Friday Evening, February 16, 2018, at 7:30

The Juilliard School

presents

Juilliard Chamber Orchestra
Eric Bartlett, Coach
Angie Zhang, Pianist

GIOACHINO ROSSINI (1792–1868) Overture to La scala di seta (1812)

WOLFGANG AMADEUS MOZART (1756–91) Piano Concerto in E-flat major, K. 271, ("Jenamy") (1777)
  Allegro
  Andantino
  Rondeau: Presto

Intermission


IGOR STRAVINSKY (1882–1971) Suite from Pulcinella (1919–20)
  Sinfonia (Overture)
  Serenata
  Scherzino
  Allegro
  Andantino
  Tarantella
  Toccata
  Gavotta con due variazioni
  Duetto
  Minuetto
  Finale

Performance time: approximately 1 hour and 40 minutes, including one intermission

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

Information regarding gifts to the school may be obtained from the Juilliard School Development Office, 60 Lincoln Center Plaza, New York, NY 10023-6588; (212) 799-5000, ext. 278 (juilliard.edu/giving).

Alice Tully Hall

Please make certain that all electronic devices are turned off during the performance.
Notes on the Program

by James M. Keller

Overture to La Scala di seta (The Silken Ladder)
GIOACCHINO ROSSINI
Born February 29, 1792, in Pesaro, Italy
Died November 13, 1868, in Paris, France

When Gioachino Rossini wrote his one-act farsa comica (comic farce) La scala di seta, in 1812, he was practically a beginner in the art of writing stage works, but he was progressing rapidly. His first opera to be produced, Il cambiale di matrimonio, had been introduced in November 1810. La scala di seta, premiered just a year and a half later, was his fifth to reach the stage, and three more would be unveiled before 1812 was over. By mid-1813 his fame spread beyond Italian borders thanks to the unveiling of his Tancredi in February 1813 and the comic opera L’Italiana in Algeri that May.

The earliest of his operas to achieve unequivocal success was L’inganno felice. Rossini composed it in Venice for the Teatro San Moisè, which premiered it on January 8, 1812, to considerable enthusiasm. It played until the theater’s winter season ended on February 11. The librettist was Giuseppe Maria Foppa (1769–1845), a busy writer—his output ran to more than 100 librettos—who specialized in comic operas. The theater’s management quickly acted to build on the piece’s success. A month and a day after L’inganno felice closed, a Venice newspaper reported, “For the spring season to be inaugurated at the Teatro San Moisè on the second feast-day of Easter, the Signor Maestro Rossini will write a new farce of the poet Foppa.”

That new farce would be La scala di seta, and it was generally agreed that Foppa’s libretto fell short of his earlier one. Some of the objections derived from the plot’s similarity to that of Domenico Cimarosa’s Il matrimonio segreto (itself a virtual rip-off of The Clandestine Marriage, by George Colman and David Garrick). Nonetheless, Rossini’s new opera played on and off at San Moisè for about a month, on a triple bill with a one-act opera by Stefano Pavesi and a ballet, and it would go on to a few further productions: in Sinigaglia in 1813, in a revival at the San Moisè in 1818, in Barcelona in 1823, in Lisbon in 1825. It has enjoyed a few modern revivals, but on the whole La scala di seta lives on through its overture alone. Even the Rossini biographer Herbert Weinstock wrote, “Almost everything after its overture is anticlimactic.” But, he continued, “That overture was one of Rossini’s gayest and most artistically constructed, the earliest of his orchestral pieces presenting him at or near his unique best.”

Piano Concerto in E-flat major ("Jenamy"), K. 271
WOLFGANG AMADEUS MOZART
Born January 27, 1756, in Salzburg, Austria
Died December 5, 1791, in Vienna, Austria

When Wolfgang Amadeus Mozart wrote his Piano Concerto in E-flat major (K. 271), in January 1777, he was just turning 21. Compared to anything he had written previously, the concerto stands as nothing less than a miracle. One might argue that it is the composer’s first indisputable masterpiece, at least among his instrumental works, and it certainly marks the moment when he began to produce works of greatness with regularity.

The concerto opens with a surprise—not with a strictly orchestral exposition, but instead an opening phrase shared by the orchestra and the piano. The composer puts listeners on notice that this concerto...
will be no simple back-and-forth alternation between orchestra and soloist, but rather a work in which the protagonists interweave with some complexity. The slow movement is also a breakthrough. This melancholy *Andantino* is an exercise in the *Sturm und Drang* aesthetic popular at that time (exemplified, at its best, in certain works by C.P.E. Bach and Haydn, and very occasionally in Mozart). Accordingly, it is the first concerto middle-movement that Mozart pens in the minor mode (C minor, in this case). The opening theme incorporates a falling figure, which, when the strings give it voice, comes across as at least a sigh and perhaps a sob. The piano sometimes declaims its sorrow in recitative-like passages, and the strings underscore the emotional effect by playing with mutes except for an anguished four-measure outburst near the movement’s end. In the finale (*Rondeau: Presto*) Mozart again experiments with structure: in the midst of a highly energized rondo, he interpolates a minuet—leisurely, long, and unusually expressive—with four elegantly turned variations.

This concerto was formerly known by the nickname “Jeunehomme.” That name dates from a little more than a century ago—1912—when the French scholars Théodore de Wyzewa and Georges de Saint-Foix, in their magisterial *W.-A. Mozart: Sa vie musicale et son oeuvre*, posited the existence of a Mademoiselle Jeunehomme, a French musician they thought commissioned it. They took the liberty of correcting what they assumed to be misspellings—“jenomy,” “jenomê,” or “genomai”—in letters that passed between Mozart and his father. (Spelling was a more approximate exercise then than it is today.) Recent research has revealed the existence of Louise Victoire Jenamy, a daughter of the ballet master Jean-Georges Noverre (a friend of the Mozarts). She was an excellent pianist and all but surely the musician connected with this piece.

### Introduction and Allegro for String Quartet and String Orchestra, Op. 47

**EDWARD ELGAR**

*Born June 2, 1857, at Broadheath, Worcestershire, England*

*Died February 23, 1934, in Worcester, England*

In 1899 the British public got its first taste of Edward Elgar’s *Enigma Variations*, and the following year his oratorio *The Dream of Gerontius* established him as Britain’s leading composer, a perfect embodiment of the comfortably plush, vigorously healthy spirit of the incipient Edwardian moment. Reviewing an Elgar Festival at Covent Garden in March 1904, the *Sunday Times* proclaimed that “he is at once the foremost and the most individual of the younger generation of our composers, and he has compelled even the Continental critics to admit that English music is deserving of serious attention.”

In the wake of the festival, Elgar was besieged with professional requests and offers, many of which he declined, with unfailing courtesy. One he did accept was from the newly founded London Symphony Orchestra to write a new piece for an all-Elgar concert they had scheduled the following March. “Why not a brilliant quick *String Scherzo*, or something for those fine strings only?” suggested Elgar’s friend August Jaeger, of the Novello publishing firm, “a real bring down the house *torrent* of a thing such as Bach could write (Remember that Cologne Brandenburger Concerto!) … You might even write a *modern Fugue* for Strings, or *Strings & Organ*! That would sell like Cakes.”

The idea of a work for strings struck fertile ground, as did Jaeger’s suggestions of a brilliant scherzo and a modern fugue. Elgar did not seem attracted to considering a work for strings and organ (cakes notwithstanding),
but he did pursue expanding the texture by dividing his strings into two units—the full string orchestra and a “solo” string quartet, which does have something of the Bachian concerto grosso about it. On January 26, 1905, Elgar wrote to Jaeger: “I’m doing that string thing in time for the Sym:orch: concert. Intro: & Allegro—no working-out part but a devil of a fugue instead. G major & the sd. divvel in G minor … with all sorts of japes & counterpoint.” For his principal theme, Elgar drew on a melody he had jotted down during a trip to Wales in 1901. “The sketch was forgotten until a short time ago,” he wrote in a program note, “when it was brought to my mind by hearing, far down our own Valley of the Wye, a song similar to those so pleasantly heard on Ynys Lochtyn. … And so my gaudery became touched with romance. The tune may therefore be called … a canto populare.”

**Suite from Pulcinella**

**IGOR STRAVINSKY**

*Born June 5 (old style)/17 (new style), 1882, in Oranienbaum (now called Lomonosov) in the northwest St. Petersburg region of Russia*

*Died April 6, 1971, in New York City*

Igor Stravinsky owed much of his early fame to ballet scores he created to be danced by Serge Diaghilev’s Ballets Russes: *Firebird* (premiered in 1910), *Petrushka* (1911), and *The Rite of Spring* (1913). Numerous other Diaghilev collaborations followed, of which *Pulcinella* (1920) has proved the most endearing to audiences. In his book *Expositions and Developments* (jointly authored with Robert Craft), Stravinsky recalled that Diaghilev proposed: “I want you to look at some delightful 18th-century music with the idea of orchestrating it for a ballet.” Diaghilev specifically mentioned the short-lived Giovanni Battista Pergolesi (1710–36), which Stravinsky found off-putting since the only Pergolesi pieces he knew were the *Stabat Mater* and the opera *La serva padrona*, neither of which he liked. Nonetheless, he dug into the available editions and came up with a number of movements that might serve the project.

These were fitted to a scenario involving Pulcinella, the hero of the traditional *commedia dell’arte*, which was popular in Pergolesi’s Naples. Stravinsky crafted arrangements (for small orchestra and three vocal soloists) that maintained the original melodies and bass lines practically unaltered but nevertheless transposed the music to 1920 by way of his modernist harmonies, rhythms, and asymmetrical elongations or diminutions of phrase lengths. Although Stravinsky viewed *Pulcinella* essentially as a standalone *pièce d’occasion*, he later realized that his prolonged exposure to Pergolesi’s music had certainly played a part in ushering him into the “neoclassical” phase of his composition. “*Pulcinella* was my discovery of the past,” he wrote, “the epiphany through which the whole of my late work became possible. It was a backward look, of course—the first of many love affairs in that direction—but it was a look in the mirror, too.”

The premiere production of *Pulcinella* included sets by Pablo Picasso and choreography by Leonide Massine, who danced the title role himself. Stravinsky characterized it as “one of those productions where everything harmonizes, where all the elements—subject, music, dancing, and artistic setting—form a coherent and homogenous whole.” In 1922 Stravinsky created an 11-movement concert suite out of his ballet score, with instruments replacing the vocal lines. Many of the Pergolesi pieces Stravinsky chose were later discovered to be misattributed. So far as
Meet the Artists

Eric Bartlett teaches orchestral repertoire for cello at Juilliard and has been lead coach of the Juilliard Chamber Orchestra since 2007. As a cellist, he has been a member of the Orpheus Chamber Orchestra since 1983 and the New York Philharmonic since 1997, where he holds the third chair. He served 14 seasons as principal cellist of Lincoln Center’s Mostly Mozart Festival and was a guest principal of the American Ballet Theatre Orchestra. Mr. Bartlett grew up in Marlboro, Vermont, where he was a student of Stanley Eukers, George Finckel, and Leopold Teraspulsky. He received his bachelor’s and master’s degrees from Juilliard in 1978 and 1979 as a student of Leonard Rose and Channing Robbins. He made his New York Philharmonic solo debut in 2015, as the soloist in Per Norgård’s Second Cello Concerto on the Philharmonic’s Contact series. Mr. Bartlett has appeared frequently as a member soloist with Orpheus and is featured on several of its Deutsche Grammophon recordings. In addition to Orpheus, other solo appearances include the Cabrillo Festival, Mostly Mozart Festival Orchestra, Anchorage Symphony, Hartford Chamber Orchestra, Aspen and Juilliard Orchestras, and the New York Philharmonic’s Horizons ’84 series. Dedicated to contemporary music, Mr. Bartlett recently released a CD of four commissioned works, entitled Essence of Cello, on the Albany Records label.

Angie Zhang

Pianist Angie Zhang is a graduate student at Juilliard where she studies with Yoheved Kaplinsky and Joseph Kalichstein. She has performed as a soloist with orchestras since her debut at the age of ten in Portland, Oregon. Since 2016 she has appeared with the Olympia Symphony Orchestra under Huw Edwards, Juilliard Orchestra under Fabio Luisi, Milwaukee Symphony Orchestra under Andrews Sill, Indianapolis Chamber Orchestra under Matthew Kraemer, and the Downtown Sinfonietta of White Plains (consisting of members of the Metropolitan Opera Orchestra) under Vincent Lionti. She has
also appeared as a return soloist with the National Symphony Orchestra of the Dominican Republic, Portland Columbia Symphony Orchestra, and Missouri Symphony Orchestra. Ms. Zhang was awarded the Gluck Fellowship during her undergraduate studies at Juilliard and traveled with other musicians, dancers, and actors to perform interactive concerts in hospitals, hospices, nursing homes, pediatric centers, and psychiatric wards throughout New York City. Aside from her musical initiatives, she has served as chair of the school’s Student Council, a Student Ambassador, has written for the Juilliard Journal, led admission tours, spoken on panels for prospective students, and been a faculty teaching assistant, departmental assistant, and college division teaching fellow. At the Juilliard commencement ceremony last spring she was awarded the Peter Mennin Prize for Outstanding Achievement and Leadership in Music and graduated with Academic Honors. She also sings in the Barnard-Columbia Chorus and will be artist in residence at pianoSonoma this summer. Kovner Fellow

Juilliard Chamber Orchestra

The Juilliard Chamber Orchestra works without a conductor, using the shared leadership model of Orpheus. The players change seats between pieces, thereby putting a different group of players in the leadership chairs for each work on the program. In the ensemble everyone is expected to be both a leader and a follower. The players themselves make all the musical decisions, while the coaches try only to guide the decision-making process. The players also explore all the roles that a conductor normally fills and decide collectively how best to distribute those responsibilities. All the players are given a score to the works that they are included in and they bring those scores to rehearsals and consult them extensively. Additionally, they take turns listening to the ensemble from the audience position, a responsibility called the “Designated Listener.” It is the goal of the program that all participants will develop enhanced leadership skills, have renewed respect for the conductor’s complicated role, and acquire new insight into their own ability and responsibility to enhance the music making process. The lead coach is Eric Bartlett.
### Juilliard Chamber Orchestra

<table>
<thead>
<tr>
<th>Violin</th>
<th>Alice Ping</th>
<th>Piccolo</th>
<th>Mei Stone</th>
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<tbody>
<tr>
<td>Shenae Anderson</td>
<td>Grace Takeda M, E</td>
<td>Oboe</td>
<td>Lucian Avalon R, M</td>
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<td>Carter Coleman M*, S*</td>
<td>Meagan Turner SQ</td>
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<td>Emily Beare S</td>
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<td>Phoebe Gardner</td>
<td>Cello</td>
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<td>Sumire Hirotsuru SQ, R*</td>
<td>Chloe Hong M, E</td>
<td>Clarinet</td>
<td>Shen Liu R</td>
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<td>Valerie Kim R, E*</td>
<td>Isabel Kwon SQ</td>
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<td>Harriet Langley</td>
<td>Edvard Pogossian S</td>
<td>Bassoon</td>
<td>Jonathan Gibbons S</td>
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<td>Anne Richardson R</td>
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<td>Soo Yeon Lee R</td>
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<td>Hava Polinsky</td>
<td>French Horn</td>
<td>Eric Huckins S</td>
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<td>Carolyn Semes E</td>
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<td>Jasmine Lavariega R M</td>
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<td>Jieming Tang M</td>
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<td>Trumpet</td>
<td>Brandon Bergeron S</td>
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<td>Ao Peng S</td>
<td>Mei Stone R</td>
<td>Trombone</td>
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### Orchestra Administration

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*Joe Soucy, Assistant Dean for Orchestral Studies*

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