

Monday Evening, February 19, 2018, at 7:30

The Juilliard School

presents

Juilliard Orchestra

Jeffrey Milarsky, *Conductor*

Alice Ivy-Pemberton, *Violin*

MAURICE RAVEL (1875–1937) ***Ma Mère l'Oye (Suite): Cinq pieces enfantines***
(1908–10)

Pavane de la Belle au bois dormant
Petit Poucet
Laideronnette, Impératrice des pagodes
Les Entretiens de la Belle et de la Bête
Le Jardin féérique

MODEST MUSSORGSKY (1839–81) ***Boris Godunov: A Symphonic Synthesis***
(1868–73; arr. Leopold Stokowski, 1936)

Outside the Novodievichi Monastery—The people ask Boris for protection—Pilgrims are
heard singing in the distance—They come closer and enter the Monastery
Coronation of Boris
Monks chanting in the Monastery of Choudov
Siege of Kazan
Outside the Church of Saint Basil—The Idiot foretells the fate of Russia—The starving
crowd asks Boris for bread
Death of Boris

Intermission

JOHN CORIGLIANO (b. 1938) **Concerto for Violin and Orchestra**
("The Red Violin") (2003)

Chaconne
Pianissimo Scherzo
Andante flautando
Accelerando Finale
ALICE IVY-PEMBERTON, *Violin*

**Tonight's performance of the Concerto for Violin and Orchestra ("The Red Violin") is
performed in celebration of John Corigliano's 80th birthday.**

Performance time: approximately 1 hour and 35 minutes, including one intermission

This concert is made possible with a generous gift from the Celia Ascher Fund for Juilliard.

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

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Alice Tully Hall

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

Notes on the Program

by Thomas May

Ma Mère l'Oye (Suite): Cinq pièces enfantines

MAURICE RAVEL

Born March 7, 1875, in Ciboure,

Pyrénées-Atlantiques, France

Died December 28, 1937, in Paris, France

Even in full maturity, Maurice Ravel marveled at the enchantment of bygone innocence, taking refuge in what he called “the poetry of childhood.” Ravel initially conceived *Ma mère l'Oye* (*Mother Goose*) between 1908 and 1910 as a piano duet for two children he had befriended, whose artistic parents provided a kind of alternative home for the composer.

In 1911 Ravel transformed the already fascinating piano score into a five-movement concert suite (which we hear), creating a completely different sound world by deploying his ultra-refined and spellbinding art of orchestration. He went on to concoct a ballet scenario linking the famous fairy-tale stories from *Ma mère l'Oye* that were his starting point; the ballet premiered in 1912 (to which he added preludial material and connecting interludes). Ravel drew from multiple French sources, most notably Charles Perrault's 1697 anthology *Histoires ou contes du temps passé, avec des moralités*, with this title on the back: *Les contes de ma mère l'Oye* (*Stories or Tales from Times Past, with Morals, or The Tales of My Mother Goose*).

Sleeping Beauty's Pavane ushers us, along with the Princess, into a dreamlike state with its brief, solemn processional. The music's sustained wistfulness hints at the ambivalence of Ravel's summoning

of childhood: a past recaptured by the knowing adult's memory. *Tom Thumb* (one of the many folktale variants of this story involving miniature people) recounts the episode in which the poor woodcutter's son tries to plan a way out of the woods by dropping breadcrumbs, only to discover that birds have eaten them. Tom Thumb (oboe) wanders in confusion, trying to find the path, while Ravel's vivid depiction of the birds near the end shows off his facility for conjuring nature.

In *Little Ugly, Empress of the Pagodas*, a princess has been made the ugliest woman in the world by a witch's spell but finds herself transported into a magical kingdom where her miniature subjects, robed in gems, serenade her with an orchestra whose instruments (the “pagodas” in Ravel's sense) are made of the shells of walnuts and almonds. The enchanting use of pentatonic melody and nuanced touches from percussion mimic an Asian gamelan.

Conversations of Beauty and the Beast details the unlikely love story in three parts, charting the appearance of Beauty (clarinet) in a Satie-like waltz; the gruff pleas of Beast (contrabassoon), which emerge from the bass; and the mixture of both in a duet. A glissando from the harp signals Beast's transformation into a handsome prince (now represented by violin in place of the contrabassoon).

In the concluding scene (which presents a generalized fairy-tale atmosphere concocted by Ravel), Prince Charming arrives to awaken the Princess, and the wood becomes *The Enchanted Garden*—the very site of imaginative fantasy. A crescendo steadily builds, reaching an apotheosis and ending the Suite with the triumphant sounds of wedding and coronation.

Boris Godunov: A Symphonic Synthesis

MODEST MUSSORGSKY

Born March 21, 1839, in Karevo, Pskov, Governorate, Russian Empire (now Russia)
Died March 28, 1881, in St. Petersburg, Russian Empire (now Russia)

In 1869 Modest Mussorgsky (all while holding down a day job) finished the first version of *Boris Godunov*—an astounding feat for the 30-year-old composer whose longest completed piece to date was *Night on the Bare Mountain* (c. 12 minutes). As Stephen Walsh observes in his excellent *Mussorgsky and His Circle*, in composing his innovative music drama, the Russian “effectively discovered himself as a creative artist.” But this was only the first stage in the extraordinarily complicated genesis of Mussorgsky’s operatic transformation of a verse drama by Pushkin modeled on Shakespeare’s history plays. After the opera was rejected for production, Mussorgsky embarked on a radical new revision and expansion. Despite the initial rejection of this version as well, it found its way to the stage (though with cuts) to great success in 1874.

The reception of *Boris Godunov* has been almost as complicated. Nikolai Rimsky-Korsakov, Mussorgsky’s colleague (and, for a time, literal roommate), created a new posthumous edition (which he also revised) that significantly altered the composer’s vision, but this is the *Boris* that first became known in the West and prevailed for many years—much as Ravel’s orchestration of *Pictures at an Exhibition* continues as the incarnation in which most concertgoers experience that work.

A Soviet musicologist published Mussorgsky’s original version of *Boris* in 1928, which was performed in (then) Leningrad. It was Leopold Stokowski who introduced this version to Western audiences in a concert performance with the

Philadelphia Orchestra, the following year. Stokowski determined to fashion an independent orchestral work to make this music better known, drawing only on Mussorgsky’s original material a score that, according to the conductor, “is full of inspired music of symphonic quality The result is something like a free modern symphony.”

Set in the years 1598–1605, *Boris Godunov* combines psychological portraiture with historical epic to tell the story of the ill-fated title tsar—who may or may not be guilty of Macbeth-like murders to gain the throne—his downfall, and the emergence of a pretender who claims to be the rightful heir allegedly slaughtered by Boris. For his “symphonic synthesis,” Stokowski chose the following passages: the opening, as the Russian people plead for Boris to accept the crown and a chorus of chanting pilgrims approaches; the grand Coronation Scene; the monastery where the false Dmitry (the pretender) hatches his plan; a scherzo-like passage from a song depicting the Siege of Kazan under the earlier Tsar Ivan the Terrible; the crowd confronting Boris outside the Cathedral of St. Basil, where a simpleton predicts the dark fate of Russia; and the Death of Boris, who begs forgiveness as he collapses, overcome by guilt/madness (the last of the seven scenes of the first, 1869, version of the opera).

**Concerto for Violin and Orchestra
("The Red Violin")**

JOHN CORIGLIANO

Born February 16, 1938, in New York City

This month, as John Corigliano reaches the milestone of 80, the music world celebrates an American master who has created enduring works across the genres, at the same time substantially influencing a new generation of composers—including, Juilliard alumni Nico Muhly, Eric Whitacre, and Mason Bates—through his inspiration as a teacher and mentor.

Born into a musical family (his father was the New York Philharmonic's concertmaster and his mother a pianist) Corigliano came of age during a period of deep uncertainty about the future of classical music. His opera *The Ghosts of Versailles* (1991), commissioned by the Metropolitan Opera, played a role in generating the current renaissance in American opera that continues to unfold. Corigliano's First Symphony (1988), in which he offered music of rage and lamentation as a counterpart to the AIDS quilt, won the Grawemeyer Award, while his Second took the Pulitzer in 2000.

Corigliano also received an Academy Award for his score to the French-Canadian director François Girard's 1998 film *The Red Violin*. Traversing three centuries and three continents as it traces the shifting fortunes of a Cremonese master instrument, *The Red Violin* relies to an unusual degree on music as the story's binding element. Corigliano devised musical themes to characterize the eponymous violin as the thread linking these stories together. He had to compose most of the score before filming—the reverse of the normal practice—so that the many shots featuring actors playing the instrument could be realistically synchronized with the soundtrack. Corigliano used this material to write an independent concert piece, *Chaconne* for Violin and Orchestra, which premiered before the film opened. Other satellite works derived from *The Red Violin* include a suite from the film score, caprices for solo violin, and the concerto we hear—a genre in which Corigliano has distinguished himself multiple times. (*Conjurer*, his Concerto for Percussion, won the 2014 Grammy Award for best instrumental solo.) The process that led from the stand-alone chaconne to full-fledged concerto, the composer points out, is reminiscent of the way in which Schumann expanded his *Phantasie* for piano and orchestra into his Piano Concerto.

Corigliano remarks that the experience of scoring the film and collaborating with Joshua Bell, who played the solos on the soundtrack, “galvanized” him to take up the challenge of writing his first concerto for this instrument. This in turn became a loving tribute to his concertmaster father (to whose memory the score is dedicated). “It is an ‘in the great tradition’ kind of concerto,” the composer remarks, because with it he attempted “to write the piece my father would love to play.” While the *Red Violin Concerto* draws on material from the film score associated with its characters, this isn't program music per se but a reimagining and celebration of the tradition represented by his father, for audiences of today.

The previously composed *Chaconne* serves as the first (and the longest) of the concerto's four movements. In keeping with the late-17th-century origins of the auratic red violin, *Chaconne* uses the Baroque device of a readily recognizable, repeated pattern of chords that provides the harmonic foundation. Following a prelude of indeterminate orchestral swirling, low brass and winds spell out the chaconne pattern: a grim procession of seven chords. The violin soloist traces out a haunting melody against these chords. For fans of the film, this is the music associated with the ill-fated Anna, the instrument maker's wife. Together, these form a powerfully associative musical image for the relentless power of fate and for the tragic memory of Anna—whose spirit in a sense possesses the violin. Alternately brooding and fiery, the music incorporates virtuoso, etude-like passages, riveting climaxes, and a remarkable solo cadenza voicing different facets of the instrument's personality.

Three movements follow, forming a counterweight to the *Chaconne*'s imposing architecture. In the film the Red Violin is transported from Italy in 1681 to Vienna in

1793, Oxford in the late 1890s, Shanghai in the 1960s, and Montreal in 1997, in the process being subjected to the varying temperaments and styles of those into whose possession it comes. Corigliano notes that the brisk *Pianissimo Scherzo*, a “wild and colorful” movement, is meant to “break the Romantic mood of the first movement with sonoric and timbral effects.” The composer’s rightly admired flair as a master orchestrator is always in evidence, while at the same time showcasing the solo violin’s unique personality. Anna’s theme makes a spectral appearance in the trio, acquiring melancholy hues in the third movement (*Andante flautando*). The flute imitations that Corigliano has the soloist play in the third movement pit grace against gravity, with a nod to the lyricism of Samuel Barber (a composer Corigliano honored in an early work, *Elegy* from 1965).

This segues into the troubadour/gypsy style of the finale—all passion and fire—which recalls the traditional Romantic concerto’s face-off between soloist and orchestra as each proceeds at contrasting tempos. Corigliano calls for special effects—such as a series of pressured “crunches,” which elicit a non-Western percussive effect—to enhance the sense of a “rollicking race,” while a gripping new theme (associated with another of the film’s characters) introduces an air of introspection. The *Chaconne* theme returns to round out the concerto—a symbol of survival of the Red Violin, and of music itself, through the eras.

Thomas May is the English-language editor for the Lucerne Festival and writes about the arts for a wide variety of publications. His books include Decoding Wagner and The John Adams Reader.

Meet the Artists



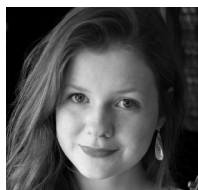
PETER KONERKO

Jeffrey Milarsky

American conductor Jeffrey Milarsky is the music director of AXIOM and a senior lecturer in music at Columbia University where he is the music director and conductor of the Columbia University Orchestra. He received his bachelor and master of music degrees from Juilliard where he was awarded the Peter Mennin Prize for outstanding leadership and achievement in the arts. In recent seasons he has worked with ensembles including the New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, Milwaukee Symphony, American Composers Orchestra, MET Chamber Ensemble, Bergen Philharmonic,

Chamber Music Society of Lincoln Center, New World Symphony, and the Tanglewood Festival Orchestra. In the U.S. and abroad he has premiered and recorded works by many groundbreaking contemporary composers, in Carnegie Hall, Zankel Hall, Davies Symphony Hall, Alice Tully Hall, Walt Disney Concert Hall, Boston’s Symphony Hall, and at IRCAM in Paris, among others. Mr. Milarsky has a long history of premiering, recording, and performing American composers and throughout his career has collaborated with John Adams, Milton Babbitt, John Cage, Elliott Carter, John Corigliano, George Crumb, Mario Davidovsky, Jacob Druckman, Michael Gordon, David Lang, Steven Mackey, Christopher Rouse, Ralph Shapey, Morton Subotnick, Charles Wuorinen, and an entire generation of young and developing composers. He was recently awarded with the Ditson Conductor’s Award for his commitment to the performance of American music.

A much-in-demand timpanist and percussionist, Mr. Milarsky has been the principal timpanist for the Santa Fe Opera since 2005. In addition he has performed and recorded with the New York Philharmonic, Philadelphia Orchestra, and Pittsburgh Symphony. He has recorded extensively for Angel, Bridge, Teldec, Telarc, New World, CRI, MusicMasters, EMI, Koch, and London Records.



**Alice
Ivy-Pemberton**

Violinist Alice Ivy-Pemberton is pursuing her bachelor of music degree at Juilliard, where she is a student of Itzhak Perlman and Catherine Cho. A native of New York

City, she began her music studies at age four and studied violin with Nurit Pacht at the Kaufman Music Center for ten years. She first performed on National Public Radio's *From the Top* program at the age of ten and has also been featured as a soloist on the PBS series *From the Top: Live from Carnegie Hall*. She has won numerous concerto competitions, including those of the New York Chamber Players' Orchestra, Ensemble 212, the Sound Symphony, and the Greenwich Village Orchestra. The Conservatoire Américain de Fontainebleau awarded her the Prix du Directeur in 2016 and she also took the audience prize at the Conservatoire's Prix Ravel competition. Ms. Ivy-Pemberton has performed as a soloist in many venues in New York including Bargemusic, Zankel Hall, Merkin Concert Hall, and Carnegie Hall. *Kovner Fellowship*

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Jeffrey Milarsky, *Guest Conductor*

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Mark Chien
Amelia Dietrich
Rinat Erlichman
Hui Sing Fan
Isabella Geis
Ludvig Gudim
Leerone Hakami
Nikayla Kim
Jasmine Lin
Manami Mizumoto
Angela Wee
William Wei
Manjie Yang
Wei Zhu

Violin II

Emma Frucht, *Principal*
Yuki Beppu
Jessie Chen
Hannah Cho
Qianru Elaine He
Zhi Ma
George Meyer
Jason Moon
Naoko Nakajima
Inori Sakai
Mira Yamamoto
Pinhua Zeng
Andi Zhang
Yutong Zhang

Viola

Lisa Sung, *Principal*
Kayla Cabrera
Howard Cheng
Hannah Geisinger
Esther Kim
Ji Eun Park
Erin Pitts
Taylor Shea
Elijah Spies
Lynn Sue-A-Quan
Sequoyah Sugiyama
Sophia Sun

Cello

Iona Batchelder,
Principal
David Bender
John-Henry Crawford
Shangwen Liao
Yun-Ya Lo
Derek Louie
Kei Otake
Maria Shim
Sebastian Stöger
Mariel Werner

Double Bass

Sheng-Yao Wu,
Principal
Daniel Chan
Michael Gabriel
Nicholas Tyler Kleinman
Dominic Law
Zachary Marzulli
Jack McGuire
Kathryn Morgan
Stewart

Flute

Emily Duncan, *Principal*
Lorenzo Morrocchi,
Principal
JiHyuk Park, *Principal*
Yejin Lisa Choi

Piccolo

Emily Duncan
Lorenzo Morrocchi
JiHyuk Park

Alto Flute

Emily Duncan

Oboe

Rachel Ahn, *Principal*
Mitchell Kuhn, *Principal*
Pablo O'Connell,
Principal
Daniel Gurevich

English Horn

Rachel Ahn
Mitchell Kuhn

Clarinet

Wonchan Doh, *Principal*
Sydney Lusby, *Principal*
Phillip Solomon,
Principal
Lirui Zheng

E-flat Clarinet

Wonchan Doh

Bass Clarinet

Phillip Solomon
Lirui Zheng

Bassoon

Joshua Elmore,
Principal
Jacob Wellman,
Principal
Troy Baban
Emmali Ouder Kirk

Contrabassoon

Joshua Elmore
Jacob Wellman

French Horn

Harry Chiu Chin-pong,
Principal
William Loveless VI,
Principal
Kaitlyn Resler, *Principal*
Lee Cyphers
Vincent Kiray

Trumpet

Wyeth Aleksei,
Principal
Maximilian Morel,
Principal
Peter Hoyle
Marshall Kearse

Trombone

Christopher Houlihan,
Principal
Ricardo Pedreres
Patiño, *Principal*
George Foreman

Bass Trombone

Aaron Albert, *Principal*
Filipe Alves, *Principal*

Tuba

Samantha Lake,
Principal
Giovanni S. Maraboli,
Principal

Timpani

Joseph Bricker,
Principal
Tyler Cunningham,
Principal
Sae Hashimoto,
Principal

Percussion

Joseph Bricker,
Principal
Tyler Cunningham,
Principal
Evan Saddler, *Principal*
Sae Hashimoto
Euijin Jung

Harp

Deanna Cirielli, *Principal*
Clara Warford, *Principal*
Katy Wong, *Principal*

Piano

Yu Fu
Thomas Steigerwald

Celeste

Yu Fu
Thomas Steigerwald

About the 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 more than 350 students in the bachelor's and master's degree programs, the orchestra appears throughout the 2017–18 season in more than a dozen performances on the stages of Alice Tully Hall, Carnegie Hall, David Geffen Hall, and Juilliard's Peter Jay Sharp Theater. The season opened in August with a collaboration between Juilliard and Finland's Sibelius Academy members conducted by Esa-Pekka Salonen with concerts in Alice Tully Hall, Helsinki, and Stockholm. The orchestra is a strong partner to Juilliard's other divisions, appearing

in opera and dance productions. Under the musical leadership of Alan Gilbert, the director of conducting and orchestral studies, the Juilliard Orchestra welcomes an impressive roster of world-renowned guest conductors this season including Thomas Adès, Joseph Colaneri, Edo de Waart, Chen Lin, David Robertson, Speranza Scappucci, and Gerard Schwarz, as well as faculty members Jeffrey Milarsky and Mr. Gilbert. 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. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, the Juilliard Wind Orchestra, and the new-music groups AXIOM and New Juilliard Ensemble.

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