Tuesday Evening, September 5, 2017, at 7:30

The Juilliard School

presents

Sibelius Academy Symphony Orchestra and
Juilliard Orchestra
Esa-Pekka Salonen, Conductor
Jonathan Roozeman, Cello

STEVEN STUCKY (1949–2016) Radical Light

ESA-PEKKA SALONEN (b. 1958) Mania
JONATHAN ROOZEMAN, Cello

Intermission

JEAN SIBELIUS (1865–1957) Lemminkäinen Suite, Op. 22 (“Four Legends from the Kalevala”)
  Lemminkäinen and the Maidens of the Island
    Allegro molto moderato
    Allegro moderato

  Lemminkäinen in Tuonela
    Il tempo largamente
    Molto lento
    Largo assai

  The Swan of Tuonela
    Andante molto sostenuto

  Lemminkäinen’s Return
    Allegro con fuoco (poco a poco più energico)
    Quasi presto
    Presto

Performance time: approximately 1 hour and 45 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).

The Sibelius Academy Symphony Orchestra tour is supported by the Jane and Aatos Erkko Foundation, the Sibelius Academy Foundation, and Wärtsilä Corporation and is part of the Suomi Finland 100 centenary year events.

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

by Antti Häyrynen
Translation by Daryl Taylor

Radical Light
STEVEN STUCKY
Born November 7, 1949, in Hutchinson, Kansas
Died February 14, 2016, in Ithaca, New York

Steven Stucky studied the viola, orchestral conducting, and composing as a child in his hometown of Abilene, Texas, subsequently focusing on composing at Baylor University and Cornell University, where his teachers included Richard Willis, Robert Palmer, and Karel Husa. His principal mentor as a conductor was Daniel Sternberg.

From the beginning of the 1980s Mr. Stucky taught composing at Cornell, while also building an extensive network of partners throughout the U.S. through his teaching and composing work. His engagements included a period as the longest-serving resident composer of the Los Angeles Philharmonic, between 1988 and 2009, an appointment that gave rise to his Second Concerto for Orchestra, which won the 2005 Pulitzer Prize for Music. Mr. Stucky, who joined the Juilliard faculty in 2014, died of cerebral cancer in 2016.

Radical Light was composed for the Los Angeles Philharmonic in 2007 and premiered under Esa-Pekka Salonen in October of the same year. The title comes from “He Held Radical Light” by the American poet Archie Randolph Ammons (1926–2001): “‘He held radical light / as music in his skull: music / turned, as / over ridges immemories of evening light / rise, turned / back over the furrows of his brain, / into the dark, shuddered, / shot out again / in long swaying swirls of sound.’”

Steven Stucky also acknowledged Jean Sibelius—whose seventh and fourth symphonies were on the program at the premiere of Radical Light—as another influence on the work: “Sibelius has been a strong influence on me for many years, and I especially admire his Seventh Symphony as an architectural marvel. Having long wanted to attempt something like that myself, in Radical Light I tried to emulate something about the architecture of that peerless masterpiece: a single span embracing many different tempos and musical characters, but nevertheless letting everything flow seamlessly from one moment to the next—no section breaks or disruptions, no sharp turns or border crossings.”

In the same remarks Stucky also acknowledged the music of Magnus Lindberg, Esa-Pekka Salonen, and Anders Hillborg, in which an innovative overall conception brings about a merger of modernist and traditional impulses. They provide the idea of a harmonic base map that invisibly links up the various elements of Radical Light. Though Stucky insisted that the actual music had nothing to do with Sibelius, a Finnish listener may not necessarily concur.

The cluster of strings that introduces the tone poem envisions a harmonious initial condition in which the themes and gestures begin to crystallize and the orchestral machinery limbers up. Though also developing on a base of minor chords, the music moves back and forth from tonally free to atonal, taking charge of both conventional and modernist harmonic space. The gathering events bring an instrumental, occasionally almost concert-like virtuosity to the foreground that also extends to a kaleidoscopically radiating sound.

Nothing is enduring or repetitive, scenes emerge and fade into the background, but many of them follow familiar typological
models, such as the radiant cantilena of the strings, the scherzo-like flights of the woodwinds, and the imposing brass chorales. The architecture serves as an invigorating and assembling force in the background, and something of Sibelius also glimmers in the final ascent with rising pillars of brass.

Mania
ESA-PEKKA SALONEN
*Born June 30, 1958, in Helsinki, Finland*

Esa-Pekka Salonen began his career in composing. He subsequently focused on work as a conductor before re-emerging in the 1990s as an innovative and streamlined composer to supplement his temperamental and unusual early works from the 1980s with a hedonistic orchestral splendor and expression that makes a positive effort to engage the audience in conversation.

An early friendship with cellist Anssi Karttunen encouraged Mr. Salonen to develop his own compositions for cello, which continue to chart the boundaries of art and provoke creative madness. One starting point in this evolution is *Yta III* (1986), in which a solo cello thrashes its wings like a moth finally caught in the flame and is watched by the composer with childlike sadism.

Composed for Karttunen and dedicated to him, the cello concerto *Mania* (2000) is a work of uncompromising virtuosity, both mentally and physically. The small orchestra accommodates multiple tones and insightful percussion strokes, and the cello part calls for an artist combining the skills of acrobat, actor, conjurer, and shaman.

Salonen provides his own account of the origins of *Mania*:

In the spring of 2000 I finally decided to write a concertante piece for Anssi and a small orchestra, a plan I had been formulating for a decade or so. I wanted to compose music comprising a number of relatively simple gestures or musical archetypes that are continually evolving and changing; not so much through traditional transformation techniques, but through a kind of metamorphosis. A larva becomes a chrysalis, which turns into a butterfly: very different forms indeed, but the DNA remains the same.

*Mania* is about movement that never stops. The tempo fluctuates between extremes, with gestures giving rise to new gestures. The transitions are often seamless and telescopic, with new things beginning before their precursors have ended. It is not entirely coincidental that this is also a formal principle in the later works of Sibelius, especially the Seventh Symphony. The role of the cello varies between a clear solo/accompaniment setup to that of a mere member of a chamber ensemble—and all points between these extremes. This means that *Mania* has little to do with a traditional concerto form.

Lemminkäinen Suite, Op. 22
JEAN SIBELIUS
*Born December 8, 1865, in Hämeenlinna, Finland*
*Died September 20, 1957, in Järvenpää, Finland*

After his *Kullervo Symphony* (1892) Jean Sibelius sought new approaches to Kalevala mythology, becoming interested in the symbolic artistic trends that were reverberating around Europe. Together with his fellow Symposium members, Akseli Gallén-Kallela, Robert Kajanus, and Eino Leino, he endeavored to create a new, universally oriented art based on the national epic mythology.

The operas of Wagner based on mythology served as one significant influence on Sibelius, and he visited Bayreuth in 1894 to
witness how Germanic mythology had gained distinction as a major pan-European cultural metaphor. Eschewing the naïve national romanticism that attires folk melodies in the garb of high art, Sibelius instead sought to compose music that would also be appreciated in the wider world: a Finnish culture that would also be European.

Sibelius’ principal project after Kullervo was an opera on the theme of the epic hero Väinämöinen. Though this endeavor was ultimately not pursued, some of its material was instead used in the composer’s Lemminkäinen Suite (1896) with enhanced use of the orchestra and a more radical musical idiom in which the Kalevala theme served as a catalyst for new and modern expression.

The suite drew a mixed reception of its original order of Lemminkäinen and the Maidens of the Island, Lemminkäinen in Tuonela, The Swan of Tuonela, and Lemminkäinen’s Return, and was characterized as “hypermordenist and pathological” by Karl Flodin, a critic held in high regard by the composer. Sibelius subsequently forbade performances of the first two parts and the work was not released in its entirety until 1954, with the order of the two middle parts reversed.

The first part, Lemminkäinen and the Maidens of the Island, begins with a description of a happy mood. A call comes first from the horns and then the strings take up the theme against which the woodwinds perform a wistful melody. The brief summery nostalgia of Northland then gives way to a dancing fanfare. The original program notes for the work associated this opening with a passage from Rune 29 of the Kalevala: “Then he strolled about the hamlets, / To enjoy the island virgins, / Beauty of the long-haired maidens.”

The graceful dance theme of the maidens is joined in Wagnerian style by the passionate chromatic theme of Lemminkäinen, blending into a curving crescendo that finally rises to intoxicating heights: “On the island were ten hamlets, / In each hamlet were ten houses, / In each house at least ten daughters, / Nor was there a single daughter, / Not a single mother’s child, / By whose side he did not lie, / In whose arms he did not nestle.”

The languid coda that follows this fortissimo eruption seems to draw away like the hero’s sailboat, with fluctuating horn syncopations and stylized brass vignettes mitigating the longing of the maidens: “Why now leave us, Lemminkäinen, Why forsake us, best of lovers?” As an expression of Tristan-inspired eroticism, Lemminkäinen and the Maidens of the Island remains unexcelled in Finnish music.

Lemminkäinen in Tuonela depicts the hero’s descent into a hell of tremolo strings. Gloomy woodwind themes attack from out of the darkness, but the inferno passage developed into a pathetic style is broken off at the deathblow and a furious eruption of strings melts into a melancholy brass theme. In the following scene Lemminkäinen’s mother tries to resurrect her son by alluding to a simple lyrical theme, but the forces of death rise up in backlash. Life wins in the end and the revived Lemminkäinen remembers his original quest: “There is something troubles me, / For in truth my heart is yonder, / And my sentiments are there, / Among the littlemaids of Northland, / With those beautiful lovely locks.”

On proposing marriage to Pohjola’s daughter, Lemminkäinen is charged with the task of shooting the Swan of Tuonela. This popular Sibelius tone poem does not relate
Meet the Artists

Esa-Pekka Salonen

Esa-Pekka Salonen is currently principal conductor and artistic advisor for London’s Philharmonia Orchestra and conductor laureate for the Los Angeles Philharmonic, where he was music director from 1992 until 2009. This is his final of three seasons as the Marie-Josée Kravis composer in residence at the New York Philharmonic and his second of five as artist in association at the Finnish National Opera and Ballet, where he will conduct his first full Ring cycle in coming seasons. Additionally, Mr. Salonen is artistic director and cofounder of the annual Baltic Sea Festival, now in its 15th year, which invites celebrated artists to promote unity and ecological awareness among the countries around the Baltic Sea. He serves as an advisor to the Sync Project, a global initiative to harness the power of music for human health. The Los Angeles Philharmonic will perform all of Mr. Salonen’s concertos in February 2018 with cellist Yo-Yo Ma, pianist Yefim Bronfman, and violinist Leila Josefowicz—the musicians for whom the works were written.

Jonathan Roozman

Finnish-Dutch cellist Jonathan Roozman has worked with orchestras including the Mariinsky Theatre Orchestra, St. Petersburg Philharmonic, Tapiola Sinfonietta, Finnish Radio Symphony, Ostrobothnian Chamber Orchestra, and the Tokyo New City Orchestra; and has collaborated with conductors including Valery Gergiev, Esa-Pekka Salonen, Osmo Vänskä, Dima Slobodeniouk, Jukka-Pekka Saraste, and Nikolay Alekseev. He has recently been artist in residence with the Lahti Symphony and performed with the Tapiola Sinfonietta and Turku Philharmonic. He has also toured to Beijing for the Super Cello festival performing with the Brussels Chamber Orchestra. Upcoming festivals include Russia’s White Nights Festival in St. Petersburg, the Schleswig Holstein Festival, the Tammsaari Festival, and Finland’s Turku and Joroinen music...
festivals. In addition to tonight’s concert with the Sibelius Academy and the Juilliard Orchestra, he also performed Salonen’s *Mania* last month under the composer at the Helsinki Festival and at Stockholm’s Baltic Sea Festival.

Mr. Roozeman recently made his debut with the Finnish Radio Symphony Orchestra and was featured at the 100-year jubilee of the Sibelius Academy Symphony Orchestra under Sakari Oramo. He was artist in residence at the Turku Festival where he worked with the Mariinsky Orchestra. He was one of the International Tchaikovsky-Competition Prize winners in 2015 (youngest candidate) and has been a prize winner of the 2013 Finnish National Cello Competition, 2013 Paulo and Gaspar Cassado competitions, and was a finalist in the 2013 Porto Premio Suggia. Currently studying at the Kronberg Academy under Frans Helmerson, he previously studied with Martti Rousi at the Sibelius Academy. He plays a 1707 David Tecchler cello on loan from the Finnish Cultural Foundation. His bow is made by Dominique Peccatte in Paris, 1835, kindly on loan by an American patron.

The Sibelius Academy

The Sibelius Academy of the University of the Arts Helsinki is one of the largest music academies in Europe and is the only university-level music institution in Finland. A cornerstone of Finnish music, the academy was established in 1882 and bears the name of the great Finnish composer Jean Sibelius. In addition to classical music education, the academy has added other genres to its palette: jazz and folk music have been taught since the early 1980s and music technology since the early 1990s. Today the Sibelius Academy is a creative community of approximately 1,400 students and more than 1,000 staff. The academy trains artists, teachers, and other music professionals and ranks among the ten best performing arts schools in the world in the QS World University Ranking (2016, 2017). The academy consists of two faculties: the faculty of classical music; and the faculty of music education, jazz, folk and global music, music technology, and arts management. Additionally, the academy has a youth department (Junior Academy), a department for adult education and training, and two doctoral schools. The academy offers bachelor of music, master of music, licentiate of music, and doctor of music degrees. The academy holds hundreds of public concerts every year. They form the majority of the concert selection in the Helsinki Metropolitan Region but also include international projects.

At the beginning of 2013 the Sibelius Academy merged with the Finnish Academy of Fine Arts and the Theatre Academy to form the University of the Arts Helsinki (Uniarts Helsinki). The university offers education in fine arts, music, theater, and dance.

Information regarding The Sibelius Academy of the University of the Arts Helsinki, and supporting Sibelius Academy programs in the U.S., can be obtained from Friends of The Sibelius Academy, Inc., 152 Stone Oaks Drive, Hartsdale, NY 10530 (erika.sauer@friendsofthesibeliusacademy.org).

Sibelius Academy Symphony Orchestra

The orchestra now known as the Sibelius Academy Symphony Orchestra was established in 1916 with the aim of providing orchestral instrument students with the opportunity to polish their skills as a member of a full-scale orchestra and gain vital experience in ensemble playing and performing.

The orchestra is regularly conducted by the professor of conducting and orchestral training as well as professional guest conductors. Over the years its conductors
have included Jussi Jalas, Jorma Panula, Arvid Jansons, Paavo Berglund, Sir Colin Davis, Eri Klas, Leif Segerstam, Esa-Pekka Salonen, Jukka-Pekka Saraste, Okko Kamu, John Storgårds, Osmo Vänskä, Sakari Oramo, Mikko Franck, Hannu Lintu, Santtu-Matias Rouvali, and Atso Almila, who was appointed professor of conducting and orchestral training at the Sibelius Academy in August of 2013.

The orchestra has developed an international presence through a history of touring to venues in central Europe, Russia, Tokyo, Beijing, and Abu Dhabi.

The Sibelius Academy and The Juilliard School began their collaboration in 2005, when the Juilliard Orchestra came to Helsinki as part of the school's centenary tour. The collaboration continued in 2013, when a group of students from both schools formed a joint chamber orchestra that gave performances in New York and Helsinki.

**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 of tonight’s program performed at the Music Centre in Helsinki, Finland, and the Baltic Sea Festival in 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, Gerard Schwarz, and Emmanuel Villaume, and 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.
### Sibelius Academy Symphony Orchestra and Juilliard Orchestra

Esa-Pekka Salonen, Conductor

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<td>Brian Hong, Concertmaster</td>
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<td><strong>Piano</strong></td>
<td>Janne Oksanen*</td>
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*Sibelius Academy Symphony Orchestra member
Juilliard

University of the Arts Helsinki
Jari Perkiömäki, Rector of the University of the Arts Helsinki
Kaarlo Hildén, Dean of the Sibelius Academy

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Susanna Brandt, Orchestra Coordinator
David Claudio, Stage Manager/Orchestra Librarian
Petri Komulainen, Assistant Conductor
Tuovi Martinsen, Head of International Relations
Anna Rombach, Orchestra Manager
Jani Roppola, Stage Manager/Orchestra Librarian
Hans Tinell, Tour Manager/Producer

Juilliard Orchestra Administration
Alan Gilbert, Director of Conducting and Orchestral Studies, William Schuman Chair in Musical Studies
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
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Kate Northfield Lanich, Orchestra Personnel Manager
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