherd School of Music and Juilliard, and is a member of the newly formed Ensemble Échappé, a sinfonietta dedicated to music of the 21st century.

Ji Won Song

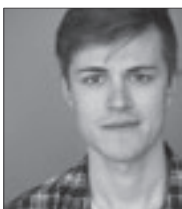
Korean violinist Ji Won Song is a versatile soloist and chamber musician. The orchestras with which she has appeared as a soloist include the Philadelphia Orchestra, Seoul Philharmonic Orchestra, and Shanghai Symphony Orchestra. Ms. Song's artistry has been recognized on the competition stage as well as the performance stage. She is the recipient of numerous first prizes, including her recent first prize and a special prize at the Isang Yun International Violin Competition, first prize and audience prize at the Leopold Mozart International Violin Competition, and first prize and the classical music prize at the China International Violin Competition in Qingdao.



- *Celia Ascher Artist Diploma Fellowship*

Philip Stoddard

Philip Stoddard is a native of Phoenix, Ariz., and is an actor, singer, and director based in New York City. A recent graduate of the Juilliard Vocal Arts Division he is studying for his master's degree in acting in the school's Drama Division. Last year, he created and produced OperaComp, the first interdivisional, new opera development laboratory at Juilliard, which culminated in the world premiere of six new operas. OperaComp returns for its second season in March. Select theater and opera credits at Juilliard and beyond include the title role in *Don Giovanni* and Tommy Albright in *Brigadoon* at the Chautauqua Institution, the title roles in *King Lear* and *Woyzeck*, Colonel in *Father Comes Home From the Wars*, Dorian Belle in the world premiere of *PYG*, Agis in *The Triumph of Love*, and Cloten in *Cymbeline*.



- *Steinberg Fellowship*
- *Juilliard Scholarship*

Assaff Weisman

Pianist Assaff Weisman's performances have taken him to some of the major venues in Europe, the Middle East, and the Americas, including the Rudolfinum in Prague, Beethovenhalle in Bonn, Philips Hall in The Hague, and here at Lincoln Center. He won first prize of the 2006 Iowa International Piano Competition. An avid chamber musician, Mr. Weisman has collaborated with Isidore Cohen, Peter Wiley, and Michael Tree, among others, and is a founding member and executive director of the Israeli Chamber Project, with which he has toured since 2008. His radio credits include WQXR's *Young Artist Showcase*, WGBH Boston, Sirius XM, and The Voice of Music in Israel. Mr. Weisman is a graduate of Juilliard, where he studied with Herbert Stessin, and is currently on the Evening Division piano faculty. He is a Yamaha Artist.



Meet the Artists (Continued)



Itamar Zorman

Awarded the Borletti-Buitoni Trust Award for 2014, violinist Itamar Zorman is the winner of the 2013 Avery Fisher Career Grant, and the 2011 International Tchaikovsky Competition. He has performed as a soloist with the Mariinsky Orchestra, Israel Philharmonic, KBS Symphony Seoul, German Radio Philharmonic, Orchestre National du Capitole de Toulouse, and Utah Symphony in noted halls including Avery Fisher Hall, Carnegie Hall, Suntory Hall, and Amsterdam's Concertgebouw. He has appeared in recital on Carnegie Hall's Distinctive Debut series, at the Louvre, Suntory Hall, and on Frankfurt Radio. He has performed at the Verbier, Marlboro, Rheingau, Mecklenburg-Vorpommern, and Radio France festivals and is a member of the Lysander Piano Trio and Israeli Chamber Project. Mr. Zorman studied at the Jerusalem Academy, Juilliard, Manhattan School of Music, and Kronberg Academy. He was a student of Sylvia Rosenberg and Christian Tetzlaff and plays a 1734 Guarneri Del Gesù from the Zisapel collection.

Israeli Chamber Project

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Assaff Weisman, *Executive Director*

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David McCarroll

Carmit Zori

Itamar Zorman

Viola

Guy Ben-Ziony

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Tibi Cziger

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