

THE
NEW
SERIES

David Serkin Ludwig, *Artistic Director*

A
Fiddler's
Tale

Juilliard

Welcome to The New Series!

It is my great pleasure to welcome you to this first season of The New Series! We chose the name *not* because we ran out of ideas but because we are exploring the music of our time in these programs through the lens of active collaboration. I'll be co-curating every one of The New Series concerts with guests who are the leading artistic voices of today so that every event is a highly personal, absolutely exceptional experience. And each concert will offer onstage conversations about the ever-evolving world of performance and our changing times around it.



We open tonight with a double bill of musical stories: Stravinsky's iconic *L'histoire du Soldat* and *A Fiddler's Tale* by Wynton Marsalis, director of Juilliard Jazz. In each work, our main characters struggle with the temptations of fame and fortune—Stravinsky's adversary is a devil who offers material wealth to a young soldier, while Marsalis' updated version exploits the young artist's desire for attention in a world of commercialism. This special collaboration across all of Juilliard's divisions features dancers and actors directed and choreographed by Larry Keigwin sharing the stage with musicians led by conductor David Robertson.

Terry Riley's minimalist masterpiece *In C* is next up on February 6. Already an astonishing work on its own, we will be performing *In C* simultaneously with musicians from the Juilliard Tianjin campus in China who will be projected into the hall to bring 40 performers together in concert across 7,000 miles.

On March 30 is a portrait program of the extraordinary composer and Juilliard alum Reena Esmail, one of the most sought-after artists of our time, who bridges Hindustani musical traditions and American contemporary classical music in her work. This is followed on April 13 with a presentation of the Theatre Etudes class led by Juilliard composition faculty member Amy Beth Kirsten, which features forward-looking works that incorporate movement, voice, and multimedia in a new musical performance practice.

Stay tuned to find out more about The New Series: We have some incredible, uniquely *Juilliard* programs in mind for next year that are sure to be unforgettable experiences. As always, we are grateful to have you at this performance—we wouldn't be here without you!

Yours in music,

David Ludwig
Dean and Director of the Music Division
Artistic Director of The New Series

The Juilliard School
presents

The New Series: A Fiddler's Tale

David Robertson, *Conductor*

Larry Keigwin, *Director and Choreographer*

Featuring Students From the Dance, Drama, and Music Divisions

Evan Yionoulis, *Dramatic Advisor*

Leslie Lura-Smith, *Lighting Designer*

Luke Simcock, *Costume Coordinator*

Chris Griswold, *Production Stage Manager*

Olivia Fletcher, *Stage Manager*

Alisa Rabin*, *Assistant Stage Manager*

Thursday, January 19, 2023 at 7:30pm

Peter Jay Sharp Theater

6:30pm Pre-concert talk with Larry Keigwin, Alicia Graf Mack, Wynton Marsalis,
David Robertson, and Evan Yionoulis, moderated by David Serkin Ludwig

IGOR STRAVINSKY
(1882-1971)

L'histoire du soldat (The Soldier's Tale) (1918)

Marche du soldat (The Soldier's March)

Petits airs au bord du ruisseau (Airs by a Stream)

Pastorale

Marche royale (The Royal March)

Petit concert (The Little Concert)

Trois danses (Three Dances): Tango, Valse, Ragtime

Danse du Diable (The Devil's Dance)

Grand choral (Great Chorale)

Marche triomphale du Diable (Triumphal March of the Devil)

Intermission

* Member, Professional Apprentices Program



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.

WYNTON MARSALIS
(b. 1961)

A Fiddler's Tale (1988)

Part I

Fiddler's March
Fiddler's Soul
Fiddler's March Reprise
Reprise 2 (End of March)
Pastorale
Fiddler's Soul Reprise

Part II

Happy March
Little Concert Piece
Tango
Waltz
Ragtime
Devil's Dance
Little Chorale
The Devil's Song (BZB Speaks)
The Great Chorale
The Blues on Top

Performance time: approximately 2 hours and 20 minutes, including an intermission

Juilliard's creative enterprise programming, including the Creative Associates program, is generously sponsored by Jody and John Arnhold.

This performance is supported, in part, by the Muriel Gluck Production Fund.

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* *In memoriam*

As of December 2022

STRAVINSKY

L'histoire du soldat

Dancers

Gillian Alexander (BFA '25)

Julia Ciesielska (BFA '25)

Kelsey Lewis (BFA '25)

Xavier Logan (BFA '25)

Daniel Paula (BFA '25)

Luc Simpson (BFA '25)

Natalie Wong (BFA '25)

Narrator

Ino Badanjak (MFA '23)

Soldier

Daniel Velez (BFA '24)

Devil

Luk Rosario (BFA '25)

Violin

Lun Li (MM '22, AD '24)

Double Bass

Nina Bernat (BM '21, MM '23)

Clarinet

Juliyán Martínez (BM '24)

Bassoon

Sarah Bobrow (MM '23)

Trumpet/Cornet

Vincent Yim (BM '24)

Trombone

Austin Cañón (MM '23)

Percussion

Irene Yoonseo Kang (MM '24)

MARSALIS

A Fiddler's Tale

Dancers

Gillian Alexander (BFA '25)

Julia Ciesielska (BFA '25)

Kelsey Lewis (BFA '25)

Xavier Logan (BFA '25)

Daniel Paula (BFA '25)

Luc Simpson (BFA '25)

Natalie Wong (BFA '25)

Narrator

Zamo Mlengana (BFA '23)

Fiddler

Marianna Cydni Gailus (MFA '22)

Devil

Jake Horowitz (BFA '23)

Violin

Valerie Kim (BM '19, MM '22, DMA '27)

Double Bass

Dominic Law (BM '19, MM '21, DMA '26)

Clarinet

Mebrakh Haughton-Johnson (MM '24)

Bassoon

Emmali Ouderkirk (BM '21, MM '23)

Trumpet/Cornet

Richard Stinson (MM '24)

Trombone

Andrew Zaharis (BM '25)

Percussion

Kyle Rappe (BM '24)

Notes on the Program

By Gavin Plumley

IGOR STRAVINSKY

L'histoire du soldat (The Soldier's Tale)

Igor Stravinsky

Born:

June 17, 1882,
in Saint Petersburg,
Russia

Died:

April 6, 1971,
in Manhattan

World War I was a period of cultural hiatus. In Europe, concert halls and opera houses were forced to limit performances or close entirely, with many artists, musicians, and intellectuals called up to fight for their respective countries. It was a deeply troubling time, as made clear by Hugo Ball, the German-born writer, actor, and effective founder of the Dada movement, in a text delivered at Zurich's Cabaret Voltaire in 1917.

God is dead. A world disintegrated. I am dynamite. World history has broken into two halves. There is a time before me. And a time after me. Religion, science, morality—phenomena originating in the fear of primitive peoples. An era collapses. A thousand-year-old culture collapses. [...] The world reveals itself to be a blind battle of forces unbound.

Just as Ball was taking to the stage, others nearby were creating artworks to reflect such a shift. "And what did you do in the Great War?", the Zurich-based English consular official Henry Carr asks James Joyce in Tom Stoppard's 1974 play *Travesties*. "I wrote *Ulysses*," Joyce replied. "What did you do?" In between tasks at the War Ministry in Vienna, Alban Berg likewise began concerted work on his first opera *Wozzeck*, while Stravinsky, living, like Joyce, in Switzerland, created *L'histoire du soldat*.

The Russian-born composer had based himself in various Swiss locations before the outbreak of war—*Le Sacre du printemps* was largely written in a small room in Clarens—and it seemed a natural place of exile for someone who was simultaneously separated from his native land and ineligible for military service due to health reasons. Following another short period in Clarens at the beginning of the conflict, Stravinsky decided to lease a property in Morges, just outside Lausanne, where he and his wife lived until 1920. They became deeply involved with a local group of artists, whose pioneering work reflected the folkloristic flair of Stravinsky's wartime projects, including the orientalist *Le Rossignol*, the ritualistic *Les Noces*, and the rustic "poor theatre" of *Renard*. Among the group was the novelist C.F. Ramuz, who became a close friend and frequent guest at the composer's Villa Rogivue. While, at first, Stravinsky distanced himself from Ramuz' more politicized approach, their friendship ultimately led to the creation of *L'histoire du soldat*.

Written against the backdrop of the final months of the war as well as a rapidly worsening situation in Russia, the piece was meant to be a moneymaking project and cheap to perform, with just a couple of actors and musicians appearing on an easily movable set. Stravinsky later claimed he created the initial scenario, based on the work of the Russian folklorist Alexander Afanasyev, though Ramuz eventually took charge, with the two artists working not so much in collaboration but in parallel, creating texts that tessellated but that were conceived almost independently.

The story centers on the figure of Joseph, a soldierly everyman who, while returning to his Russian hometown on leave, trades his violin (and soul) to the Devil. Such a Faustian pact is likewise evident in Joseph's later bragging to the King that he can bring the monarch's daughter back to life as well as in his imagining that he might better his adversaries, retain newfound riches, and return to a life at home—something already lost to him. At first, triumph appears at hand, though the true response to his conceitedness will become evident at the end of the piece. "You must learn to choose between," the Narrator tells Joseph. "One happy thing is every happy thing: two, is as if they had never been."

Stravinsky and Ramuz' own ambitions may have seemed slight in comparison, but they proved too far-reaching for the period in which the work emerged. When *L'histoire du soldat* was staged for the first time in Lausanne in September 1918, with a company of eight musicians conducted by Ernest Ansermet as well as two dancers and three narrators, it had to be supported by the Winterthur-based millionaire (and amateur clarinetist) Werner Reinhart, who likewise supported the careers of Paul Hindemith, Anton Webern, Rainer Maria Rilke, and others. And yet that generosity was not enough to prevent all subsequent performances from being cancelled, due to the rapid spread of the (erroneously named) Spanish flu.

This torrid world is nonetheless germane to the piece, hence the desperate choices made by its (archetypal) protagonist. While the text can prove too preachy for some, the music's satirical bite remains evergreen, with Stravinsky's mix of folkloristic flair and neoclassical side-eye. Genres both ancient and modern are subjected to his snarky wit, including Bachian chorales, marches, waltzes, tangos, and ragtime. There is also a hint of klezmer—the composer had originally hoped for a gypsy fiddler in the title role—while the violin itself recalls the *Totentanz* illustrations of a much older time of plague. Born out of one era, the best of *L'histoire du soldat* fits any period, with the final "March triomphale du Diable" echoing down through the years.

Despite the work's uneasy performance history, many artists chose to respond to Stravinsky's wartime project as the 20th century unfolded. Full stagings were mounted in Germany and in Paris in 1924, the latter thanks to Diaghilev, and in the British city of Newcastle in 1926. Later in the century, Frank Corsaro and Gardner Compton created their ballet version at the New York State Theater in 1978, followed three years later by Peter Martins' *Suite From L'histoire du Soldat* for New York City Ballet. Elsewhere, famous narrators have included Jean Cocteau, John Gielgud, and Glenda Jackson, while Frank Zappa featured the concluding March on his 1991 live album *Make a Jazz Noise Here*. But it would be Wynton Marsalis, the first musician to win a Grammy for both his jazz and classical recordings, who responded to the original in full.

WYNTON MARSALIS

A Fiddler's Tale

Wynton Marsalis

Born:

October 18, 1961,
in New Orleans

Director of Juilliard Jazz since 2014, Wynton Marsalis ('81, trumpet) has been a major presence at Lincoln Center since the late 1980s, when he established its first jazz program, Classical Jazz, in 1987. He was then named artistic director of what soon became Jazz at Lincoln Center. Marsalis was also deeply involved in education projects and formed his own septet. But it was his ability to cross genres, simultaneously involving himself with classical programming, that led to a joint commission from the Chamber Music Society of Lincoln Center and Jazz at Lincoln Center in 1998. The result, *A Fiddler's Tale*, was first performed at Hill Auditorium in Ann Arbor in Michigan that April and subsequently performed at Lincoln Center.

The work employs the same instrumentation as Stravinsky's original—clarinet, bassoon, trumpet, trombone, violin, double bass, and percussion—but while the narrative, written by Marsalis' mentor and "best friend in the world" Stanley Crouch, riffs on Ramuz' original scenario, it moves beyond a militaristic world into a musical one. Here, a jazz fiddle player named Beatrice Conners is lured by the promise of commercial success, thanks to the diabolical record producer Bubba Z. Beals (the BZB). "He beams like Klondike gold," Crouch tells us, "but he is made, part by part, of absolute darkness. Some say he is slick, and sticky. Is he an oil spill standing on two legs and walking like a man?" Unable to resist, Beatrice bargains "the integrity of her sound" in a perennial balancing act of art and honor. Her "power to lift the bandstand" is "in conflict with her inky desires" and ultimately "wears her down."

Musically, Marsalis follows Stravinsky's structure (almost) to the letter. His idiom is, of course, different, "including but not limited to jazz," according to the composer himself, though many of the original movement titles from *L'histoire du soldat* are duplicated in *A Fiddler's Tale*. Providing a suitable curtain raiser and an opportunity for each of the instrumentalists to shine, with Beatrice entering last, "The Fiddler's March" is reprised at various points throughout the structure. In its original position, however, it is followed by "A Fiddler's Soul," which Beatrice describes as a tune "by the legendary figure, Uncle Bud"—the devil in disguise. By the time we reach the melancholy "Pastorale," the Fiddler has made her deal with Bubba Z. Beals and the situation reaches crisis point. Consequently, both the "Happy March" and the "Concert Piece" are riven with irony, but redemption seems to arrive in the form of three central pieces: "Tango," "Waltz," and "Ragtime."

Suddenly, Bubba Z. Beals returns, “his face a kaleidoscope of rage” and demands the violin (and Beatrice’s soul). With the Savior present, however, Beatrice is sure to be protected, with the demonic record producer now forced to dance. But whether Beatrice will listen to the source of her soulfulness or be drawn back to “the grand master of all celestial deals” is answered in “The Blues on Top,” Marsalis’ response to Stravinsky’s final march. Perhaps the devil really does have all the best tunes.

Gavin Plumley specializes in the music and culture of Central Europe and appears frequently on BBC radio, as well as writing for newspapers, magazines, opera houses, and concert halls around the world. He is the commissioning editor of English-language program notes for the Salzburg Festival.

About the Artists



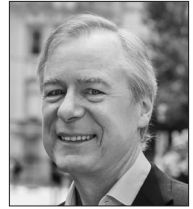
David Serkin Ludwig

Composer David Serkin Ludwig (Graduate Diploma '02, composition) has enjoyed a career of collaboration with many of today's leading musicians, filmmakers, and writers. In 2022, Ludwig was awarded the Stoeger Prize from the Chamber Music Society of Lincoln Center, the largest chamber music award of its kind. He received the prestigious 2018 Pew Center for the Arts and Heritage Fellowship, a Theodore Presser Career Grant, the A.I. du Pont Award for his contribution to contemporary classical music, and is a two-time recipient of the Independence Foundation Fellowship. His choral work *The New Colossus* opened the private prayer service for President Obama's second inauguration. In 2014, NPR Music named him as one of the world's Top 100 Composers Under 40. He holds positions and residencies with nearly two dozen orchestras and music festivals in the U.S. and abroad, and he was named a Steinway Artist in 2021. Ludwig was formerly at the Curtis Institute of Music where he served as dean of artistic programs, chair of composition studies, director of Ensemble 20/21, and artistic director of Curtis Summerfest. He also holds degrees and certificates from Oberlin Conservatory, Manhattan School of Music, and Curtis as well as a PhD from the University of Pennsylvania. Ludwig also studied at the University of Vienna and he taught at Cheyney University of Pennsylvania while attending Juilliard.

Ludwig has received commissions and notable performances from artists and ensembles including the Philadelphia, Pittsburgh, Minnesota, and National symphony orchestras as well as Jonathan Biss, Jeremy Denk, Jennifer Koh, Jaime Laredo, David Shifrin, Eighth Blackbird, Imani Winds, the Dover Quartet, and PRISM Saxophone Quartet. Ludwig was appointed dean and director of Juilliard's Music Division in 2021 where he serves on the faculty and is the artistic director of Juilliard's collaborative contemporary music project The New Series. He lives in New York City with his wife, violinist Bella Hristova, and their four beloved cats.

David Robertson

David Robertson—conductor, artist, composer, thinker, American musical visionary—occupies the most prominent podiums in opera, orchestral, and new music. He is a champion of contemporary composers and an ingenious and adventurous programmer. Robertson has served in numerous artistic leadership positions, such as chief conductor and artistic director of the Sydney Symphony Orchestra, a transformative 13-year tenure as music director of the St. Louis Symphony Orchestra, and with the Orchestre National de Lyon, BBC Symphony Orchestra, and, as protégé of Pierre Boulez, Ensemble InterContemporain. Robertson appears with the world's great orchestras, including the New York Philharmonic, Los Angeles Philharmonic, Royal Concertgebouw Orchestra, Vienna Philharmonic, and many major ensembles and festivals on five continents.



Since his 1996 Metropolitan Opera debut, Robertson has conducted a breathtaking range of Met projects, including the 2019-20 season opening premiere production of *Porgy and Bess*, for which he shared a Grammy Award, for best opera recording, in 2021. Last year, he conducted the Met's *Porgy* revival in addition to making his Rome Opera debut conducting Janáček's *Kát'a Kabanová*. Robertson is a Chevalier de l'Ordre des Arts et des Lettres of France and is the recipient of numerous artistic awards. He serves on the Tianjin Juilliard Advisory Council, complementing his role as Juilliard's director of conducting studies, distinguished visiting faculty.



Larry Keigwin

Larry Keigwin is a native New Yorker, choreographer, and curator who has danced his way from the Metropolitan Opera to downtown clubs to Broadway and back. He founded Keigwin + Company (K+C) in 2003 and, as artistic director, Keigwin leads the company as it performs at theaters and dance festivals around the world including the Kennedy Center, Joyce Theater, New York City Center, and others. Keigwin has created 24 works for K+C, in addition to the large-scale community project, *Bolero*, which has been commissioned in 16 communities nationwide. Other commissions include Paul Taylor's American Modern Dance, Royal New Zealand Ballet, and Martha Graham Dance Company. His work in musical theater includes *Tales of the City* (2011) at ACT in San Francisco and *Rent* Off-Broadway, for which he received the 2011 Joe A. Callaway Award. In 2013, Keigwin choreographed Broadway's *If/Then*, starring Idina Menzel. As COVID-19 shifted the world of dancemaking online, Keigwin created acclaimed virtual works in 2020-21 with high-profile commissions from Juilliard, Paul Taylor Dance Company, Works & Process at the Guggenheim, and Fire Island Dance Festival. *Bolero Juilliard* brought together more than 100 dancers, musicians, singers, actors, faculty, and alumni. Keigwin is a co-founder of the Green Box Arts Festival and the dance editor of *ArtDesk* magazine.



Evan Yionoulis

Evan Yionoulis, an Obie award-winning director and nationally recognized teacher of acting, is the Richard Rodgers dean and director of Juilliard's Drama Division. She has directed new plays and classics in New York, across the country, and internationally, including Guillermo Calderon's *Kiss* at Yale Repertory Theatre and Adrienne Kennedy's *He Brought Her Heart Back in a Box* for Theatre for a New Audience, where she also directed Kennedy's *Ohio State Murders* (Lortel Award for best revival). Other credits include Richard Greenberg's *The Violet Hour* (Broadway), *Three Days of Rain* (Obie Award for direction, Manhattan Theatre Club), and *Everett Beekin* (Lincoln Center Theater). Most recently, she directed Howard Barker's *The Power of the Dog* with fourth-year actors at Juilliard. She is a Princess Grace Awards recipient and serves as president of the executive board of SDC, the labor union representing stage directors and choreographers.

Leslie Lura-Smith

Leslie Lura-Smith is a New York City-based lighting designer working primarily in theater and dance. Past Juilliard productions include *Deep Song*, *May Dance 2022*, and *June Dance 2021*. She also teaches the Stagecraft class to the third-year dancers, advising them on their lighting designs for Choreographers and Composers as well as Senior Production. She regularly designs with Pan Asian Repertory Theatre, Post Theatre Company, and Ralph Lauren flagship window displays, and she is the resident lighting designer for Nunnbetter Dance Theatre. Her associate lighting designer work includes the Manhattan Theatre Club, Pearl Theatre Company, National Yiddish Theatre Folksbiene, and LCT3. She received her BA from Lewis and Clark College and her MFA in design for stage and film from NYU's Tisch School of the Arts.



Luke Simcock

This is Luke Simcock's 20th season at Juilliard, where he serves as costume shop supervisor. Additional theater credits include the Alley Theatre, American Stage Theater, American Repertory Theater, Boston Ballet, Berkshire Theatre Group, Theater Chemnitz Ballet, Finnish National Opera, Hungarian State Opera Ballet, Pennsylvania Ballet, Polish National Opera, Poznan Opera House Ballet, Royal New Zealand Ballet, and the Shed. Design credits include *Semper Fidelis*, *Episode 31*, *Smorzando*, *Hubbub*, *Thanks for Sharing—Starburst Commercial Trilogy*, *My Price Point*, *I Can Only Come So Far*, *Parallel Lives*, *A Christmas Story*, *Uncle Bend's a Home Cooked Narrative*, *The Lion the Witch and the Wardrobe*, *Backstory*, and *The Trojan Women*. His film credits include *4:44 Last Day on Earth* and *I Am My Own Mother*.

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