

Monday Evening, April 16, 2018, at 7:30

The Juilliard School

presents

Juilliard Orchestra

Alan Gilbert, *Conductor*

Giorgio Consolati, *Flute*

SAMUEL BARBER (1910–81) **Essay No. 1 for Orchestra, Op. 12** (1937–38)

CHRISTOPHER ROUSE (b. 1949) **Flute Concerto** (1993)

Amhrán

Alla Marcia

Elegia

Scherzo

Amhrán

GIORGIO CONSOLATI, *Flute*

Intermission

JOHANNES BRAHMS (1833–97) **Symphony No. 1 in C minor, Op. 68** (1862–76)

Un poco sostenuto—Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio—Più andante—Allegro non troppo, ma con brio

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.

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).

David Geffen Hall

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

Notes on the Program

by James M. Keller

Essay No. 1 for Orchestra, Op. 12

SAMUEL BARBER

Born March 9, 1910, in West Chester, Pennsylvania

Died January 23, 1981, in New York City

Samuel Barber's Essay No. 1 for Orchestra was the work of a young composer firmly on the way to a stellar career. While he was still a Curtis Institute student he began traveling to Europe with his fellow composition student and romantic partner Gian Carlo Menotti. He enjoyed fortunate familial circumstances; his aunt, the contralto Louise Homer, was a mainstay at the Metropolitan Opera, and her husband, Sidney Homer, was a well-known song composer. In August 1933 Barber and Menotti happened to pass near conductor Arturo Toscanini's villa in Lago Maggiore and made bold to drop in unannounced. They probably would have been sent away but for the fact that they introduced themselves as friends of a New York music critic Toscanini admired, and then there was the common ground of Aunt Louise, who had performed under Toscanini's baton.

Toscanini took a liking to the two young composers and floated the idea that he might be inclined to conduct a piece by Barber. Nothing resulted immediately, but in 1937 Toscanini heard Barber's Symphony in One Movement at the Salzburg Festival. He had been taking heat about not championing contemporary music, but he related to Barber's essentially conservative style and thought it might be a modern voice in line with his personal taste.

It was for Toscanini that Barber composed his Essay for Orchestra in 1937–38 (or Essay No. 1, as it became known after an

Essay No. 2 followed in 1942). It is a single-movement work in two parts plus a coda: an opening *Andante sostenuto* in which the principal thematic material is presented before speeding up to a nervous *Allegro molto* and, at the very end, relaxing again, this time to a brief *Largamente sostenuto*. The doleful slow sections may call to mind Barber's most familiar composition, his Adagio for Strings. That work was arranged from the slow movement of the String Quartet he had just written (it is his Op. 11, and the Essay his Op. 12). In fact, when Barber sent the score of his Essay to Toscanini, he decided to pop a copy of the Adagio for Strings in the same envelope.

Barber's feelings were hurt when Toscanini returned the two scores without comment. Toscanini meant no offense by it, but Barber was miffed. "Tell him not to be mad," Toscanini begged Menotti. "I'm not going to play one of his pieces. I'm going to play both." This he did on the NBC Symphony broadcast of November 5, 1938, an event of surpassing historical importance as the first time the world heard the Adagio for Strings. It rather overshadowed the piece at hand, but Toscanini took the Essay just as seriously. Reviewing in the *New York Times*, Olin Downes reported that "Toscanini conducted the scores as if his reputation rested upon the results."

Flute Concerto

CHRISTOPHER ROUSE

Born February 15, 1949, in Baltimore, Maryland, where he currently resides.

Christopher Rouse is acclaimed for works of compulsive rhythm, vivid color, and catholicity in bringing together the traditions of classical and popular music. He graduated from the Oberlin College Conservatory of Music in 1971, and 25 years later his alma mater also awarded him an honorary doctorate. Following private study

with George Crumb, he pursued composition studies with Karel Husa and Robert Palmer at Cornell University, which granted him a D.M.A. in 1977. Also influential in his formation was the composer William Schuman, past president of Juilliard and first president of Lincoln Center.

Rouse went on to teach at the University of Michigan, the Eastman School of Music, and Juilliard (where he has taught since 1997). In 1988 he received the Kennedy Center Friedheim Award for his Symphony No. 1, and in 1993 he was awarded the Pulitzer Prize in Music for his Trombone Concerto. In 2009 he was named Composer of the Year by *Musical America*, which cited particularly his skill as a composer of symphonic scores. From 2012 to 2015 he served as the Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic.

His Flute Concerto, composed in 1993, gives voice to his appreciation of Celtic traditional music. Rouse has commented about this work:

The concerto, in a general sense at least, was inspired by my reactions to and reflections upon the Celtic tradition, though in no sense is the piece intended to be heard as music to a specific program.... The kinship I feel with the heritage—reflected in musical sources as distinct as Irish folk songs, Scottish bagpipe music, and English coronation marches—never fails to summon forth from me a profoundly intense reaction of both recognition and homesickness. ...

I have attempted to reflect my responses to these stimuli in my Flute Concerto, a five-movement work cast in a somewhat loose arch form. The first and last movements bear the title *Amhrán* (Gaelic for “song”) and are simple melodic elaborations for the

solo flute over the accompaniment of orchestral strings. They were intended in a general way to evoke the traditions of Celtic, especially Irish, folk music but to couch the musical utterance in what I hoped would seem a more spiritual, even metaphysical, manner through the use of extremely slow tempi, perhaps not unlike some of the recordings of the Irish singer Enya.

The second and fourth movements are both fast in tempo. The second is a rather sprightly march which shares some of its material with the fourth, a scherzo which refers more and more as it progresses to that most Irish of dances, the jig. However, by the time the jig is stated in its most obvious form, the tempo has increased to the point that the music seems almost frantic and breathless in nature.

Symphony No. 1 in C minor, Op. 68

JOHANNES BRAHMS

*Born May 7, 1833, in Hamburg, Germany
Died April 3, 1897, in Vienna, Austria*

“I shall never write a symphony!” Brahms famously declared in 1872 to the conductor Hermann Levi. “You can’t have any idea what it’s like to hear such a giant marching behind you.” The giant was Beethoven, of course, and although his music provided essential inspiration for Brahms, it also set such a high standard that the younger composer found it easy to discount his own creations as negligible in comparison.

Nonetheless, the young Brahms proved relentless in confronting his compositional demons. Rather than lead to a creative block, his self-criticism pushed him to forge ahead even when his eventual path seemed obscure. He drafted the first movement of this symphony in 1862 and shared it with his friend Clara Schumann.

She copied out the opening and sent it along to their friend Joseph Joachim (the violinist) with this comment: "That is rather strong, for sure, but I have grown used to it. The movement is full of wonderful beauties, and the themes are treated with a mastery that is becoming more and more characteristic of him. It is all interwoven in such an interesting way, and yet it moves forward with such momentum that it might have been poured forth in its entirety in the first flush of inspiration." Calling the opening "rather strong" is surely an understatement. That first movement's introduction is one of the most astonishing preludes in the entire symphonic literature, with throbbing timpani underpinning the orchestra's taut phrases—a texture that seizes the listener's attention and remains engraved in the memory.

Word got around that Brahms was working on a symphony, and he found himself having to deflect inquiries about his progress, most pointedly from his eager publisher, Fritz Simrock. Eleven years later Simrock wrote a beseeching letter to the composer: "Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" No, he was not—nor in '74 or '75 either. Not until 1876 did Brahms finally sign off on his First Symphony, at least provisionally, since he would revise it

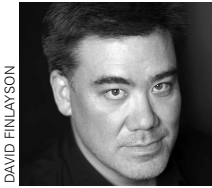
further prior to its publication the following year. He was 43 years old and had been struggling with the piece on and off for 14 years.

"My symphony is long and not particularly lovable," wrote Brahms to his fellow composer Carl Reinecke when this piece was unveiled. He was right about it being long, at least when compared to other "typical" symphonies of his era. He was probably also right about it not being particularly lovable. Even the warmth of the second movement and the geniality of the third are interrupted by passages of anxiety, and the outer movements are designed to impress rather than to charm. Brahms' First is a big, burly symphony, certainly when compared to his next one. It is probably no more "lovable" than Michelangelo's *The Last Judgment*, Shakespeare's *King Lear*, or Goethe's *Faust*.

James M. Keller is the long-time program annotator of the New York Philharmonic (The Leni and Peter May Chair) and the San Francisco Symphony, and serves as critic-at-large for The Santa Fe New Mexican.

Earlier versions of these essays appeared in the programs of the New York Philharmonic and are used with permission.
© New York Philharmonic

Meet the Artists



DAVID FINLAYSON

Alan Gilbert

Alan Gilbert is the first holder of the William Schuman Chair in Musical Studies at Juilliard and is director of conducting and orchestral studies at the school. He was recently named the chief conductor of Hamburg's NDR Elbphilharmonie Orchestra, an appointment he takes up in September 2019. The Grammy Award-winning conductor previously served for more than a decade as principal guest conductor of the ensemble when it was known as NDR Symphony Orchestra Hamburg; it has since adopted the name of its already-iconic new home, the Elbphilharmonie, which opened in January 2017. Mr. Gilbert's new position follows his transformative eight-year tenure as music director of the New York Philharmonic. He is also conductor laureate of the Royal Stockholm Philharmonic and the founder and president of Musicians for Unity.

Mr. Gilbert makes regular guest appearances with orchestras including the Berlin Philharmonic, Royal Concertgebouw Orchestra, Cleveland Orchestra, Boston Symphony Orchestra, Philadelphia Orchestra, Dresden Staatskapelle, and Orchestre Philharmonique de Radio France. He has led productions for La Scala, the Metropolitan Opera, Los Angeles Opera, Zurich Opera, Royal Swedish Opera, and Santa Fe Opera, where he was the inaugural music director. His discography includes *The Nielsen Project*, a boxed set recorded with the New York Philharmonic, and John Adams' *Doctor Atomic*, captured on DVD at the Metropolitan Opera, for which he won a Grammy Award.

Mr. Gilbert has received honorary doctor of music degrees from the Curtis Institute of Music and Westminster Choir College, as well as Columbia University's Ditson Conductor's Award. He is a member of the American Academy of Arts and Sciences, and was named an Officier de l'Ordre des Arts et des Lettres by the French government. After giving the 2015 lecture on "Orchestras in the 21st Century—a new paradigm" at London's Royal Philharmonic Society, he received a 2015 Foreign Policy Association Medal for his commitment to cultural diplomacy.



Giorgio Consolati

A native of Italy, Giorgio Consolati was the first flutist in the Milan Conservatory of Music's 210-year history to graduate with top honors. Now completing his bachelor's degree at Juilliard, where he is a student of Carol Wincenc, he is a laureate of several flute competitions including the De Lorenzo and the Krakamp, and has performed in New York in Carnegie Hall, Alice Tully Hall, and David Geffen Hall. Mr. Consolati was recently heard as a soloist with the National Repertory Orchestra in Mozart's Flute and Harp Concerto. A passionate advocate of new music, he has performed with Juilliard's AXIOM ensemble and in the annual Focus! festival, as well as at the Milano Musica Festival, where his performances were broadcast by Italy's RAI Radio 3. An avid chamber musician, he has performed at Juilliard's ChamberFest and the Norfolk Chamber Music Festival, and has been invited to the 2018 Marlboro Music Festival.

Kovner Fellowship

Juilliard Orchestra

Alan Gilbert, *Director of Conducting and Orchestral Studies, William Schuman Chair in Musical Studies*

Violin I

Emma Frucht,
Concertmaster
Sara Staples
Yuki Beppu
Mark Chien
Tal First
Njioma Grevious
Leerone Hakami
Jordan Hendy
Jason Moon
Hava Polinsky
Grace Rosier
Lukas Stepp
Natsuko Takashima
Chia Fu Kathy Weng
Mira Yamamoto
Chener Yuan

Violin II

Kyung-Ji Min, *Principal*
Zeynep Alpan
Annie Bender
Jessie Chen
Yimiao Chen
Kit Ying Katherine
Cheng
Ann Sangeun Cho
Alice Ivy-Pemberton
Angela Kim
Katherine Kyu Hyeon
Lim
Mo Lei Luo
Guangnan Yue
Andi Zhang
Wei Zhu

Viola

Emily Liu, *Principal*
Kayla Cabrera
Howard Cheng
Kunjing Dai
Lydia Grimes
Joshua SangHa Kail
James Chanha Kang
Natalie Loughran
Alaina Rea
Sequoyah Sugiyama
Yin-Ying Tseng
Chien Tai Ashley Wang

Cello

Chloe Hong, *Principal*
David Bender
Clare Bradford
John-Henry Crawford
Jessica Hong
Connor Kim
Sanae Kodaira
Jonathan Lien
Emily Mantone
Erik Wheeler

Double Bass

Brittany Conrad,
Principal
Daniel Chan
Szu Ting Chen
Michael Gabriel
Fox Myers
Paris Myers
Justin Smith
Reed Tucker

Flute

Jake Chabot, *Principal*
Viola Chan, *Principal*
JiHyuk Park, *Principal*

Oboe

Emily Beare, *Principal*
Emily Moscoso,
Principal
Ryan Roberts, *Principal*

Clarinet

Wonchan Doh, *Principal*
Kamalia Freyling,
Principal
Dan Giacobbe, *Principal*

Bassoon

Jonathan Gibbons,
Principal
Soo Yeon Lee, *Principal*
Blair Shepperd,
Principal

Contrabassoon

Blair Shepperd

French Horn

Harry Chiu Chin-pong,
Principal
Eric Huckins, *Principal*
Cort Roberts, *Principal*
Jasmine Lavariega
William Loveless VI

Trumpet

Brandon Bergeron,
Principal
Lasse Bjerknaes-
Jacobsen, *Principal*
Federico Montes,
Principal

Trombone

Ricardo Pedrares
Patiño, *Principal*
Hanae Yoshida,
Principal
George Foreman

Bass Trombone

Aaron Albert

Tuba

Samantha Lake

Timpani

Jake Darnell, *Principal*
Sae Hashimoto,
Principal
Marty Thenell, *Principal*

Percussion

Omar El-Abidin,
Principal
Benjamin Cornavaca
Marty Thenell

Harp

Madeline Olson

Piano

Gabrielle Chou

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.

Administration

Adam Meyer, *Associate Dean and Director, Music Division*

Joe Soucy, *Assistant Dean for Orchestral Studies*

Joanna K. Trebelhorn, *Director of Orchestral and Ensemble Operations*

Matthew Wolford, *Operations Manager*

Lisa Dempsey Kane, *Principal Orchestra Librarian*

Michael McCoy, *Orchestra Librarian*

Deirdre DeStefano, *Orchestra Management Apprentice*

Juilliard

BOARD OF TRUSTEES

Bruce Kovner, *Chair*
J. Christopher Kojima, *Vice Chair*
Katheryn C. Patterson, *Vice Chair*

Julie Anne Choi	Greg Margolies
Kent A. Clark	Vincent A. Mai
Kenneth S. Davidson	Ellen Marcus
Barbara G. Fleischman	Nancy A. Marks
Keith R. Gollust	Stephanie Palmer McClelland
Mary Graham	Christina McInerney
Joan W. Harris	Lester S. Morse Jr.
Matt Jacobson	Stephen A. Novick
Edward E. Johnson Jr.	Joseph W. Polisi
Karen M. Levy	Susan W. Rose
Teresa E. Lindsay	Deborah Simon
Laura Linney	Sarah Billingham Solomon
Michael Loeb	William E. "Wes" Stricker, MD

TRUSTEES EMERITI

June Noble Larkin, *Chair Emerita*

Mary Ellin Barrett
Sidney R. Knafel
Elizabeth McCormack
John J. Roberts

JUILLIARD COUNCIL

Mitchell Nelson, *Chair*

Michelle Demus Auerbach	Jean-Hugues Monier
Barbara Brandt	Terry Morgenthaler
Brian J. Heidtke	Pamela J. Newman
Gordon D. Henderson	Howard S. Paley
Peter L. Kend	John G. Popp
Younghee Kim-Wait	Grace E. Richardson
Paul E. Kwak, MD	Jeremy T. Smith
Min Kyung Kwon	Alexander I. Tachmes
Sophie Laffont	Anita Volpe

EXECUTIVE OFFICERS AND SENIOR ADMINISTRATION

Office of the President

Joseph W. Polisi, *President*
Jacqueline Schmidt, *Chief of Staff*

Office of the Provost and Dean

Ara Guzelimian, *Provost and Dean*
José García-León, *Associate Dean for Academic Affairs*
Robert Ross, *Assistant Dean for Preparatory Education*
Kent McKay, *Associate Vice President for Production*

Dance Division

Taryn Kaschock Russell, *Acting Artistic Director*
Lawrence Rhodes, *Artistic Director Emeritus*
Katie Friis, *Administrative Director*

Drama Division

Richard Feldman, *Acting Director*
Katherine Hood, *Managing Director*

Music Division

Adam Meyer, *Associate Dean and Director*
Bàrli Nugent, *Assistant Dean, Director of Chamber Music*
Joseph Soucy, *Assistant Dean for Orchestral Studies*
Stephen Carver, *Chief Piano Technician*
Joanna K. Trebelhorn, *Director of Orchestral and Ensemble Operations*

Historical Performance

Robert Mealy, *Director*
Benjamin D. Sosland, *Administrative Director; Assistant Dean for the Kovner Fellowships*

Jazz

Wynton Marsalis, *Director of Juilliard Jazz*
Aaron Flagg, *Chair and Associate Director*

Ellen and James S. Marcus Institute for Vocal Arts

Brian Zeger, *Artistic Director*
Kirstin Ek, *Director of Curriculum and Schedules*
Monica Thakkar, *Director of Performance Activities*

Pre-College Division

Yoheved Kaplinsky, *Artistic Director*
Ekaterina Lawson, *Director of Admissions and Academic Affairs*
Anna Rozyman, *Director of Performance Activities*

Evening Division

Danielle La Senna, *Director*

Lila Acheson Wallace Library

Jane Gottlieb, *Vice President for Library and Information Resources; Director of the C.V. Starr Doctoral Fellows Program*

Enrollment Management and Student Development

Joan D. Warren, *Vice President*
Kathleen Tesar, *Associate Dean for Enrollment Management*
Barrett Hipes, *Associate Dean for Student Development*
Sabrina Tanbara, *Assistant Dean of Student Affairs*
Cory Owen, *Assistant Dean for International Advisement and Diversity Initiatives*
William Buse, *Director of Counseling Services*
Katherine Gertson, *Registrar*
Tina Gonzalez, *Director of Financial Aid*
Teresa McKinney, *Director of Community Engagement*
Camille Pajor, *Title IX Coordinator*
Todd Porter, *Director of Residence Life*
Howard Rosenberg MD, *Medical Director*
Beth Techow, *Administrative Director of Health and Counseling Services*
Holly Tedder, *Director of Disability Services and Associate Registrar*

Finance

Christine Todd, *Vice President and Chief Financial Officer*
Michael Kerstan, *Controller*
Irina Shteyn, *Director of Financial Planning and Analysis*
Nicholas Mazzurco, *Director of Student Accounts/Bursar*

Administration and Law

Maurice F. Edelson, *Vice President for Administration and General Counsel*
Joseph Mastrangelo, *Vice President for Facilities Management*
Myung Kang-Huncke, *Deputy General Counsel*
Carl Young, *Chief Information Officer*
Steve Doty, *Chief Operations Officer*
Dmitriy Aminov, *Director of IT Engineering*
Caryn Doktor, *Director of Human Resources*
Adam Gagan, *Director of Security*
Scott A. Holden, *Director of Office Services*
Jeremy Pinquist, *Director of Client Services, IT*
Helen Tynnton, *Director of Apprentice Program*

Development and Public Affairs

Alexandra Day, *Associate Vice President for Marketing and Communications*
Katie Murtha, *Acting Director of Development*
Benedict Campbell, *Website Director*
Amanita Heird, *Director of Special Events*
Susan Jackson, *Editorial Director*
Sam Larson, *Design Director*
Lori Padua, *Director of Planned Giving*
Ed Piniasek, *Director of Development Operations*
Nicholas Saunders, *Director of Concert Operations*
Edward Sien, *Director of Foundation and Corporate Relations*
Adrienne Stortz, *Director of Sales*
Tina Matin, *Director of Merchandising*
Rebecca Vaccarelli, *Director of Alumni Relations*

Juilliard Global Ventures

Courtney Blackwell Burton, *Managing Director for Operations*
Betsie Becker, *Managing Director of Global K-12 Programs*
Gena Chavez, *Managing Director, The Tianjin Juilliard School*
Nicolas Moessner, *Managing Director of Finance and Risk Management*