

Focus Festival 2019

# On The Air!



A Salute to 75 Years  
of International Radio  
Commissioning

Juilliard

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The Juilliard School  
presents

35th Annual Focus Festival

# Focus 2019

On the Air! A Salute to 75 Years of International Radio Commissioning

Joel Sachs, *Director*

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These performances are supported in part by the Muriel Gluck Production Fund.



Please make certain that all electronic devices are turned off during the performance. The taking of photographs and use of recording equipment are not permitted in the auditorium.

# Introduction to Focus 2019

by Joel Sachs

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Commissioning artists—paying them to create new art—is a very old story. Without the assistance of those who can afford to help them meet their expenses, artists would be forced to cater to the mass market. The identity of such people or institutions is usually obvious, such as the church or what the British used to call the “nobility and gentry.” In the world that succeeded the old monarchical structure, the role of patron has been assumed by foundations, which are frequently created to conserve the value of an estate; companies wanting to burnish their reputations through generosity to the arts; exceptionally wealthy individuals (not all of them necessarily honorable); and government entities from ministries of culture to local arts councils. A recent development is the “commissioning club,” which combines small contributions to reach the amount needed to pay for a new work. Now crowd-funding does a similar job. In the U.S., all such mechanisms exist primarily because of the tax-deductibility of charitable and educational contributions.

All these approaches have been immensely helpful to music. Yet there is another source of commissions, one whose magnitude makes almost all others pale in comparison, and whose identity may surprise most citizens of virtually anywhere other than Western Europe and Canada. That is noncommercial public radio.

While writing a program note about the Argentine-German composer Mauricio Kagel for a New Juilliard Ensemble concert in 2017 I unexpectedly arrived at a new understanding of radio’s role in composition. Because Kagel had settled in Cologne, I began thinking about the extraordinary new-music scene that flourished after World War II in that Rhineland city, where he and many other compositional giants, German and foreign, had settled. Being reasonably well acquainted with Cologne and its institutions, I thought about Westdeutscher Rundfunk (West German Broadcasting, or WDR), the public radio-TV group based there. Generally considered the most important broadcaster in Germany, WDR comprises five radio transmissions, television, internet broadcasts, and a group of external studios around Germany’s industrial heartland, and it has been one of the most prominent of European radio stations to commission over the years.

I realized that WDR and other German broadcasters, the BBC, Radio France, Swiss stations in Zurich and Basel, as well as Austrian Radio and Italian, Swiss, Dutch, and Scandinavian stations had spent years (including some in which I had performed or recorded with them) commissioning composers to write not just background music for radio dramas but also pieces intended for live performance in concerts. And they didn’t limit themselves to composers who produced “comfortable” music. Suddenly I had a topic for Focus 2019—“On the Air! A Salute to 75 Years of International Radio Commissioning”—saluting those broadcasters for giving the world so much new music and helping composers to earn a living. The repertory performed by our students would sample the compositions that European stations

and the Canadian Broadcasting Corporation (CBC) had commissioned. I confess that I hoped this topic would remind the American musical public that nothing of this scale has ever happened in the U.S.

In requesting lists of commissions, I first approached an old friend, Harry Vogt, editor and producer for new music at WDR, and director of its annual festival, Witten Days for New Chamber Music, for a list of WDR commissions and suggestions of other German stations. He quickly provided an enormous list, as did his colleague Björn Gottstein, the head of new music at SWR (Southwest Broadcasting, in Stuttgart and Baden-Baden), and director of its venerable Donaueschingen Festival. Each station had commissioned many hundreds of pieces, and the numbers became more staggering when I saw how many stations had spearheaded such programs.

I simultaneously turned to BBC Radio 3, which laboriously created a list of nearly 1,600 items, which, I was told, may not even be complete. (A composer friend in London who has received nine BBC commissions said, "We'd all starve without the BBC.") Radio France produced a spreadsheet of some 2,300 items. Other countries followed: Sweden, Finland, Ireland, Canada (some 1,200 pieces); other German stations eventually produced astoundingly large lists. I felt a certain relief mixed with disappointment that some countries' public radio stations could not produce data, though I was alarmed that staff cuts left the no one to research the matter. (Information preserved in card files could not be automatically converted to a useful form.) I attempted to investigate the situation in Eastern Europe, without luck. A colleague in Australia told me that ABC, that country's public radio station, had not commissioned any pieces for concert use.

Gradually, I came to realize what I had let myself in for. The total eventually reached an estimated 8,000 pieces, though not all could be considered for the festival. Thousands of pieces had been commissioned for the stations' own radio orchestras; we would have only one orchestral concert. Other unfeasible pieces included choral and children's music, "light" pieces, electronic music, jazz, and especially "radiophonic" music—scores for radio shows that can only be heard as broadcasts since it was not intended for live performance.

I knew there was no parallel in the U.S., where strictly commercial radio has shown no perceptible interest in commissioning new music for concert performance, though some stations or networks undoubtedly commissioned a lot of radiophonic scores when they were creating their own programming. (American foundations have done heroic work, but a commission for the BBC Proms Concerts means a live audience of 5,000 to 6,000 and a broadcast audience of millions, especially when a program is televised. And today, such pieces can also be streamed for several weeks.)

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The public-private partnership National Public Radio, which was incorporated in 1970, clearly was too starved for funding to indulge in commissioning. Or so I thought until an old friend, the composer Richard Einhorn, told me that WYNC had commissioned some composers; WNYC host John Schaefer told me about a small project he had created there and suggested inquiring at a few NPR stations as well. Of these, only two responded to my emails: Minnesota Public Radio and WGUC Cincinnati, both of which have had intermittent commissioning programs. Still, there was no comparison with the magnitude of the accomplishments in Europe and Canada.

The difference between this country and the others grows out of the origins of radio broadcasting after World War I. In the U.S., radio was from the beginning conceived to be commercially sponsored; noncommercial radio funded in part from the public treasury is a relatively recent segment of American broadcasting. In Europe, radio was conceived as a nonprofit public broadcasting operation and, in most countries, not a government operation. It is usually shielded from government interference and overseen by a board acting in the public interest. That system originated with the BBC and spread to Germany by post-World War II occupation authorities, who were determined to prevent a recurrence of radio as a propaganda medium so astutely managed by the Nazis and other dictatorships. Modern European public radio, therefore, has performed a major role in the creation and support of democratic government. The Canadian Broadcasting Corporation, on the other hand, is supported by a mixture of advertising on television, government funding, and some income from the internet. In Europe, radio is generally funded by user licenses paid by anyone with a radio or TV receiver, or, in a few cases, by a tax whose receipts are turned over to the stations. (During my student days in London in the early 1960s, we would see a van equipped with what looked like a radar antenna patrolling the streets. When it detected a radio or TV in service, an official would ring the doorbell and request to see the license. The lack of a license meant facing a substantial fine.) Nowadays, the funding of public radio in Europe is enhanced by revenue from limited advertising, in some case placed on television programs, in others on a segment of radio broadcasts during restricted hours.

After I had amassed information from the stations, I felt paralyzed by its magnitude. There was enough music for years of daily concerts, and we only have six. I had, moreover, never heard of the majority of composers on the lists. Fortunately, there were more than enough composers whose music is clearly of the highest quality and is still played and therefore an abundance of excellent music to stimulate our students. It also seemed appropriate to emphasize new music.

I asked John Woolrich, a marvelous English composer with an extraordinary knowledge of new music, to look over the BBC spreadsheet and suggest

names that might be unfamiliar to me, so that we could discuss the strongest options. Surprised by how many foreigners had received BBC commissions, John suggested picking one to highlight this national unselfishness. (It turned out that many stations had an international element to their commissions.) He also observed that the list included many composers who were highly respected in their lifetimes but later forgotten or who are remembered but whose important pieces have been neglected. Of the latter, he strongly recommended Michael Tippett and his Symphony No. 2. Since I had recently been bowled over by a Tippett piece for string orchestra, I thought the idea was worth pursuing, and Dean Guzelimian and Anne Manson agreed. (She had originally committed herself to conducting the Juilliard Orchestra concert but unfortunately had to bow out due to minor but necessary surgery; Gil Rose will replace her.) Then I noticed a WDR commission of the Israeli composer Betty Olivero, a former student of Luciano Berio, whose music Dean Guzelimian and I admire enormously. And, finally, on SWR's list I saw one of the monuments of "classic" European new music: Ligeti's *Lontano*.

With the final festival concert settled, it was time to design the opening concert by the New Juilliard Ensemble (NJE) and the four solo and chamber music concerts. Various complications now surfaced. For one thing, I found very few commissions for the usual NJE instrumentation of about 15 players and many commissions for groups that perform multimedia compositions; regularly work with accordionists or players of non-Western traditional instruments; perform using electronic arrays they have created; or specialize in exotic extended techniques. Furthermore, since almost none of the lists indicated the size or specific instrumentation of smaller, mixed ensembles that were often denoted under the term "chamber music," vast research could lie before me. And, of course, it would have taken years to examine the music of hundreds of composers whose names I had never heard. But since the aim of Focus has always been to engage our students in unusual repertory, I could content myself with looking for composers whose music may be known to our audience but is largely unfamiliar to the young generation of performers.

Other fascinating details emerged as I worked my way through the lists: the rapid growth in commissions given to women; the addition of sound installations; a prominent jazz component; the emergence of Asian composers (and the relative lack of Latin Americans); and the presence of video and performance artists. It was amazing to go through the lists chronologically and watch the history of music being written. It is a nice history, especially since the number of commissioned pieces, huge as it is, pales next to the lists combining commissions with noncommissioned pieces given world premieres by these stations.

A few years ago, Dr. Christine Anderson, a producer at Radio Berlin-Brandenburg, came here for interviews about new music in New York. After our conversation, I invited her to address my master's seminar on

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music since World War II about German radio and new music. Instead of lauding their accomplishments, however, she spoke in great detail about threats to their work. In addition to commercial competition, all of the broadcasters faced budget cuts, non-replacement of staff members with a unique knowledge of new music, and even attempts to greatly slash public broadcasting as a whole, on the usual spurious grounds that it does not serve the public. Anderson was not exaggerating. I lived in London in the early 1960s when Radio Caroline, a station that broadcast from a boat moored in the North Sea just outside British territorial waters, broadcast pop music that the BBC avoided. Its huge success, and the inability of the British government to stop it, resulted in the beginnings of commercial radio and television in the U.K. That has led, in turn, to pressure on the BBC to broaden its appeal.

How can political pressure be exerted when stations are free from government control? Again, Britain provides an example: the political right in Parliament, believing that BBC news broadcasts display a liberal bias, has been trying to remove the criminal penalties for not purchasing listener licenses. The success of that effort would demolish the financial basis of public broadcasting in the U.K. So far, the wreckers have not succeeded. But budget cuts during Canada's pre-Trudeau conservative regime forced the CBC—which receives direct government funding—to terminate its commissioning program in 2011.

There certainly are reasons for pessimism. One must hope that these extraordinary broadcasters can prevent their own extinction and continue to lead the new-music world forward. So far, most of them are holding on.

# Acknowledgments

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I am delighted to thank the many people who made it possible to amass lists of radio commissions for this project. For the BBC: Alan Davey (controller, BBC Radio 3), Edward Blakeman (head of music programming), Yvette Pusey, and especially David Ireland (commissioning and scheduling manager, who created a usable form of the BBC commissions list). For Radio France: Bruno Berenguer. For Austrian radio: Else Tschalkner and Hannes Eichmann (retired). For German stations: Harry Vogt, WDR; Meret Foster, BR; Björn Gottstein, SWR); Christine Anderson and Andreas Göbel, RBB. For Swedish Radio: Margata Holder Davidsson. For Swiss stations: Stefan Sandmeier and Christoph Keller. For NRK: Lisbeth Risnes and Håkon Heggstad. For Finnish Radio: Satu Kahila, executive producer, communications, Finnish Radio Symphony Orchestra. For MusicNorway: Einer Idsø Eidsvåg. For RAI: Ettore Pacetti. For CBC: Michael Juk, CBC Vancouver. For Dutch Radio: Robert Nasveld, for his invaluable aid in locating some of the scarce information about Dutch radio commissions. In the U.S.: Chris Phelps, WGUC (Cincinnati); John Schaefer, WNYC (New York); Vaughan Ormseth, Minnesota Public Radio; Michael Barone, Pipedreams host/producer, Minnesota Public Radio.

Others who have been enormously helpful are Susan Brodigan, library coordinator, Contemporary Music Centre of Ireland; Ian Mylett (Schott—London); Philipp Weber and Yvonne Stern-Campo (Schott—Mainz); Sam Wigglesworth and Sally Cavender (FaberMusic); Trine Mortensen (Edition Wilhelm Hansen, Copenhagen); Pascal Ianco (Music Sales, Paris); Patricia Alia (Universal Music Classical, Paris); Annamaria Macchi (Universal Music Classical, Milan); Hans Ulrich Duffek (Sikorski Verlag, Hamburg), and Laurel Fay, formerly with G. Schirmer. Special thanks to John Woolrich, composer



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(London); Richard Einhorn, composer (New York); Elisabeth Perry, violinist (Utrecht), Dalia Simic (Donauessinger Musiktage); Juilliard jazz student Kasper Sarikoski, for helping with translations from the Finnish; and Matti Raekallio, Juilliard piano faculty, for assistance with Swedish.

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I am especially grateful to Phil Gutierrez, associate production manager; Emily Hambridge, professional apprentice program and Focus production stage manager; Marc Waithe, sound supervisor; and all those in the production department, listed on page 62, and many others on Juilliard's staff without whom Focus would be impossible.

To anyone else whom I have inadvertently forgotten to acknowledge, I offer my apologies.

**Joel Sachs**

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## Key to Radio Commissioners in This Festival

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**ARD:** Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (Consortium of Public Broadcasters in the Federal Republic of Germany)

**BBC:** British Broadcasting Corporation

**CBC:** Canadian Broadcasting Corporation

**ORF:** Österreichischer Rundfunk (Austrian Broadcasting Corporation)

**RTÉ:** Raidió Teilifís Éireann (Radio-Television of Ireland)

**SWF/SWR:** Südwestrundfunk (Southwest Broadcasting), headquartered in Stuttgart, Baden-Baden, and Mainz; also known as Südwestradio

**WDR:** Westdeutscher Rundfunk (West German Broadcasting), headquartered in Cologne

**WGUC:** Cincinnati public radio

# Program I

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## Focus 2019

On the Air! A Salute to 75 Years of International Radio Commissioning

New Juilliard Ensemble  
Joel Sachs, Founding Director and Conductor  
Nicolette Mavroleon, Soprano  
Sasha Scolnik-Brower, Cello  
Michalis Boliakis, Piano

January 25, 2019, 7:30pm  
Peter Jay Sharp Theater

YOUNGHI PAGH-PAAN      *U-MUL (The Well)* (1992)  
(Korea/Germany, b. 1945)      *Commissioned by WDR*  
Western Hemisphere premiere

JOUNI KAIPAINEN      *Trois morceaux de l'aube*, Op. 15 (1980-81)  
(Finland, 1956-2015)      Après minuit  
Mirage  
Avant midi  
**Sasha Scolnik-Brower**, Cello  
**Michalis Boliakis**, Piano  
*Commissioned by Finnish Radio*

COLIN MATTHEWS      *A Voice to Wake* (2005)  
(U.K., b. 1946)      **Nicolette Mavroleon**, Soprano  
*Commissioned by the BBC*  
First performance outside the U.K.

*Intermission*

SALVATORE SCIARRINO      *Archeologia del telefono* (2005)  
(Italy, b. 1947)      *Commissioned by SWR for Klangforum Wien*

AKIRA NISHIMURA      *Corps d'arc-en-ciel (Rainbow Body)* (2007-08)  
(Japan, b. 1953)      *Commissioned by Radio France*

*Performance time: approximately 1 hour and 30 minutes, including an intermission*

# Notes on Program I

by Joel Sachs

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## *U-MUL (The Well)* (1992)

YOUNGHI PAGH-PAAN

Younghi Pagh-Paan studied at the Seoul National University prior to coming to Germany on a DAAD scholarship, attending the Freiburg Musikhochschule, where her teachers included Klaus Huber (composition), Brian Ferneyhough (analysis), Peter Förtig (music theory), and Edith Picht-Axenfeld (piano); she concluded her studies in 1979. Her works, which seek to renew the nature of Korean musical culture by means of various Western composition techniques, have drawn attention throughout Europe, beginning with the performance of an orchestral work at the Donaueschingen Festival in 1980. Among numerous honors are the 2006 Lifetime Achievement Award of Seoul National University; Order of Civil Merit of the Republic of Korea (2007); 2009 KBS Global Korean Award; membership in the Akademie der Künste, Berlin (2009); City of Bremen's Medal for Art and Science (2011); and 2013 Paiknam Prize for Lifetime Achievement, South Korea. In Europe and Japan, she has been honored by many portrait concerts and performances at major festivals. *Roaring Hooves*, written for a famous Mongolian festival of that name, was premiered in 2000 in Ulaan Baatar, conducted by Joel Sachs.

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**Younghi  
Pagh-Paan**

**Born:**  
1945, in Cheongju,  
South Korea

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Following guest professorships at the conservatories in Graz and Karlsruhe, in 1994 Younghi Pagh-Paan was appointed professor of composition at the Hochschule der Künste in Bremen, where she founded the Atelier Neue Musik, which she has directed ever since. She lives in Bremen and in Panicle, Italy. Her music is published by Ricordi/Universal Music Classical.

*U-MUL (The Well)* was composed in 1991-92 for the ensemble recherche on a commission from Cologne and premiered at the station's Witten Days for New Chamber Music. Tonight marks its Western Hemisphere premiere. It was the starting point for a new series of pieces drawing from the ideas of Taoism. On Pagh-Paan's website, Peter Niklas Wilson provides the following commentary:

Younghi Pagh-Paan sees the well as a symbol for social agreement, something that seems anachronistic and utopian in our time of conflicts over distribution of material wealth: a place where a life-giving good is shared, and at the same time a center of communication. It's obvious that this touches on political ideas, and the composer points out that peace researcher Johan Galtung cites the equal distribution of water as one of the most pivotal conditions for peace. It might be possible to live without oil, but not without water.

The music reflects this process of non-egoistic giving and taking [both] as a theme and structurally: right from the start, the musicians take part in the world of sound created by the percussion, which is central to the Ensemble. In that way, the music becomes a medium for positive

memories, reflecting an archaic, simpler relationship between man and nature, as it is expressed in Taoism, and still unexpectedly relevant today.

Serenity: this means not putting the music into a demonstrative order in favor of an intellectual “new complexity”; it means withdrawing to the point of “invisible construction,” a flow as natural as water; not out of carelessness or *laissez-faire*, but as the result of a long process of focusing and filtering. As it says in the *Tao Te King*: “Water overcomes the stone/Without substance it requires no opening/This is the benefit of taking no action. Yet benefit without action/And experience without abstraction/ Are practiced by very few.”

## *Trois morceaux de l'aube*, Op. 15 (1980-81)

JOUNI KAIPAINEN

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### Jouni Kaipainen

**Born:**

1956, in Helsinki,  
Finland

**Died:**

2015, in Tampere,  
Finland

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Jouni Kaipainen was one of the central figures in the circle of Finnish modernism of the 1970s. He is said to have decided to become a composer at age 13 when he happened to hear the *Eroica* Symphony. Kaipainen studied composition at the Sibelius Academy in Helsinki with Aulis Sallinen, who enjoyed considerable success as an opera composer, and Paavo Heininen, the leader of Finnish modernism. While a student, Kaipainen was an active member of the “Ears Open” Society, a group founded by young composers and players to perform their own music and bring to Finland the music of foreign modernists. Its other members, who had diverse styles, included Eero Hämeenniemi, Magnus Lindberg, and Kaija Saariaho. Later, Kaipainen wrote extensively on music for publications and radio. His first major success was the piece heard tonight, *Trois morceaux de l'aube* (premiered in 1981), for which he was awarded a UNESCO prize for composers under age 30. Later, his style became much more diverse and, in some ways perhaps, traditional; this marked, arguably, a return to the lineage of Sallinen. Sadly, Kaipainen—who was especially known for a series of concertos written for such distinguished soloists as the clarinet virtuoso Kari Kriikuu—died of cancer only hours before his 59th birthday.

*Trois morceaux* is evidence of Finnish Radio's interest in commissioning young composers. Only 24 when he wrote it, Kaipainen clearly possessed a certain extravagance typical of young modernists in the '70s and '80s. While the imagery of “dawn pieces”—with each movement titled, respectively, “After Midnight,” “Mirage,” and “Before MIDDAY”—speaks clearly through the music, the performers face numerous challenges of extended techniques that are especially problematic for the pianist, since different sizes and brands of piano have different internal configurations that can sometimes make awkward and occasionally impossible the plucking or dampening of a particular string, which is frequently needed in this piece. Furthermore, the middle movement requires nine notes to be “prepared”

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by the insertion of bolts between the strings. Since those same notes are used normally in the outer movements, inserting and removing the bolts between pieces would necessitate a long delay. Kaipainen suggests using a second piano for the middle piece or pre-recording that movement and playing it back while the musicians “sit quietly at their places.” We have opted for the first solution.

### *A Voice to Wake* (2005)

COLIN MATTHEWS

Colin Matthews studied at the Universities of Nottingham and Sussex. His multifaceted career began as assistant to Benjamin Britten and Imogen Holst and included a long collaboration with Deryck Cooke on the performing version of Mahler’s Tenth Symphony. Since the early 1970s, his music has ranged from solo piano music through five string quartets and many ensemble and orchestral works. From 1992 to 1999, he was associate composer with the London Symphony Orchestra, writing works including a cello concerto for Rostropovich. In 1997 his choral-orchestral piece *Renewal*, commissioned by the BBC, was given a Royal Philharmonic Society Award. Significant recent works include *Reflected Images* for the San Francisco Symphony, *Berceuse for Dresden* for the New York Philharmonic, and *Turning Point* for the Concertgebouw Orchestra.

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**Colin Matthews**

**Born:**  
1946, in London,  
England

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As composer-in-association with the Hallé Orchestra from 2001 to 2010, Matthews orchestrated all 24 of Debussy’s Preludes. His violin concerto for Leila Josefowicz was premiered in 2009. Two years later, he completed works for the London Sinfonietta, City of London Sinfonia, and Leipzig Gewandhaus. Since 2014 he has written *Traces Remain* for the BBC Symphony, *Spiralling* for Spira Mirabilis, and *Spleen: A Land of Rain* for Birmingham Contemporary Chamber Group.

Compositions given their U.S. premieres by the New Juilliard Ensemble include *No Man’s Land*, a cantata about World War I. Current projects include major pieces for the Britten Sinfonia and the London Sinfonietta. Alongside his busy compositional career, Matthews is executive producer of NMC Recordings (which he founded), executive administrator of the Holst Foundation, and music director of the Britten-Pears Foundation. He has been co-director with the late Oliver Knussen of the Aldeburgh Composition Course since 1992 and, since 2005, composition director of the London Symphony Orchestra’s Panufnik Scheme, which annually offers emerging composers the opportunity to write for a major orchestra. Matthews holds honorary posts with several universities and is the Prince Consort professor of composition at the Royal College of Music.

Of *A Voice to Wake*, Matthews writes: “These two poems by the Scots poet John Davidson (1857-1909)—‘Battle’ and a fragment from the Eclogue

'New Year's Eve'—have no obvious connection, but in the process of setting them I found it impossible to keep them apart, and so their texts are intertwined. *A Voice to Wake* is scored for soprano and nine players and lasts around 12 minutes. It was commissioned by BBC Radio 3 for the 40th birthday of the Nash Ensemble, an anniversary which is belied by the group and its founder's unfailing capacity for self-renewal." The Nash Ensemble premiered it in 2005. Tonight's performance, its second, is its premiere outside London.

## *Archeologia del telefono* (2005)

SALVATORE SCIARRINO

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**Salvatore  
Sciarrino**

**Born:**  
1947, in Palermo,  
Italy

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In Europe Salvatore Sciarrino is revered as one of the outstanding living composers of his generation. While the Lincoln Center Festival has presented three of his operas—some of tonight's audience may recall his extraordinary operas about Gesualdo and Macbeth and his *La Porta della Legge*, based on Kafka—and two major New Juilliard Ensemble concerts of his works, his music is still not widely performed in this country. Yet when it is heard, it makes an indelible impression. The unforgettable impact that he makes through his gentleness, erudition, wit, and friendliness is apparent in the following autobiographical statement:

Whenever I am asked for a biographical note I feel uncomfortable. Every time I have the impression that the other side expects some kind—but what kind?—of adventure. How does one squeeze the juice of a life into a few lines? As a child I was not abducted by pirates, nor have I won over the world's audiences (nor, to tell the truth, would I ever have dreamt of doing so). Nevertheless I have done something, though I don't know if it is worthy of being recounted: I have contraposed my music to the banality of my story and my face: And in any case, think how many artists have remained aloof, dedicating themselves solely to their work! Truly wishing to be one of these, at a certain point of my life I made isolation a choice of method, and I left the metropolis and sought the shade. Being self-taught, not coming from any conservatory, is for me a source of pride. I have also had a successful career, in spite of myself, and I could supply a list of prestigious awards, performances and interpreters, future commissions. And although I have not subjected my art to compromise, I would be rich if I had not always spent more than I earn. I have nothing else to say. It is not a question, I believe, of trying or not trying to be modest: I know where I have failed and what I have conjured out of thin air, and my passion for music is growing. Or rather, I think that the future, the destiny of music, mine and other people's, is entrusted to the wind. If the trees come into blossom, it is so that they can dissolve themselves in spring.

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Sciarrino is correct in modestly describing his career as "successful." He has had a prominent place on the new music scene for so many years that one scarcely remembers a time without him. He pursued childhood interests in the visual arts until music, in which he was precocious, won out. Originally self-taught, he began composing at the age of 12; the first public performance of one of his works took place when he was 15, during the fourth International New Music week in Palermo. (Sciarrino, however, considers the music he wrote between 1959 and 1965 as belonging to an immature period of apprenticeship.) Upon completing his studies, he moved to Rome, then to Milan, and, finally, to Città di Castello, jewel of a town near Perugia and Arezzo. He was artistic director of Bologna's Teatro Comunale; has taught at the conservatories of Milan, Perugia, and Florence; and has held many master classes. A prolific composer who has won a plethora of awards, he is published by Ricordi/Universal Music and RAI Trade.

Sciarrino's music is known for its exploration of the boundaries between sound and silence, an extreme form of which can be found in a 1999 Nocturne for piano (performed at the 2000 Focus! Festival): the sound is almost entirely produced by the slight clicking sound made by the action of the piano when a key is depressed. *Archeologia del telefono*, on the other hand, explores the sound-filled world of a society dominated by technology. In an eloquent preface to the score, Sciarrino speaks of the peculiar phenomena of the cell-phone age, of intermittent and random communication, lines open and closed, generating "a ritual of proposal or refusal, set in an experience that is strongly relative insofar as it is offered to all variables of location. Signals of lines free, lines busy correspond to reactions and psychological states of waiting rewarded or frustrated." We are besieged by false myths of fashion, of false beliefs in modernity, of the elusiveness of real communications. "We are constantly waiting for a call to pull us away from our indifferent solitude. A personalized ring, chosen, that is, among the obvious sublimities of jokes: Too many people think they are 'personalized' while toying with identical banalities. Meowing, chirps, old telephone rings: a rich showcase of short 'found sounds,' ambitious and ephemeral, to impress your neighbor. I keep imagining these devices when, sad and triumphant, they lie on the shelves of a museum." Using an ensemble of 13 completely conventional instruments, Sciarrino has created an almost surrealistically dramatic interplay between a moaning humanoid and its technology. The composer, by the way, does not have a cell phone and enjoys rarely answering his landline.

*Archeologia del telefono* was written for the ensemble Klangforum Wien on a commission from Südwestfunk (now Südwestradio, SWR) and premiered by that Viennese ensemble at SWR's Donaueschingen Festival in 2005. The Western Hemisphere premiere was given by the New Juilliard Ensemble in 2010. [The Sciarrino quotations come from an English translation by Andrea Fontemaggi and edited by Joel Sachs.]

*Corps d'arc-en-ciel (Rainbow Body)* (2007-08)

AKIRA NISHIMURA

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**Akira Nishimura**

**Born:**

1953, in Osaka,  
Japan

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At the Tokyo National University of Fine Arts and Music, Akira Nishimura studied composition, Asian traditional music, religion, esthetics, cosmology, and the concept of heterophony, all of which were decisive in forming his musical language. Since his early 20s, he has received the grand prize for composition at the Queen Elisabeth Music Competition (Belgium), Luigi Dallapiccola Composition Award (Milan), Otaka Prize, Suntory Music Award, and his music has been presented at three ISCM World Music Days. Nishimura has been composer in residence of the Orchestra Ensemble Kanazawa and of the Tokyo Symphony Orchestra, composer in residence with the Yamagata Symphony, and music director of Osaka's Izumi Sinfonietta and the Kusatsu International Summer Music Academy and Festival. Commissions from such leading ensembles as the Arditti and Kronos Quartets have been performed at major music festivals worldwide. Nishimura's many compositions—for orchestra, soloists, chamber ensembles, and Japanese instruments—are published by Zen-On (European American Music in the U.S.) and have been recorded frequently. He is a professor at the Tokyo College of Music.

Commissioned by Radio France, *Corps d'arc-en-ciel* was composed from late autumn 2007 to spring 2008 for a performance by the Tokyo Sinfonietta in Paris that May. The New Juilliard Ensemble gave the Western Hemisphere premiere in 2011. Nishimura writes:

The title derives from Tibetan Buddhism. It is said that at the time of the death of a Buddhist Master who has attained complete realization through practice, his soul assimilates with the eternal light of peace separating from his body and the body disappears into the air, radiating the colors of the rainbow. That state is called "the Rainbow Body." This piece is a meditative fantasy expressing a longing for the soul and body which obtain release from transmigration in such a beautiful way. The work consists of an introduction and seven parts. The number seven symbolizes the rainbow colors and the seven parts represent seven levels of transformation and dissolution of the body.

*[Program note edited from material written by the composer]*



# Text

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## A VOICE TO WAKE

Poetry by: John Davidson  
(Scotland, 1857-1909)

The war of words is done;  
The red-lipped cannon speak;  
The battle has begun

There is a dish to hold the sea,  
A brazier to hold the sun,  
A compass for the galaxy,  
A voice to wake the dead and done!

The web your speaches spun  
Tears and blood shall streak;  
The war of words is done.

That minister of ministers,  
Imagination, gathers up  
The undiscovered universe,  
Like jewels in a jasper cup.

Smoke enshrouds the sun;  
Earth staggers at the shriek  
Of battle new begun.

Its flame can mingle north and south;  
Its accent with the thunder strive;  
The ruddy sentence of its mouth  
Can make the ancient dead alive.

Fools and braggarts run:  
Woe to the poor, the meek!  
The war of words is done.

The mart of power, the fount of will,  
The form and mold of every star,  
The source and bound of good and ill,  
The key of all the things that are,

“And hope not now to shun  
The doom that dogs the weak,”  
Thunders every gun;

The key of all the things that are,  
Imagination new and strange  
In every age, can turn the year;

Thunders every gun;  
“Victory must be won.”  
The war of words is done,  
The slaughter has begun.

Imagination new and strange  
In every age, can turn the year;  
Can shift the poles and lightly change  
The mood of men, the world's career.

The war of words is done.

## Meet the Artists

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### Joel Sachs

Joel Sachs, founder and director of the New Juilliard Ensemble, performs a vast range of traditional and contemporary music as conductor and pianist. As co-director of the internationally acclaimed new-music ensemble Continuum, he has appeared in hundreds of performances in New York, nationally, and throughout Europe, Asia, and Latin America. He has also conducted orchestras and ensembles in Austria, Brazil, Canada, China, El Salvador, Germany, Iceland, Mexico, Switzerland, and Ukraine, and has held new music residencies in Berlin, Shanghai, London, Salzburg, Curitiba (Brazil), Newcastle-Upon-Tyne (U.K.), Helsinki, and the Banff Centre (Canadian Rockies). This fall he gave recitals featuring Charles Ives' rarely heard Piano Sonata No. 1 at St. John's Smith Square, London, as part of an American music festival; at the University of Newcastle-upon-Tyne; and in Juilliard's Morse Hall faculty recitals series.

One of the most active presenters of new music in New York, Sachs founded the New Juilliard Ensemble in 1993. He produces and directs Juilliard's annual Focus Festival and has been artistic director of Juilliard's concerts at the Museum of Modern Art since 1993. A member of Juilliard's music history faculty, he wrote the first full biography of the American composer Henry Cowell, published by Oxford University Press in 2012. He often appears on radio as a commentator on recent music and has been a regular delegate to international music conferences.

A graduate of Harvard, Sachs received his PhD from Columbia. In 2011 he was made an honorary member of Phi Beta Kappa at Harvard for his work in support of new music and received the National Gloria Artis Medal of the Polish Government for his service to Polish music. In 2002 he was given Columbia's Alice M. Ditson Award for his service to American music.

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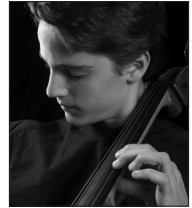
## Nicolette Mavroleon

Nicolette Mavroleon (Pre-College, '11; BA, '15, MA, '17, voice) is a determinedly versatile singer. Her 2018 performances included the dual role of Alicia/Kasike in the premiere of the Afro-Cuban/Yiddish opera *Hatuey: Memory of Fire* (Montclair Peak Performances), Musetta in a 1960s-inspired *La bohème* (Pittsburgh Festival Opera), several roles in Heartbeat Opera's fifth annual drag extravaganza, *Dragus Maximus*, and a collaboration with socially conscious new music group Ensemble Pi and non-profit theater company Bread and Puppet performing works by Eisler and Brecht. Last season, she made her Carnegie Hall debut as the soprano soloist in Beethoven's *Mass in C Major* and Fauré's *Requiem* with the New England Symphonic Ensemble and her international debut performing Luis Bacalov's *Misa Tango*, a Spanish-language adaptation of the classic liturgical Mass to Argentine tango rhythms, with the Sinfonietta Vorarlberg and AmadeusChor Küssnacht am Rigi (Switzerland). At Juilliard, she studied with Marlena Malas and her roles included Tina in Jonathan Dove's *Flight* conducted by Steven Osgood and Nerone in Handel's *Agrippina* in both staged and concert versions.



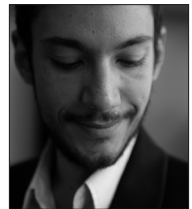
## Sasha Scolnik-Brower

Sasha Scolnik-Brower studies conducting with David Robertson and cello with Darrett Adkins at Juilliard. He has performed as a soloist with the Boston Symphony and Harvard-Radcliffe Orchestra, and he has participated in festivals including Marlboro Music and Yellow Barn. He is a recent graduate of the Harvard-NEC Dual Degree program, where he studied with Paul Katz. As a conductor, Scolnik-Brower served as music director of the Bach Society Orchestra (2014-2017) and Harvard College Opera (2017, *Le Nozze Di Figaro*). In 2018 he returned as a conducting fellow to the Aspen Music Festival, where he received the Robert Spano Conducting Prize.



## Michalis Boliakis

Michalis Boliakis was born in Athens, where he studied piano, harmony, counterpoint, and fugue. In 2005 he moved to Paris, specializing in piano performance, collaborative piano, and vocal coaching at the Conservatoire National Supérieur (CNSM). Since his graduation in 2012, he has collaborated as performer and vocal coach at numerous European concert venues, among them the Théâtre des Champs-Élysées, Opéra-Comique, Philharmonie de Paris, and Festival d'Aix-en-Provence, as well as the Megaron in Athens. He has also written and performed music for the stage, which has been presented at the Festival d'Avignon and the Alexandrinsky Theatre in Saint Petersburg. He is in his first year as a C.V. Starr doctoral fellow at Juilliard.



- *Celia Ascher Doctoral Fund*
- *George and Marie Vergottis Scholarship*

# About the New Juilliard Ensemble

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Joel Sachs, *Founding Director and Conductor*  
Matthew Wolford, *Manager*

The New Juilliard Ensemble, led by founding director Joel Sachs and in its 26th season, presents music by a variety of international composers who write in the most diverse styles, and premiering some 100 compositions. The ensemble appears annually at MoMA's Summergarden and was a featured ensemble four times at the Lincoln Center Festival. In 2009 the ensemble collaborated with Carnegie Hall's Ancient Paths, Modern Voices festival; in 2011 with its Japan/NYC festival; in 2012 with its Voices from Latin America festival, and in 2014 its festival UBUNTU: Music and Arts of South Africa. A highlight of the 2013-14 season was a collaboration with the Royal Philharmonic Society's Bicentennial Celebration for the U.S. premieres of works by Magnus Lindberg and Judith Weir. It has also participated in collaborations with London's Royal Academy of Music and the Franz Liszt Music University in Budapest. The ensemble's 2018-19 season has included music by Ukrainian-American composer-pianist-conductor Virko Baley, Betsy Jolas (Paris), Juilliard composition alumnus Sunbin Kevin Kim, Ursula Mamlok (Germany/U.S.), Akira Nishimura (Japan), Sansar Sangidorj (Mongolia), Roberto Sierra (Puerto Rico/U.S.), Josefino Chino Toledo (Philippines), and the late Zhu Jian-er (China).

This season's final concert takes place on April 1 at Alice Tully Hall, with premieres by Juilliard composition graduate Ross Griffey and current DMA student Sato Matsui, as well as American premieres of music by Zygmunt Krauze (Poland) and Jukka Tiensuu (Finland).

# Program II

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## Focus 2019

On the Air! A Salute to 75 Years of International Radio Commissioning

Monday, January 28, 2019, 7:30pm

Peter Jay Sharp Theater

PETERIS VASKS  
(Latvia, b. 1946)

*Bass Trip\** (2002-03)  
**Yi Hsuan Chiu**, Double Bass

TOSHIO HOSOKAWA  
(Japan, b. 1955)

*Gesine\** (2009)  
**Lenka Petrovic**, Harp

TIGRAN MANSURIAN  
(Armenia, b. 1939)

*Ode to the Lotus\** (2012)  
**Sergio Muñoz Leiva**, Viola

JÖRG WIDMANN  
(Germany, b. 1973)

*Toccata\** (2002)  
**Yilun Xu**, Piano  
*\*Commissioned by ARD (Premiere status unknown)*

*Intermission*

AARON JAY KERNIS  
(U.S., b. 1960)

*Two Movements (with bells)* (2007)  
1. Presto  
2. A Song for My Father  
**Zeynep Alban**, Violin  
**Dror Baitel**, Piano  
*Commissioned by the BBC Proms*

ZYGMUNT KRAUZE  
(Poland, b. 1938)

String Quartet No. 3  
**Azure Quartet**  
**K.J. McDonald** and **Brenden Zak**, Violins  
**Hannah Geisinger**, Viola  
**Yifei Li**, Cello  
*Commissioned by Radio France*  
Western Hemisphere premiere

*Performance time: approximately 1 hour and 45 minutes, including an intermission*

## ARD and Its Competition

It is impossible to fully describe the German broadcasting system in a few words. Suffice it to say that after World War II, the French, British, and American occupation forces saw the urgency of reorganizing German broadcasting so that it could not be dominated by seized by a government and used for propaganda, as under the Nazis. Accordingly, broadcasting was organized regionally but free of government funding or influence. ARD—the acronym for the organization whose full name in English is Consortium of Public Broadcasters in the Federal Republic of Germany—was launched in 1950 and is financed by license fees that all households, companies, and public institutions must pay. Gradually, ARD grew to include a television network. The programming is produced by its regional constituents, such as Bavarian Radio in Munich. In all, there are 54 regional and local radio stations, 7 regional television networks, and 1 international broadcaster.

Because such a consortium serves an immense variety of constituencies, it is all the more remarkable that in 1952 ARD—only two years old—launched its first international music competition as a joint project of the public broadcasters and managed by Bavarian Radio. It still takes place every September. ARD says that 88 percent of the competitors are non-German. Each year, four competitions are held simultaneously for categories that change annually, encompassing instruments, voices, and/or chamber ensembles. Past winners are some of the most renowned figures in the musical world, including Jessye Norman, Natalia Gutman, Christoph Eschenbach, Mitsuko Uchida, Thomas Quasthoff, Yuri Bashmet, Christian Tetzlaff, Sharon Kam, and Heinz Holliger. In 2001, wanting the competition to encourage new music, ARD offered composers its first commissions to write pieces that the second-round competitors had to play. Since then, 67 compositions have been commissioned.

These compositions have been a gold mine for Focus Festival programming: radio commissions for solo pieces are relatively rare otherwise. ARD's commissions also offer a window into how composers conceive of a competition piece. Some assume that the goal should be showcasing virtuosity; others want to test performers' taste and musical breadth. The pieces selected for this festival suggest the result.

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***Bass Trip* (2002-03)**

PĒTERIS VASKS

Latvian composer Pēteris Vasks, the son of a well-known Baptist pastor, began his musical education at the music school in Aizpute before studying double bass in Riga. Because of restrictions on the education of Baptists, he continued his double bass studies at the Lithuanian Conservatory in Vilnius until mandatory one-year service in the Soviet Army intervened. His orchestral career had already begun when he was only 15. He soon played in various symphony and chamber orchestras, including the Latvian Philharmonic Orchestra, Lithuanian Philharmonic Chamber Orchestra, and Latvian Radio and Television Orchestra. From 1973 to 1978, Vasks studied composition at the Latvian Music Academy in Riga. He then began a long career teaching, joining the composition faculty of the Dārziņš Music School in Riga in 1989. While Vasks' music was suppressed in the Soviet period, it drew widespread attention later. Choral music is of major importance; his instrumental works are performed around the world by renowned musicians and frequently used by choreographers. His compositions incorporate archaic Latvian folkloric elements into the language of contemporary styles, often connecting them with incidents from his life in the USSR and the suffering of the Latvian people.

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**Pēteris Vasks**

**Born:**  
1946, in Aizpute,  
Latvia

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In 1996 Pēteris Vasks was appointed main composer of the Stockholm New Music Festival and awarded the Herder Prize from the Alfred Toepfer Foundation and the Baltic Assembly Prize. He has received the Latvian Great Music Award three times and he has been named an honorary member of the Latvian Academy of Sciences, a member of the Royal Swedish Music Academy in Stockholm, and an honorary senator of the Latvian Cultural Academy. In 2005 he received the Cannes Classical Award for recordings of the violin concerto *Distant Light* and the Second Symphony. Vasks has served as composer in residence at the Presteigne Festival and the Vale of Glamorgan Festival (Wales, 2006 and 2016), Usedom Music Festival (Germany, 2010), Zurich Chamber Orchestra (2011-12), and Canberra Music Festival (2012). A complete recording of his piano cycle *The Seasons* (1980-2009) was released on the Wergo Label in 2010. His publisher is Schott.

*Bass Trip* was commissioned for the 2003 double bass round of the ARD Munich International Competition. While no specific information is available, one can infer that it is a reflection on the composer's own career as a bassist.

# Notes on Program II (continued)

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## *Gesine* (2009)

TOSHIO HOSOKAWA

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**Toshio Hosokawa**

**Born:**

1955, in Hiroshima,  
Japan

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After initial training in piano and composition in Tokyo, Toshio Hosokawa went to Berlin in 1976 to study composition with Isang Yun, continuing with Klaus Huber. In 1980, he participated in the Summer Courses for New Music at Darmstadt, where 10 years later he became a regular tutor. He soon began receiving a continuing stream of commissions and started winning major awards, taking first prize at the composition competition marking the 100th anniversary of the Berlin Philharmonic Orchestra in 1982. From 1989 to 1998, he was artistic director and organizer of the Akiyoshidai International Contemporary Music Seminar and Festival in Yamaguchi. He then became composer in residence at the Tokyo Symphony Orchestra. Since 2001 he has also been artistic director of the Takefu International Music Festival in Fukui. Although Hosokawa became permanent guest professor at the Tokyo College of Music in 2004, he continues to spend time in Europe, especially in Berlin. He has been composer in residence at the Venice Biennale (twice), International Summer Academy of the Mozarteum in Salzburg, Lucerne Festival, Musica Viva (Munich), Klangspuren (Austria), Musica Nova Helsinki, Acanthes (France), and Warsaw Autumn (also twice). His compositions, published by Schott Japan, include orchestral music, solo concertos, chamber and film music, and works for traditional Japanese instruments. Hosokawa lives in Nagano, near Japan's west coast.

His compositional process, he says, is instinctively associated with Zen Buddhism, whose symbolic representation of nature is present in many of his works. Hosokawa has also used traditional Japanese instruments in his music or evoked their sound world by scoring for Western instruments. These connections with Japanese culture are the basis for *Gesine*, a commission for the harp round of the 2009 ARD competition. Rather than being challenged to display conventional virtuosity, the harpist needs to evoke the delicacy of Japanese koto music. *Gesine* is dedicated to Gesine Bottomley a distinguished research librarian at the Wissenschaftskolleg in Berlin.

## *Ode to the Lotus* (2012)

TIGRAN MANSURIAN

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**Tigran Mansurian**

**Born:**

1939, in Beirut,  
Lebanon

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Tigran Mansurian, who has lived in Armenia since age 8, moved to its capital, Yerevan, at age 17, receiving his undergraduate and graduate education at the Melikian College of Music and the Komitas State Conservatory, whose faculty he later joined, first teaching contemporary music and then composition; he was named a professor of the latter. From 1992 to 1995, he served as the conservatory's rector; subsequently, he has devoted himself to composing. A member of the Armenian Composers' Union from 1967, Mansurian was named Honored Artist of Armenia in 1984 and People's



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Artist of Armenia in 1990. Prominent in the small but extraordinary Soviet new music world, his close associates included the leaders of progressive music: Edison Denisov, Alfred Schnittke, Sofia Gubaidulina, and Arvo Pärt. Mansurian, who has been described as Armenia's first avant-garde composer, often integrates novel techniques with the traditions of meditative Armenian music and Western neo-classicism. His compositions—which include chamber works, symphonic music, scores for film and ballet, and vocal and choral music—have been performed in almost every European capital as well as New York and Los Angeles. His publishers are M.P. Belaieff, Schott, and Sikorski.

*Ode to the Lotus* was commissioned for the viola round of the 2013 ARD Munich International Competition. (His publisher does not know if it has been played previously in the U.S.) The composer describes two issues that inspired him in writing this piece: "The first is that for centuries the lotus ... was perceived in the East as having mystical powers and as a source of mystical symbols. These characteristics of the lotus could, maybe, best be celebrated in music through the viola, an instrument with a no less mystical sound." The second was the serious moon problem of getting moon-dust off the space suits of astronauts: "It turned out that the structure of the lotus petal could serve as a model for the material that would solve the scientists' problems, since dust does not settle on the petals of the lotus. This is due to the surface conditions of the petals, a structure reminiscent of a series of folds, of waves. When pondering these issues, I realized that this abundance and singularity of 'folds' is present in the modal structures and prosody forms of ancient Armenian sacred music. The 'folds' in that music seemed a natural inspiration to praise the sublimity of these materials."

***Toccata*** (2002)  
JÖRG WIDMANN

Composer, clarinetist, and conductor Jörg Widmann (Advanced Certificate, '95, clarinet) studied with Charles Neidich at Juilliard and composition with Wilfried Hiller and Wolfgang Rihm. That is the simplest part of the story. Widmann must be one of the busiest musicians in Europe, continually composing while touring as a clarinetist and, in recent years, as a conductor. He has performed as a soloist with almost all of the prominent orchestras of Europe; he is now conducting an increasing number of them, all while turning out new pieces at a pace that defies the imagination. Over the past decade, his works for large orchestra have been premiered by conductors from Pierre Boulez and the Vienna Philharmonic (2007) to Simon Rattle and the Berlin Philharmonic (2018). He has written concertos for his violinist sister Caroline, Christian Tetzlaff, Yefim Bronfman, and many other luminaries. His opera *Babylon* was commissioned by the Bavarian State Opera. Widmann has received numerous prizes for his compositions, including the composition prize from the SWR Radio Symphony for *Zweites*

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**Jörg Widmann**

**Born:**  
1973, in Munich,  
Germany

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*Labyrinth* and the Claudio Abbado Composition Prize from the Orchestra Academy of the Berlin Philharmonic Orchestra. In 2009 he received the Elise L. Stoeger Prize of the Chamber Music Society of Lincoln Center and, in 2013, he received the music award of the Heidelberg Spring and the GEMA German Music Authors Award. A fellow of the Institute for Advanced Study in Berlin and composer in residence of the Bamberger Symphony, he lives in Berlin. His music is published by Schott.

ARD commissioned *Toccata* in 2002, the first year of its Munich International Competition. It requires extreme virtuosity and the ability to master complex extended techniques. It is, effectively, an *étude* in the spirit of pieces like Robert Schumann's famously difficult *Toccata*. The first performance was given by Irene Russo at the Munich competition.

### *Two Movements (with Bells)* (2007)

AARON JAY KERNIS

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#### Aaron Jay Kernis

##### **Born:**

1960, in  
Philadelphia,  
Pennsylvania

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After studying violin, Aaron Jay Kernis began teaching himself piano at age 12 and shortly after started composing. He attended the San Francisco Conservatory and the Manhattan and Yale Schools of Music, studying with John Adams, Charles Wuorinen, and Jacob Druckman. Kernis initially came to national attention in 1982 with the premiere of his first orchestral work, *Dream of the Morning Sky*, by the New York Philharmonic at its Horizons Festival. Since then, he has won the Grawemeyer Award, Pulitzer Prize, Nemmers Award, Stoeger Prize from the Chamber Music Society of Lincoln Center, Rome Prize, and Guggenheim Fellowship. His music, which appears prominently on concert programs worldwide, has been commissioned by the New York Philharmonic; San Francisco, Toronto, and Melbourne symphonies; Walt Disney Company; Chamber Music Society of Lincoln Center; and performers including Renée Fleming, Joshua Bell, and Sharon Isbin.

Recent commissions include his Fourth Symphony for the New England Conservatory's 150th anniversary; concerti for violinist James Ehnes, cellist Joshua Roman, violist Paul Neubauer, and flutist Marina Piccinini; a work for the Borromeo String Quartet; and a series of compositions for Tippet Rise Art Center in Montana. Kernis is the workshop director of the Nashville Symphony Composer Lab and for 11 years served as new music adviser to the Minnesota Orchestra, with which he co-founded and directed its Composer Institute. Leta Miller's book-length portrait was published in 2014 by the University of Illinois Press as part of its American Composers series. He teaches composition at the Yale School of Music. Kernis' music is published by Music Sales/G. Schirmer and has been recorded on Naxos, Decca, Koch, Dorian, Phoenix, Virgin Classics, New Albion, Cedille, Nonesuch, Arabesque, and Innova.

*Two Movements (with Bells)* was commissioned for James Ehnes and Eduard Laurel by the BBC Proms. Kernis writes:

*Two Movements* is a memory piece in honor of my father, Frank Kernis, who passed away in 2004. His favorite music was jazz and American popular song of the 1940s and '50s, and as I was growing up there was a lot of music based in the blues and jazz playing around the house. Since my father's death, I've been surprised to see those musics seeping back into my consciousness. Jazz has implicitly marked my emotional and physical experience of music and [much] in my work can unexpectedly arise from improvisation, the soaring and emotional melodies of mid-20th-century ballad singers, and even the rawness of the blues.

[The piece] is introspective and personal in character ... Much more chromatic than much of my lyrical music, the two movements share a tendency toward frequent expressive shifts, contrasts in mood and speeds, and improvisatory impetuosity. ... While the first movement is marked "Presto," it is filled with restless, often uneasy lines and silences, which often break into wild figurations and speeds. It is more fast than slow, while the second movement, "A Song for My Father," is the opposite—mostly lyrical and songlike, with outbursts of activity and intensity.

Bell sounds are not used so explicitly, but I was hearing them in my head during the entire time that I was writing the work, and their presence (especially in the piano part) should color how the performers approach its sound world. Are they funeral bells, bells of distant memory, bells made of dense clusters of overtones which fracture and fragment from the intensity of their physical attack?

### String Quartet No. 3 (1982)

ZYGMUNT KRAUZE

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#### Zygmunt Krauze

#### Born:

1938, in Warsaw,  
Poland

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Zygmunt Krauze studied composition and piano at the Frederic Chopin Academy of Music in Warsaw and with Nadia Boulanger in Paris. He won first prize in the 1966 Gaudeamus Competition (Holland), which launched his career as a pianist who performs mostly 20th-century music. An active teacher, he has given seminars and master classes in composition and contemporary music performance in Poland and at such centers of new music as Darmstadt, Basel, Stockholm, Los Angeles, Tokyo, Jerusalem, and Hong Kong. In 1967 he founded his ensemble Warsztat Muzyczny (Music Workshop), which he directed for 25 years. The ensemble commissioned over 100 works created by renowned composers from around the world, including Louis Andriessen, Morton Feldman, Michael Nyman, Per Nørgård, Mauricio Kagel, Henryk Górecki, Wojciech Kilar, Kazimierz Serocki, and Witold Szalonek.

Krauze was a visiting professor at Yale in 1982 and, in 1996, was named eminent corresponding professor at Keimyung University in South Korea. Since 2002 he has been professor of composition at the Music Academy in Łódź and from 2006 at the Frederic Chopin Music University in Warsaw. Active as a supporter of composers around the world, he was a member of the repertoire committee of the Warsaw Autumn Festival for 10 years, president of the International Society for Contemporary Music, and, at Pierre Boulez's invitation, an advisor to IRCAM (Paris). Krauze has won many honors in Poland, Chile, and France, where he has been named a Chevalier de l'Ordre des Arts et des Lettres and appointed to the Order of the Légion d'honneur. Krauze has composed six operas, several concertos, symphonic and chamber works, and spatial compositions in collaboration with architects. His music is published by Durand (Paris), Universal Edition (Vienna), and PWM (Warsaw), and has been recorded on many labels.

Krauze composed his String Quartet No. 3, commissioned by Radio France, when he was in residence at Yale. Its first performance was in Paris on January 24, 1983; tonight's performance is its American premiere. The composer writes that the piece is "built of four sections played attacca. Each section ends with a solo cadenza performed by cello, viola, second violin, and first violin. The piece is based on one motif only, which is transformed differently in each section." In the words of a colleague: "This quartet with its four sections resembles four sisters who are alike but each of them of a different character."

# Program III

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## Focus 2019

On the Air! A Salute to 75 Years of International Radio Commissioning

Tuesday, January 29, 2019

Peter Jay Sharp Theater

Preconcert Roundtable, 6:30pm

With composer Deirdre Gribbin\*, *New Sounds* (WNYC) host/producer John Schaefer, and Joel Sachs on music and radio broadcasting

\*Deirdre Gribbin's visit is supported in part by the Contemporary Music Centre and Culture Ireland, Dublin.

Concert, 7:30pm

JOHN WOOLRICH  
(U.K., b. 1954)

*A Singing Sky\** (2009)  
**Joan Hofmeyr**, Soprano  
**Arthur Williford**, Piano

CHAYA CZERNOWIN  
(Israel, b. 1957)

*Adiantum Capillus-Veneris I (Maidenhair Fern I)\** (2015)  
**Britt Hewitt**, Soprano

STEFANO GERVASONI  
(Italy, b. 1962)

*Drei Grabschriften\* (Three Epitaphs)* (2017-18)  
*Der Ruhelose (The Restless One)*  
*Die Malerin (The Painter)*  
*Der Besiegte (The Vanquished)*  
**Kady Evanyshyn**, Mezzo-Soprano  
**Christopher Reynolds**, Piano  
World premiere of complete set

FAZIL SAY  
(Turkey, b. 1970)

*Space Jump\** (2013)  
Andantino meditativo  
Allegro maestoso  
Maestoso  
(played without pause)  
**Courtenay Cleary**, Violin  
**Iona Batchelder**, Cello  
**Cameron Richardson-Eames**, Piano

*\*Commissioned by ARD*  
(See p. 20 for background on ARD and its commissioning process.)

*Intermission*

*Program Continues*

## Program III (continued)

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HANS ABRAHAMSEN  
(Denmark, b. 1952)

Six Pieces for Violin, Horn, and Piano (1984)  
Serenade  
Arabesque  
Blues  
Marcia funebre  
Scherzo misterioso  
For the Children  
**Vincent Kiray**, Horn  
**Yue Qian**, Violin  
**Sylvia Jiang**, Piano  
*Commissioned by Danish Radio*

KATI AGÓCS  
(Canada, b. 1975)

*Nostalgia for Airs Unheard* (2007)  
**Jiaqi Long**, Piano  
*Commissioned by CBC/Radio-Canada*  
U.S. premiere

LUCIANO BERIO  
(Italy, 1925-2003)

*Sequenza XIV* (2002)  
**Issei Herr**, Cello  
*Commissioned by WDR*

*Performance time: approximately 1 hour and 45 minutes, including an intermission*

# Notes on Program III

by Joel Sachs

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## *A Singing Sky* (2009)

JOHN WOOLRICH

John Woolrich studied English literature at Manchester University and composition with Edward Cowie at Lancaster University. A practical musician, he founded and directed his own new music group (the Composers Ensemble) as well as a London festival called Hoxton New Music Days, and he has been composer in association with the Orchestra of St John's Smith Square (London) and the Britten Sinfonia. Collaborations with Birmingham Contemporary Music Group led to his appointment, along with Oliver Knussen, as artist in association there. Woolrich was guest artistic director of the Aldeburgh Festival in 2004 and associate artistic director with Thomas Adès and, later, Pierre-Laurent Aimard from 2005 to 2010. From 2010 to 2013, he was both artistic director of the Dartington International Summer School and professor of music at Brunel University. He also has taught at Durham University and Royal Holloway (University of London) and was a visiting fellow of Clare Hall, Cambridge.

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**John Woolrich**

**Born:**  
1954, in Cirencester,  
England

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A long string of prestigious commissions includes ten from the BBC, of which six were for orchestra. Other orchestral pieces include *The Ghost in the Machine* (1990), premiered in Japan with Andrew Davis and the BBC Symphony Orchestra, and *Si Va Facendo Notte*, which the Barbican Centre commissioned to celebrate the Mozart European Journey Project. Recent pieces include *Capriccio* for violin and strings, commissioned by the Scottish Ensemble; *Between the Hammer and the Anvil* for the London Sinfonietta; a violin concerto for the Northern Sinfonia featuring Caroline Widmann; and *Falling Down*, a contrabassoon concerto commissioned for the City of Birmingham Symphony Orchestra and Margaret Cookhorn. The 2018-19 season sees the culmination of the *Book of Inventions*: a "jigsaw" of six short pieces gradually being premiered by a range of international string quartets to reveal a whole. Woolrich's music is published by Faber Music.

*A Singing Sky* was composed on a commission from ARD as a set piece for the vocal round of the ARD Munich International Competition in 2009 (led by Bavarian Radio). Woolrich says: "The text of this piece is a bricolage of fragments of texts by writers including Shakespeare, Pessoa, Robert Walser, Hans Arp, Kurt Schwitters, Paul Klee, and Pierre Reverdy. The commission asked for that relatively rare beast, a 'long song.' This one is about eight minutes long. Most of the texts that I chose are about singing."

## *Adiantum Capillus-Veneris I (Maidenhair Fern I)* (2015)

CHAYA CZERNOWIN

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**Chaya Czernowin**

**Born:**

1957, in Haifa, Israel

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At age 25, Chaya Czernowin left her native Israel to study in Germany and the U.S. Various grants subsequently enabled her to live in Tokyo, Stuttgart, and Vienna. She has held a professorship at the University of California, San Diego, and was the first female composition professor at Vienna's University of Music and Performing Arts and at Harvard, where she has taught since 2009. Together with Jean-Baptiste Jolly, the director of Akademie Schloss Solitude near Stuttgart, and with composer Steven Kazuo Takasugi, she founded the Summer Academy at Schloss Solitude, a biannual course for composers. Takasugi and Czernowin also teach at Tzllil Meudcan, an international festival held in Israel. She lives near Boston.

Czernowin's output includes chamber and orchestral music, with and without electronics. Her compositions have been played in most of the significant new music festivals in Europe and in Japan, South Korea, Australia, the U.S., and Canada. She has composed three large-scale stage works that have been produced at the Salzburg Festival—where she was artist in residence in 2005-06—and the Lucerne Festival. Her many honors include representing Israel at UNESCO's International Rostrum of Composers; scholarships to work at SWR's experimental Studio Freiburg; the Siemens Foundation's Composer's Prize; a Rockefeller Foundation grant; a nomination to be a fellow to the Wissenschaftskolleg Berlin; a Fromm Foundation grant; a Guggenheim Fellowship; and membership in the Akademie der Künste in Berlin. Czernowin's music is published by Schott and has been recorded on Mode Records, Wergo, Col Legno, Deutsche Grammophon, Kairos, Neos, Ethos, Telos, and Einstein Records. The Wergo portrait CD *The Quiet* (including her five orchestral pieces) received the Quarterly German Record Critics' Award (2016).

*Adiantum Capillus-Veneris I (Maidenhair Fern I)* was commissioned by ARD for its 64th Munich International Competition in 2015 and is published in transpositions for all ranges. It would seem that the composer's aim, in fulfilling the ARD commission for a set piece for a vocal competition, was to write something that all contestants could do, regardless of their ranges. Subtitled "Etude in fragility for voice and breath" and without text, this is certainly not a conventional competition piece; rather, it reflects the composer's long involvement in Japanese culture.

Czernowin writes: "In this piece, the voice and the breath play an equal role in executing the musical text, as the breath is (at times) independent from the voice and equal to it in an almost contrapuntal relationship. This is not an expressive piece in the more standard way in which a singer employs all of her/his personality in an attempt to express emotions or other expressions of the 'self.' It is rather a sketch using the voice and the breath like a small brush painting a line. Even though it is only a line made out of water (breath) with some color (voice), this line is actually transmitting a whole landscape."



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*Drei Grabschriften (Three Epitaphs)* (2018)

STEFANO GERVASONI

Stefano Gervasoni began studying composition in 1980 on the advice of Luigi Nono. Their encounter, as well as others with Brian Ferneyhough, Peter Eötvös, and Helmut Lachenmann, turned out to be decisive for his career. After attending the Conservatorio Giuseppe Verdi in Milan, he studied with György Ligeti in Hamburg and subsequently in Paris at the course in composition and in computer music at IRCAM. Gervasoni's first three years in France laid the foundations for an international career. His prominent position in European music was solidified by commissions from such prestigious institutions as the German radio stations WDR (Cologne) and SWR (Baden-Baden); Orchestra Nazionale della RAI; Paris' Festival d'Automne, Radio France, and IRCAM; and countless ensembles and festivals in Europe and Japan.

Gervasoni's chamber and vocal music, concertos, works for orchestra and ensemble, and one opera were first published by Ricordi, starting in 1987, and then, as of 2000, by Suvini Zerboni. Recordings are available on monographic releases from Aeon, Harmonia Mundi, Stradivarius, and Winter and Winter. The winner of numerous prizes and grants, Gervasoni has taught at the Darmstadt Summer Courses; Fondazione Royaumont (Paris); Toho University; International Festival at Campos do Jordão, Brazil; Shanghai Conservatory; Columbia University; Harvard; and the chamber music center Yellow Barn. He has been composer in residence at Lausanne Conservatoire and visiting professor in Barcelona. Since 2006 Gervasoni has taught as professor of composition at the Conservatoire National Supérieur de Musique et de Danse in Paris.

*Drei Grabschriften (Three Epitaphs)* set texts by Nelly Sachs (1891-1970), the distinguished German-Jewish-Swedish playwright and poet, and was commissioned by ARD for the vocal round of its Munich International Competition in 2018. A vocal work with piano is an unusual turn for Gervasoni, who is well known for colorful extended-performance techniques. It began as a result of his encounter with the poetry of Sachs, a Berliner who was saved from Nazis when a Swedish friend persuaded the Swedish king to grant Sachs and her mother entry only a week before she was supposed to report to a concentration camp. Between 1943 and 1946, Sachs wrote 33 epitaphs dedicated to people who lost their lives to the Nazis.

Gervasoni was so moved by them that he began what he describes as "one of my first [compositions] in which the commitment to a civil society is evident." This was the first of the three songs heard tonight. He later extended his vision into *In die Luft geschrieben (Written into the Air)*, a vocal cycle with orchestra, comprising 21 settings of Sachs' epitaphs. The first of tonight's songs was orchestrated and incorporated into that cycle. For the ARD commission, he wrote two more songs with piano alone, intending

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**Stefano Gervasoni**

**Born:**  
1962, in Bergamo,  
Italy

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the group to fulfill the commission. But ARD did not want to include a song that had already been performed. Otherwise that would have put at an advantage competitors who had heard it. Thus only the second and third songs were used for the competition. All three are heard together for the first time tonight.

Ultimately, Gervasoni plans to extend the three songs with piano into a separate cycle by adding the remaining 10 epitaphs. Gervasoni writes: “[T]he voice in Nelly Sachs’s poetry is the voice of all of us. It’s a warning to future mankind: a sin went down in history and must be atoned for by all. This is the teaching that must be inscribed in the foundations of future civilization. But even today, reason resists assuming responsibility and learning from history; it resists the idea of making decisions in favor of people’s lives collectively, all across the world, in defense of the common good.”

### *Space Jump* (2013)

FAZIL SAY

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#### Fazil Say

#### **Born:**

1970, in Ankara,  
Turkey

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Fazil Say (b. 1970, Ankara) began playing the piano at the age of 4 and commenced formal studies at 11. A workshop with David Levine and Aribert Reimann in Ankara impelled him to compose. Thanks to Levine and Reimann’s guidance, he was accepted to the Robert Schumann Conservatory in Düsseldorf. From 1992 to 1995, he continued his studies at the Berlin Conservatory. His career was suddenly propelled by winning first prize at the Young Concert Artists International Auditions in New York in 1994; since then, he has given over 100 concerts each year.

Along with developing his reputation as a pianist, Say was composing large-scale compositions such as the Piano Concerto Silk Road, which he premiered in Boston in 1996 and has performed regularly. He has been artist in residence at Radio France twice; at the Musikfest Bremen, and at the Konzerthaus Dortmund. In 2000, he founded an international jazz quintet, with whom he has performed at festivals including those in Montreux and Istanbul. Say’s career focuses on both composing and playing. Much of his music is shaped by his interest in jazz improvisation. An oratorio, *Nâzım*, which sets verses by the Turkish poet Nâzım Hikmet, was commissioned by the Turkish Ministry for Cultural Affairs and premiered in Ankara. Alongside numerous awards for his piano performances, in 2007 Say won the silver London International Award and, in 2008, the German Art Directors Club prize. He has also received the Deutsche Schallplattenpreis for his arrangement of *Le Sacre du Printemps* for piano duet, and, in 2017 the Music Prize of the City of Duisburg. Say lives in Istanbul. [Edited from information provided by the composer and his publisher, Schott.]

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*Space Jump* was commissioned by ARD for the piano trio round of the Munich International Competition in 2013 Munich. The composer has provided the following note (translated from the German by Lindsay Chalmers-Gerbracht):

In October 2012 the extreme sportsman Felix Baumgartner\* undertook a parachute jump from the stratosphere. This unique and spectacular event inspired me to compose my piano trio *Space Jump*. We look down from the space capsule to Earth from a distance of 39 kilometers [23.23 miles]. The parachutist's body is suffused with nervous tension in the moment prior to the jump; we see how he breaks the sound barrier with an incredible velocity (I imagine him moving as fast as the speed of light) and, finally, the triumph of the successful landing with the feeling of victory and utter joy.

[According to the BBC, Baumgartner, an Austrian then 43 years old, jumped from a balloon over New Mexico, reaching a speed of about 833 miles per hour. The descent took about 10 minutes; the parachute was deployed only for the last few thousand feet.]

### Six Pieces for Violin, Horn, and Piano (1984)

HANS ABRAHAMSEN

Hans Abrahamsen, originally a French horn player, graduated from the Royal Danish Academy of Music in music theory and music history, later studying composition privately with Per Nørgaard and Pelle Gudmundsen-Holmgreen. Early in his career, he was active in the Group for Alternative Music, which aimed to develop music of social and political commitment. Abrahamsen began teaching instrumentation at the Royal Danish Academy of Music in 1982, and in 1988 he became artistic director of the Esbjerg Ensemble. He was recently named honorary professor at the Royal Danish Academy of Music. His music is published by Edition Willem Hansen (in the U.S. by Music Sales/G. Schirmer).

Many of Abrahamsen's compositions have been heard in New York, notably his Piano Concerto and *Wald*, both of which have been performed by the New Juilliard Ensemble; *Schnee*, for chamber ensemble, which has been performed by Juilliard's AXIOM; and *Let Me Tell You*, a song cycle based on the 2008 novel by Paul Griffiths, which was commissioned by the Berlin Philharmonic with support from the Danish Arts Foundation. The world premiere was given by Barbara Hannigan and the Berlin Philharmonic under the direction of Andris Nelsons, who repeated it at Carnegie Hall. Yet even before Abrahamsen was internationally known, his music was being played in New York by the ensemble Musical Elements, directed by composers Robert Beaser and Daniel Asia. Those early compositions established his name here as a pioneer of what became known as the

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**Hans Abrahamsen**

**Born:**  
1952, in  
Copenhagen,  
Denmark

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New Simplicity, a revolt against the complexity then reigning internationally. Even as Abrahamsen's compositions matured in stylistic and emotional complexity, they retained their transparency and concentrated intensity. The dramatic qualities of his music often disguise concise organizational schemes, sometimes using general principles of serialism. He says: "My imagination works well within a fixed structure.... The more stringent it is, the more freedom I have to go into detail. Form and freedom: Perhaps much of my music has been an attempt to bring the two worlds together."

Six Pieces for Violin, Horn, and Piano is one of the few horn trios in which the French horn does not monopolize attention, despite Abrahamsen himself being a hornist. He wrote the piece in 1984 as a commission from Danish Radio for a concert in which Ligeti's Horn Trio was to receive its Danish premiere, played by Danish musicians. The composer explains: "My trio is based on my own Studies for Piano: while writing them, I tried to 'conjure up' instrumental parts inside the piano's movements. When I received this commission, I turned to six of the studies, deepening them so that their parts and moods appeared in a clearer way. Furthermore, I changed their order so that a new unity appeared, beginning with a steadily hesitating 'Serenade' in slow motion followed by the 'Arabesque,' which hardly gets started before it stops. Then 'Blues,' a melancholy melody, and 'Marcia funebre,' like a fossilized picture with a dramatic, threatening outburst ending with a quiet but majestic melody in the violin and horn, a melody that disappears in the chords of the piano. A large 'Scherzo misterioso' precedes the concluding 'For the Children'."

## *Nostalgia for Airs Unheard* (2007)

KATI AGÓCS

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**Kati Agócs**

**Born:**  
1975, in Windsor,  
Ontario

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Kati Agócs (BM, '00, MM, '02, DMA, '05, composition), born in Canada to Hungarian and American parents, studied at Juilliard with Milton Babbitt. She is also an alumna of the Aspen Music School, Tanglewood Music Center, Sarah Lawrence College, and Lester B. Pearson College of the Pacific (United World Colleges). She serves on the composition faculty of the New England Conservatory and maintains a composition studio in Flatrock, Newfoundland. Agócs is a Guggenheim Fellow and a recipient of the Arts and Letters Award, the lifetime achievement award in music composition from the American Academy of Arts and Letters. Her orchestral/vocal album *The Debrecen Passion* was one of the *Boston Globe's* Top Ten Classical Recordings of 2016. The title track was nominated for Classical Composition of the Year at the 2017 Juno Awards (the Canadian equivalent of the Grammys). Agócs describes her music as merging "lapidary rigor with sensuous lyricism."

About *Nostalgia for Airs Unheard*—a short Prelude and Fugue commissioned in 2007 by CBC Radio—Agócs says:

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Composers from Robert Schumann, Franz Liszt, and Max Reger to Hanns Eisler, Walter Piston, and Nino Rota have all celebrated Bach's genius with works based upon the letters of his name: B-A-C-H (in German, B = B-flat and H = B natural). In this spirit, CBC Radio 2 commissioned 11 Canadian composers, from coast to coast, each to write a prelude and fugue for piano based upon the available letters in Glenn Gould's name (G-E-G-D) in celebration of his 75th anniversary. In *Nostalgia for Airs Unheard*, the fugue interrupts the prelude and the prelude invades the fugue, which finally collapses under its own weight and diffuses upward out of range.

### *Sequenza XIV* (2002)

LUCIANO BERIO

Because information is readily available about Luciano Berio, one of the most extraordinary composers of the 20th century (and a Juilliard faculty member from 1965 to 1971), and, one might say, of Italian music history, I hope we may be forgiven for saving this space to describe the piece heard tonight.

*Sequenza XIV*, the last in a 44-year series of virtuoso solo pieces, each of which the composer titled *Sequenza*, was a triple commission by WDR for its Witten Days of New Chamber Music, the Quartet Society in Milan, and the Gulbenkian Foundation. It was premiered in April 2002 at the Witten Days Festival by the British-born Sri Lankan cellist Rohan de Saram, who also gave its Italian and American premieres in Milan and Los Angeles, respectively. This was Berio's last instrumental composition; two pieces for chorus stem from the same time. Stefan Scodanibbio (1956-2012), the Italian double bass virtuoso, arranged it for bass the year after Berio died. As in all of the *Sequenzas*, Berio found ways of pushing the soloist to new heights of virtuosity and understanding. In this case, a fascinating intercultural element has a powerful presence.

Shortly after the composer's death, de Saram wrote the following commentary:

I feel very honored that Maestro Berio wrote this work for me. I feel also great sorrow that we did not have the opportunity to meet in August 2003, as planned in order to finalize technical details. His last words to me were, "See you in August!" [Berio died that May.]

Part of the inspiration for *Sequenza XIV* came from Luciano's interest in the Kandy drum rhythms of Sri Lanka, Kandy being the ancient capital of Ceylon, the Sri Lanka of today. Several times after my performances of *Ritorno degli Snovidenia* [for cello and chamber orchestra, 1976-77] with Maestro Berio conducting, he wanted to know about the musical instruments of the country I came from, Sri Lanka, particularly the Kandy drum which I have played myself since I was a boy.

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**Luciano Berio**

**Born:**  
1925, in Oneglia,  
Italy

**Died:**  
2003, in Rome, Italy

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The Kandyan drum is one of the main instruments of Sri Lanka, a country rich in rhythmic instruments. The ceremonies with which these instruments are associated date back to pre-Buddhist times.

One fact about the Kandyan drum which interested Maestro Berio was that it has four sounds, two sounds on each end of this cylindrically shaped instrument. He was amused to note that of the two instruments I played, one had four strings whilst the other had four percussion sounds!

Maestro Berio later asked for tapes to be sent of the drum rhythms, together with Western-style notations which I notated for him so that he could follow the rhythms on the tapes. One of the rhythms which he chose to use in the rhythmic sections of the *Sequenza* was a 12-beat rhythm which he sometimes used quite freely with an added beat to make a 13-beat rhythm, and sometimes with one beat missing, making an 11-beat rhythm.

In the rhythmic sections of the *Sequenza*, there are no two presentations of this rhythm with identical pitch in the left-hand percussion on the strings of the cello. The bow is not used in these sections, the right hand playing the rhythm on the belly of the cello whilst the left-hand fingers hit the strings in a percussive way, mostly simultaneously with the right hand.

The rhythmic section that opens the *Sequenza* in its third, final version did not exist in the version that I premiered in Witten in April 2002. The present percussive opening was introduced for the second version that I premiered in Milan in November 2002. On the other hand, the rhythmic section that occurs towards the end of the *Sequenza* was present in the first, second, [and] final version.

The third, final version, which I premiered in Los Angeles in February 2003, differed from the second version not only in details of the percussive sections, but also in numerous additions to the melodic sections, especially towards the end of the piece. Many of the dynamic and timbre indications in the piece were added by me with the approval of the composer. (Rohan de Saram, August 2003)

# Texts and Translations

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## A SINGING SKY

Text: compiled from a variety of sources

First, rehearse your song by rote,  
To each word a warbling note:  
Hand in hand, with fairy grace,  
Will we sing and bless this place.

At first the song is like a simple singing exercise,  
then it grows and expands into something  
magnificent, something human;  
it enraptures, it bewails,  
then again seems to take pleasure in its own  
anguish.  
The song rips open the window...

I dream and I write  
I drink and I sing  
And time passes

The red one sings  
he sings he sings  
fill the room with goldfinch words fluttering  
in the ear soundless and singing  
and laughing crazy trills through his veins

high high up  
high high high up

The red one sings a song  
he sings he sings  
as simple  
as a little folksong:  
artlessly sensual,  
open-eyed.

I dream and I write  
I drink and I sing  
And time passes

The red one sings  
he sings he sings

All the songs of singing birds  
heard such a long, long time ago!

My sing is empty  
I sing with my eyes

A bird hops in a cage  
A bird sings  
It is going to die

All the songs of singing birds  
heard such a long, long time ago!

A breath of music or of a dream,  
of something that would make me almost feel,  
something that would make me not think.

A bird hops in a cage  
A bird sings  
It is going to die

To love music above all else  
means unhappiness.

I dream and I write  
I drink and I sing  
And time passes

As simple as a little folksong:  
artlessly sensual,  
open-eyed.

A singing sky is arched about the heart  
Yet we cannot believe its songs

fill the room with goldfinch words fluttering  
in the ear soundless

He sings, he sings  
I dream and I write  
I drink and I sing  
And time...

All the songs of singing birds  
heard such a long, long time ago.

I dream and I write  
I drink and I sing  
And time passes

My sing is empty  
I sing with my eyes  
Everything sings and drifts in the light

Here there  
This way that way  
A bell sings in my mouth...

## DREI GRABSCHRIFTE

Text: Nelly Sachs

### Der Ruhelose [K. F.]

Alle Landstraßen wurden enger und enger.  
Wer war dein Bedränger?

Du kamst nie zum Ziel!  
Wie im Ziehharmonikaspiel

Wurden sie wieder auseinandergerissen –  
Denn auch im Auge ist kein Wissen.

In die blaue Ferne gehn  
Berge und Sterne und Apfelbaumalleen.

Windmühlen schlagen wie Stundenuhren  
Die Zeit; bis sie verlöscht die Spuren.

### Die Malerin [M. Z.]

So gingst du, eine Bettlerin, und öffnestest die Tür:  
Tod, Tod wo bist du –  
Unterm Fuß du –  
Zum Schlafmeer mich führ –  
Ich wollte die Liebsten malen  
Sie fangen schon an zu fahlen  
Wie ich den Finger rühr.

Der Sand in meinem löchrigen Schuh  
Das warst du – du – du –  
Male ich Sand der einmal Fleisch war –  
Oder Goldhaar – oder Schwarzhaar –  
Oder die Küsse und deine schmeichelnde Hand  
Sand male ich, Sand – Sand – Sand –

### Der Besiegte [W. B.]

O deiner Augen Tränenschleier,  
Besiegter du von Anbeginn.  
Bogst, wie der Zweig sich biegt zur Leyer  
Dich sternenloser Welt zum Schläge hin.

Am Tausendjahresende standst du, Einer,  
Der trug des Volkes mitternächtge Last

Und wurdest wie ein Morgenschatten kleiner –  
Und dann vom Tod wie ein Juwel gefaßt.

## THREE EPITAPHS

Translation: Joel Sachs

### The Restless One [K.F.]

All highways become narrower and narrower.  
Who was your pursuer?

You never reached your goal!  
As in concertina music.

They were again ripped apart –  
For even in the eye is there no knowledge.

Into the blue distance go  
Mountains and stars and apple-tree allées.

Windmills beat time, like hour-chimes,  
Until its traces are extinguished.

### The Painter [M.Z.]\*

So you, a beggar, go and open the door:  
Death, death, where are you –  
Under foot, you –  
You lead me to the sea of sleep –  
I wanted to paint the beloved ones  
They already start to fade  
As my finger touches them.

The sand in my bedraggled shoe  
That was you – you – you --  
If I paint sand that once was flesh –  
Or golden hair – or black hair –  
Or your kisses and coaxing hand  
I paint sand, sand – sand – sand –

### The Vanquished [W.B.]

O veil of tears over your eyes,  
You, vanquished from the start.  
As the twig is bent into a lyre,  
You are bent to the blows of the starless world.

At the end of a thousand years you stood, alone,  
The one who bore the midnight burden of a  
people

And became smaller, like a morning shadow  
And then like a jewel were gripped by death.

\*The painter is a woman in the German text.



# Program IV

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## Focus 2019

On the Air! A Salute to 75 Years of International Radio Commissioning

Wednesday, January 30, 2019, 7:30pm

Peter Jay Sharp Theater

JOHN HARBISON  
(U.S., b. 1938)

*Six American Painters* (2000)  
Bingham  
Eakins  
Heade  
Homer  
Hoffman  
Diebenkorn  
**Giorgio Consolati**, Flute  
**Jasmine Meng Jia Lin**, Violin  
**Joseph Peterson**, Viola  
**Aaron Wolff**, Cello  
*Commissioned by WGUC*

SOFIA GUBAIDULINA  
(USSR/Germany, b. 1931)

String Trio (1988)  
I  
II  
III  
(played without pause)  
**Kenneth Naito**, Violin  
**Zitian Lyu**, Viola  
**Hannah Kim**, Cello  
*Commissioned by Radio France*

*Intermission*

KATIA TCHEMBERDJI  
(USSR/Germany, b. 1960)

*Ma-or (Light)* (2003)  
Dolce espressivo  
Allegro molto  
Tempo rubato con dolore  
(played without pause)  
**Hanlin Chen**, Clarinet  
*Commissioned by ARD*  
U.S. premiere

*Program continues*

## Program IV (continued)

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ESA-PEKKA SALONEN  
(Finland, b. 1958)

*knock, breathe, shine* (2010)  
knock  
breathe  
shine  
**Samuel DeCaprio**, Cello  
*Commissioned by ARD*

GYÖRGY LIGETI  
(Hungary/Germany,  
1923-2006)

Études, Book III, Nos. 16-18 (1995-2001)  
No. 16, *Pour Irina* (1997)  
**Alexander Yau**, Piano  
No. 17, *À bout de souffle (Out of Breath)* (1998)  
**Piejie Angela Yu**, Piano  
No. 18, *Canon* (2001)  
**Xin Hau Richarlita You**, Piano  
*Commissioned by Südwestfunk (now Sudwest Radio), Baden-Baden (No. 16); the BBC (No. 17); Radio France and the Wiener Konzerthaus (No. 18)*

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

# Notes on Program IV

by Joel Sachs

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## *Six American Painters* (2000)

JOHN HARBISON

Educated at Harvard and Princeton, John Harbison is the institute professor of music at MIT. He has composed in virtually every genre of concert music, opera, and ballet, and has written a large body of sacred music (cantatas, motets, and orchestral-choral works) and jazz—both arrangements and newly composed. Commissioned by most of America's premier musical institutions, his music is widely recorded on leading labels and published by Associated Music Publishers. He has longstanding associations with Emmanuel Music (Boston), where he is principal guest conductor; the Token Creek Chamber Music Festival, as artistic co-director with his wife Rose Mary Harbison; and Tanglewood, where he was head of composition from 2005 to 2015. Harbison is also an active jazz pianist who plays with the MIT's faculty jazz group Strength in Numbers and founded the school's Vocal Jazz Ensemble.

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**John Harbison**

**Born:**  
1938, in Orange,  
New Jersey

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The recipient of numerous awards and honors, including a MacArthur Fellowship and a Pulitzer Prize (in 1987), Harbison has been president of the Copland Fund, a trustee of the American Academy in Rome, a member of the American Academy of Arts and Letters, and a Trustee of the Bogliasco Foundation. The composer writes:

*Six American Painters* was commissioned by radio station WGUC Cincinnati in honor of Ann Santen, for performance by Cincinnati Symphony principal flutist Randall Bowman. [Santen, as WGUC music director and then general manager, began a program that during her tenure commissioned 20 works, many broadcast live nationally and several broadcast by stations in Europe with whom she had worked at the European Broadcasting Union and the International Rostrum of Composers.] Each of the movements began as a musical description of six paintings in the Metropolitan Museum of Art, but what I wanted to evoke was the painting's *after-image*, rather than the painting itself. When I look at a picture, I take away a general impression, a mood or color that dominates the details; in music, on the other hand, I'm apt to remember the details, a tune or a harmony. I wanted these movements to be a perceivable whole, an act of seeing. In the end it seemed more helpful to name them for the painters rather than for the specific paintings. The movements tend toward brevity. I had two intentions: not too slow, and not too long. The work also exists in a version with solo oboe.

# Notes on Program IV (continued)

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## String Trio (1988) SOFIA GUBAIDULINA

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### Sofia Gubaidulina

**Born:**  
1931, Chistopol, USSR

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Sofia Gubaidulina (pronounced with the accent on “du”) was born in the Kama River town of Chistopol, near Kazan, in the region some 450 miles east of Moscow to which Stalin deported the Crimean Tatars. Her father, an engineer, came from a long line of imams; her mother blended Russian, Polish, and Jewish backgrounds. As a result, the composer regards herself as a “meeting place of East and West,” like her home region. Much of her music reflects this unusual cultural combination: Christian and Central Asian ideas have inspired her music differently but equally. After her initial education in Kazan, Gubaidulina studied at the Moscow Conservatory with Nikolai Peiko, a pupil of Shostakovich, and Vissarion Shebalin, completing her education in 1963. After graduation, she gradually began to enjoy a broad range of activities; the mainstay of her income was the film industry. She has never taught.

In addition to assimilating Western ideas that penetrated the Soviet Union during the Khrushchev-era thaw (roughly 1955-65), Gubaidulina and some colleagues formed *Astreia*, an improvisational performing group that used Russian, Caucasian, and Central Asian folk instruments. She also formed strong ties with great virtuosos, including percussionist Mark Pekarsky, violinist Gidon Kremer, bayanist Friedrich Lips, and bassoonist Valery Popov, who offered constant inspiration.

Moscow was her home until the collapse of the Soviet Union, when Gubaidulina moved to Hamburg, the hometown of her publisher Sikorski, and immediately became part of an émigré community including Alfred and Irina Schnittke and other Russian composers. Now one of the best known of the unconventional ex-Soviet composers, she has been extremely productive over the years, fulfilling a constant stream of commissions and winning a long string of awards, including, in 2013, the Venice Biennale’s Gold Lion Award for life achievement. Gubaidulina’s post-Soviet career has been extremely gratifying, a huge contrast to her marginalization by the Soviet authorities. Although it is difficult to generalize about any composer whose works are marked by such breadth, a consistent thread in Sofia Gubaidulina’s music is her transcendent spirituality, lack of flamboyance, and vivid sense of color.

Her String Trio, composed in 1988 and dedicated to the memory of Boris Pasternak, was commissioned by Radio France and first performed in Paris in March 1989 by members of the Moscow String Quartet. Laurel Fay, a distinguished historian of music in the USSR, has kindly provided the following note (edited by Joel Sachs):

Since the mid-1980s, a central concern in Gubaidulina’s composing has been its focus on the “rhythm of the form.” She has utilized Fibonacci

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and related additive series to govern the temporal proportions of her music on many levels, including the number or duration of notes or beats, the length of melodic phrases, the relationship of sections, and progressively deeper levels. [In a Fibonacci series, each number is the sum of the two previous numbers, such as 1, 1, 2, 3, 5, 8, etc.] Her String Trio ... represents an early stage ... in her ongoing work on proportion.

The three movements of the Trio contrast sharply in character and tone color. The first is introductory, exploratory. It opens with the three instruments examining a single pitch (B natural), alternating passages where they toss it back and forth (sounding sporadic, but actually governed by Fibonacci numbers) with passages where they simultaneously inflect the pitch slightly with glissandi while bouncing the wood of the bow on the string (*col legno*). Gradually they begin to venture further afield, only to come back together again in cluster chords. In the expressive concluding section of the movement, the music slowly expands outward in a wedge shape, step by chromatic step, the violin moving ever higher, the cello ever lower.

In the second movement, the violin and cello engage in a delicate pizzicato dialogue, over which the viola floats sustained ethereal harmonics. In a solo “cadenza” at the end, the viola returns slowly earthward to normal legato playing in a passage that has been aptly described as the “descent of the Holy Spirit.”

The third movement is the most dynamic and developed of the three; it also incorporates material familiar from the earlier movements, including the repeated pitches and *col legno* glissandi of the first movement, and the legato “cadenza” of the second. The main theme is an *ostinato* motive encompassing just a few pitches—an urgent, fidgety rhythmic gesture—that is introduced by the viola. Reappearances of this theme alternate with freer passages, building intensity until the climax, where the three instruments join together in playing the *ostinato* theme in open chords. The ending combines the *ostinato*, now a wispy fragment in the high reaches of the violin, with a reminiscence of the pizzicato dialogue from the second movement in the viola and the “descent of the Holy Spirit” in the cello.

*Ma-or (Light)* (2003)  
KATIA TCHEMBERDJI

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**Katia Tchemberdji**

**Born:**  
1960, in Moscow,  
USSR

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Katia Tchemberdji was accepted into the Central School of Music of the Moscow Conservatory at age 7, eventually entering the conservatory itself, studying composition, theory, and piano. Her best-known teacher was Nikolai Korndorf. From 1984 to 1990, she taught at the Gnessin Music Academy in Moscow. After the collapse of the Soviet Union, she moved to Berlin, where she began teaching composition to children at the Paul Hindemith School in 2003. Tchemberdji has enjoyed invitations to chamber music and new music festivals internationally, including the Berlin Festwochen, Zurich's Tage für Neue Musik, Lerchenborg Festival (Denmark), a Russian festival in Ulm, and many others.

In recent years, Tchemberdji has made a name for herself as a composer for television and film. She also has given seminars about novel approaches to teaching composition at various German conservatories. Alongside her compositional and pedagogical activities, she has maintained an international career as a pianist. Her compositions, which are published by Sikorski, include solo, chamber, choral, and children's music, as well as a children's opera and a concerto for cello and strings. She has received commissions from soloists and ensembles, including the Hilliard Ensemble, Munich Chamber Orchestra, Scharoun Ensemble, and Komische Oper and Sing-Akademie in Berlin. Her chamber music has been performed as far afield as Tokyo, New York, London, Salzburg, Zurich, Berlin, and Moscow.

*Ma-or* (the Hebrew word for "light") was composed for the clarinet round of the ARD Munich International Competition in 2003 (see p. 20) and is dedicated to the composer's grandmother, Zara Levina. It poses particular challenges to the players' control of subtle dynamic changes, microtones, glissandos, and rhythmic flexibility.

*knock, breathe, shine* (2010)  
ESA-PEKKA SALONEN

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**Esa-Pekka Salonen**

**Born:**  
1958, in Helsinki,  
Finland

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It is not surprising that Esa-Pekka Salonen is better known to the larger musical public as a conductor than as a composer. He has built up an illustrious, international career as a leader of multiple orchestras, including as principal conductor and artistic advisor for London's Philharmonia Orchestra and as conductor laureate of the Los Angeles Philharmonic, where he was music director from 1992 until 2009. Beginning in 2020, he will be music director of the San Francisco Symphony. He is also in a five-year term as artist in association at the Finnish National Opera and Ballet and Marie-Josée Kravis composer in residence at the New York Philharmonic. And this is only part of his performance activities. One cannot help feeling how remarkable it is that Salonen manages to compose at all. Yet he does, and the Barbican

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Centre in London even held a year-long festival of his music. There is so much of it that the only useful generalization is his ability to navigate in many idioms and for many media.

Salonen began as a French horn player, studying that instrument as well as composition at the Sibelius Academy. With one of his classmates, Magnus Lindberg, he founded the Ears Open group to spread knowledge and understanding of new music, along with a performing group called *Toimii* ("It works"). Salonen's later composition teachers were the Italian avant-gardists Franco Donatoni and Niccolò Castiglioni, as well as Einojuhani Rautavaara, the noted Finnish composer. His career as a conductor began in 1983 when he suddenly was asked to replace an ailing Michael Tilson Thomas to conduct Mahler's Symphony No. 3 with the Philharmonia Orchestra.

In view of Salonen's continual output of symphonic works and concertos, *knock, breathe, shine* (2010) seems like something of an interlude. It is in fact a major virtuoso work, composed for the cello round of the ARD Munich International Competition in 2010. (For information about the ARD Competition, see the notes for Program II, p. 20.) The content of each of the three movements directly reflects the respective titles and needs little commentary, except to suggest that "shine" in this case is a metaphor for "play magnificently."

### Études, Book III, Nos. 16-18 (1995-2001)

GYÖRGY LIGETI

György Ligeti (the surname is accented on the first syllable) was the first post-Second World War Hungarian composer to become well known internationally. That is not to claim that the majority of the multitudes who were exposed to his music through Stanley Kubrick's 1968 film *2001: A Space Odyssey* would willingly have gone to hear it in live performance. Yet the mere fact that Kubrick knew Ligeti's music is impressive: although he had become well known in European new music circles, Ligeti's reputation in America was confined to a small circle of contemporary music aficionados. Yet 20 years after the film's release, Ligeti was being celebrated worldwide as one of the masters of new music.

It might never have happened. As a teenager in a forced-labor unit of the Hungarian army, Ligeti miraculously escaped the Nazi deportation of the Hungarian Jews that claimed the lives of his entire family except for his mother. In 1945, fleeing from the Hungarian army and eluding the invading Russian troops, he arrived back in Budapest and finally commenced formal musical education. After initial optimism about creating a utopian socialist Hungary under Soviet sponsorship, young Ligeti awakened to reality. In Stalinist Hungary (1948-1953), life was a nightmare in which hundreds of thousands of people disappeared. Creative existence was far from pleasant,

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#### György Ligeti

**Born:**  
1923, in Târnăveni,  
Romania

**Died:**  
2006, in Vienna,  
Austria

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especially since any traces of avant-gardism could prove mortally dangerous. Even the bulk of Bartók's music was banned.

The limits on creativity were extreme until 1953, when Stalin's death brought a cultural thaw. Nevertheless, Western radio continued to be jammed, thus limiting composers' access to current developments. Ligeti recounted that one of his rare chances to hear new music broadcast from Western Europe came during a lull in the jamming in the middle of the 1956 revolution. That was his lucky year. During the chaos that followed the Soviet invasion, he fled to Vienna and continued to Cologne, where acceptance into the electronic studio of Herbert Eimert and Karlheinz Stockhausen gave him an unrivaled opportunity to learn the latest in music technology. He rapidly gained a deep understanding of acoustics and auditory perception, making a name as a theoretician.

A performance of his orchestral work *Atmosphères* (1960) brought Ligeti acclaim as a leader of European music. During the 1960s, he produced a string of important works, including *Aventures* and *Nouvelles Aventures* (two pieces of comic theater), the Requiem, Cello Concerto, *Lux Aeterna*, the virtuosic harpsichord solo *Continuum*, Second String Quartet, Ten Pieces for Woodwind Quintet, and *Lontano* for orchestra. Ligeti was named professor of music at the Conservatory in Hamburg in 1973 and widely honored in and beyond Germany. The Puerto Rican composer Roberto Sierra, who studied with him in Hamburg, introduced his mentor to Afro-Caribbean drumming, which—as Ligeti himself frequently asserted—brought about a revolution in his style, especially in the development of rich, complex layers of rhythms. (Sierra has often spoken of Ligeti's extraordinary warmth and his happiness in giving credit to his own students for what they have taught him.)

Among his chief later compositions are the 18 Études for piano, which, despite their nearly inhuman difficulty, have become almost a staple of virtuoso striving. When I asked Ligeti, at our only encounter, whether he could play them, he said, with a jolly smile, "I wrote the way I wish I could play the piano." Like traditional études, each one exploits and explores a single pianistic challenge that also is the musical seed of the piece. It is a measure of Ligeti's renown that four of the last études were radio commissions. We hear tonight the final three. No. 16, *Pour Irina*, was commissioned by SWR and dedicated to Irina Katavea, the Russian pianist who recorded much of Ligeti's music; No. 17, commissioned by the BBC, was dedicated to the mathematician Hans-Ulrich Peitgen; and No. 18, commissioned by Radio France jointly with the Vienna Konzerthaus, was dedicated to the Swiss painter Fabienne Wwyler. No. 18, which some people believe is incomplete, was Ligeti's last work. Suffering from a degenerative disease, he died in Vienna five years later.



# Program V

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## Focus 2019

On the Air! A Salute to 75 Years of International Radio Commissioning

Thursday, January 31, 2019, 7:30pm

Peter Jay Sharp Theater

ROLF WALLIN  
(Norway, b. 1957)

*Sway* (2010)  
In one movement  
**Ji Soo Choi**, Violin  
**Jay Julio**, Viola  
**Mark Prihodko**, Cello  
*Commissioned by WDR*  
Western Hemisphere premiere

PHILIPPE HERSANT  
(France, b. 1948)

Trio (Variations on Marin Marais' *Sonnerie de Sainte-Geneviève-du-Mont*) (1998)  
**Mitsuru Yonezaki**, Violin  
**Derek Louie**, Cello  
**Albert Cano Smit**, Piano  
*Commissioned by Radio France*

*Intermission*

MAURICIO KAGEL  
(Argentina/Germany,  
1931-2008)

*An Tasten* (1977)  
**Jiaxin Min**, Piano  
*Commissioned by ORF*

DEIRDRE GRIBBIN  
(Northern Ireland, b. 1967)

*Merrow Sang* (2008)  
In one movement  
**Argus Quartet**  
**Clara Kim**, Violin  
**Mary Grace Johnson**, Violin\*  
**Sergio Muñoz Leiva**, Viola\*  
**Joann Whang**, Cello  
*Commissioned by RTÉ*

\*The Argus Quartet is Juilliard's graduate quartet in residence. We are grateful to students Mary Grace Johnson and Sergio Muñoz Leiva for replacing members unavailable for this festival.

PAUL FREHNER  
(Canada, b. 1970)

*Slowdown* (2003-04)  
**Jiawei Lyu**, **Anran Qian**, and **Keru Zhang**, Piano  
*Commissioned by the CBC/Radio-Canada*

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

*Sway* (2010)  
ROLF WALLIN

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**Rolf Wallin**

**Born:**  
1957, in Oslo,  
Norway

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One of Scandinavia's best-known composers, Rolf Wallin is widely performed and commissioned. He has composed for the Cleveland Orchestra, many European orchestras, IRCAM, Wiener Mozartjahr, Ensemble Intercontemporain, and Arditti String Quartet, as well as for such international soloists as Håkan Hardenberger, Alina Ibragimova, Sylvio Gualda, Colin Currie, Anssi Karttunen, and Martin Grubinger. Wallin was a student of Finn Mortensen and Olav Anton Thomessen in Oslo before attending the University of California, San Diego, where his teachers included Roger Reynolds and Vinko Globokar. He now lives in Rochester, England. He is currently in residence at Soundstreams in Toronto.

Wallin's musical background extends from avant-garde rock, jazz, and early music to traditional classical training. This diversity is reflected in an exceptionally diverse catalogue of works and collaborations with outstanding representatives of other musical genres and other art forms. Although most of his output is created for the concert hall, Wallin's probing mind has led him into fields not usually associated with music, such as fractal mathematics, balloons, and brain waves. The stage and visual arts have especially attracted him, and he has created music for film and for several of Norway's foremost contemporary dance groups, choreographers, and visual artists. Wallin is published by Music Sales (G. Schirmer in the U.S.).

*Sway* was commissioned by WDR for its festival, Witten Days for New Chamber Music and co-commissioned by the Borealis Festival, Bergen, Norway, with funding from Arts Council Norway. The composer writes:

The word "sway" is one of many wonderfully multifaceted words in English, not only describing how trees sway in the wind, but also how one person can influence another. Both meanings are applicable for this piece. In the world according to quantum mechanics—and classical East-Asian cosmology—nothing is permanent but sways constantly from one state to another. For instance, one electron can suddenly shift from one behavior to another in its race around the nucleus (the quantum leap). Each state has in its "belly" the seed of the other states, which can kick in without a warning.

In this piece, the three players could be viewed as electrons, never remaining in the same state for long. They sometimes are moving, simultaneously, in totally different ways, sometimes they are swayed by each other into similar behavior. In this piece, the three players could be viewed as people, never remaining in the same mood for long. They sometimes coexist in totally different states of mind, sometimes they are swayed by each other into the same way of being. Just as the electrons can only move within a fixed set of movement patterns,

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and people have a limited register of moods, the players can only move between a fixed set of "musics." But each "music" has the other "musics" in its belly, which can kick in without a warning.

### Trio

(Variations on Marin Marais' *Sonnerie de Sainte-Geneviève-du-Mont*)  
(1998)

PHILIPPE HERSANT

Rome-born French composer Philippe Hersant studied composition at the Paris Conservatory with André Jolivet before residencies at the Casa Velazquez in Madrid and the Villa Medici in Rome. From 1973 to 2005, he was a producer for Radio France. With a catalogue of some 120 compositions, he has won broad recognition in the contemporary music scene, receiving commissions from institutions including the French Ministry of Culture, Radio France, Paris Opera (for the ballet *Wuthering Heights*, 2002), Leipzig Opera (*Le moine noir*, 2006), Notre-Dame de Paris (*Vêpres de la Vierge*, 2013), and Russia's Perm Opera (*Tristia*, 2016). Awards include the Grand Prix de la Ville de Paris (1990), SACEM's Grand Prix for symphonic music (1998), and three Victoires de la Musique (2005, 2010, and 2016), a national award recognizing distinctive service to the larger musical world. Hersant was composer in residence at the Orchestra National de Lyon from 1998 to 2000. He is published by Music Sales (G. Schirmer in the U.S.).

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**Philippe Hersant**

**Born:**  
1948, in Rome, Italy

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Hersant's Trio, commissioned by Radio France, is dedicated to the musicians of the Ader Ensemble—Alice Ader, Christophe Poiget, and Isabelle Veyrier—who premiered it in 1998. Hersant writes:

*La Sonnerie de Saint-Geneviève-du-Mont*, written for violin, viola de gamba, and harpsichord, was published in 1723 in a collection entitled *La Gamme et autres morceaux de symphonie*. Marin Marais succeeded in writing a highly developed piece based on a very short (it has only three notes) and simple carillon theme (that of the Saint Geneviève church). With this base obstinately repeated in an immutable tempo, Marais invented numerous countermelodies (destined primarily for the violin) and allowed himself only two modulations.

I was quite struck by this charming work when I discovered it about 20 years ago. Using an arrangement similar to that of Marin Marais, but with modern instruments (violin, cello, piano), my Trio appears as a continuation, an amplifying variation on the baroque composer's piece. The theme of the three notes is nearly omnipresent in my piece, but it jumps from one instrument to another in different tonalities and registers and it is subjected to several variations in tempi and dynamics. Occasionally, references, more or less hidden, to other famous carillons (Mussorgsky's *The Great Gate of Kiev* or Bizet's from *L'Arlésienne*) are mixed into my piece.

*An Tasten* (1977)  
MAURICIO KAGEL

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**Mauricio Kagel**

**Born:**

1931, in Buenos Aires, Argentina

**Died:**

2008, in Cologne, Germany

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Mauricio Kagel's childhood in an unconventional household—Jewish and leftist, a dangerous combination during Juan Peron's dictatorship—must have influenced his thinking. His broad musical training embraced voice, conducting, piano, cello, organ, and theory—but not composition, in which he was self-taught; he also studied philosophy and literature. At age 18, while advising a new-music group in Buenos Aires, Kagel began to compose, taking special pleasure in violating Peron's mandated Neoclassicism. He also conducted, helped found a cinematheque, and was editor of film and photography for an avant-garde journal. In 1957 a grant from the German Academic Exchange Commission (DAAD) allowed him to study in Cologne, a major center of European new music, thanks to its excellent conservatory and WDR, the public radio-television complex. Cologne was especially a mecca for performers and composers—in particular, Stockhausen—who were determined to destroy the old bourgeois aesthetic that they regarded one of the roots of Nazi culture.

That community of artists and intellectuals rapidly embraced Kagel, who became an insider by virtue of being an outsider. He attended the Summer Courses in Darmstadt, which presented the newest musical ideas, and soon began lecturing there; he conducted new music concerts and began traveling. For the 1964-65 academic year, he was visiting professor at the State University of New York at Buffalo, another hotbed of musical innovation, and became director of the Cologne Conservatory's Institute for New Music in 1969. Five years later, he was appointed director of the school's program for new music and theater. Kagel lectured widely internationally, conducted, and produced films and radio plays. His numerous prizes and honors included France's Order of Arts and Letters. The chief publishers of his music are Universal Edition and Litolf/Peters.

Kagel's work defies a brief summary, because he embraced virtually all of the possibilities inherent in the music of the 20th century. Like many South Americans, his creations often have surreal or dadaist qualities perfectly suited to artistic cross-fertilization, displaying the mind of an immensely witty, urbane gentleman with a love for the absurd. Some compositions are fully written out; others employ graphic notation and aleatoric procedures. Theatrical elements, whether in the foreground or not, are a common thread. Not striving to combine many arts in a joint effort, he preferred to transplant modes of thinking from one art to another. Yet he retained his devotion to the Western tradition, to which he paid tribute in compositions whose irony does not dampen their respect for the past. Even the underlying tonal structure of his later works did not render them at all reactionary.

The étude *An Tasten* was commissioned by Austrian Radio's Steiermark Studio in 1977. Its title is a pun on the German noun *Tasten* ("keys," as

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in piano keys) and verb *tasten*, indicating “groping” or “searching” (as in “groping for meaning”). It is a worthy successor to the long tradition of studies for the piano, both conceptually and technically. Like the études of Chopin, Kagel’s exploits a single musical idea: a simple triad that, however, is often deployed without the connections familiar from earlier music. The element of “groping” refers in part to the somewhat non-rational succession of harmonies but especially to the constant tempo changes that suggest a search to discover the piece’s underlying energy.

### ***Merrow Sang* (2008)**

DEIRDRE GRIBBIN

An Irish composer living in Belfast and London, Deirdre Gribbin studied at Queen’s University Belfast and the Guildhall School of Music and Drama (London) and in Denmark with Per Nørgård. She received a Fulbright Fellowship for a year at Princeton University in 2000 and, in 2001, completed her PhD in composition at Royal Holloway College, University of London. Gribbin was artistic director of the Society for the Promotion of New Music in the U.K. and is senior fellow in composition at Trinity College of Music, London. Her music has been performed at many international festivals, including the Gaudeamus (Amsterdam), Saarbrücken, Huddersfield, Présences (Paris), Almeida (London), Aldeburgh, and Taipei festivals. In 2001 her *Unity of Being* was performed by the Ulster Orchestra at the “UK with NY” Festival in New York. *Empire States*, an RTÉ commission for the National Symphony Orchestra of Ireland, was chosen as a winning finalist at the 2003 UNESCO International Rostrum of Composers. Gribbin has received commissions from Almeida Opera/Aldeburgh Festival, Northern Sinfonia, pianists Joanna McGregor and Imogen Cooper, COMA, Music Network, Vanbrugh Quartet, National Symphony Orchestra of Ireland, and Ulster Orchestra. Her violin concerto *Venus Blazing* was part of British Art Council’s Contemporary Music Network Tour of the U.K., directed by Lou Stein with lighting by Bruce Springsteen’s lighting designer Jeff Ravitz. Recent works include a BBC commission, *Goliath*, for percussion and orchestra, and music for a BBC Radio 3 production of Dostoevsky’s *The Possessed*.

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**Deirdre Gribbin**

**Born:**

1967, in Belfast,  
Northern Ireland

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*Merrow Sang* was commissioned by Irish Radio for the Vanbrugh Quartet’s 35th anniversary. Tonight marks the U.S. premiere. The composer writes:

*Merrow*, from the Gaelic word *murúch*, is the Irish Gaelic equivalent of the mermaid of other cultures. These beings are said to appear as human from the waist up but have the body of a fish from the waist down. I was struck by the vivid description in this account from *Fairy Tales of the Irish Peasantry* describing the burial of one of the Cantillon family of Balyheigh, whose family burial ground had been sunken in the sea off the coast of Cork. As was tradition after a death, the coffin was

laid next to the water. A mourner hiding behind the rocks recounted. "It was long past midnight, and the moon was sinking into the sea, when I heard the sound of many voices, which gradually became stronger, above the heavy and monotonous roll of the waves. I could distinguish a Keen [an ancient Irish term for weeping or crying], the notes of which rose and fell with the heaving of the water, whose deep murmur mingled with and supported the strain. The Keen grew louder and louder, and seemed to approach the beach, and then fell into a wail. As it ended I beheld a number of strange and, in the dim light, mysterious-looking figures emerge from the sea, and surround the coffin, which they prepared to launch into the water."

Also it has been recounted that merrow-maidens were reputed to lure young men to follow them beneath the waves. Sometimes they were said to leave their outer skins behind, to assume others more magical and beautiful. Merrow music is often heard coming from beneath the waves.

There is something mystical about these images and in this quartet I wanted to create webs of sound, almost like shades of the sea or water from which music emerges which is very strong, is half-heard and then vanishes, transforming in a new skin. The real-time of the music is stretched and distorted as if caught in the clutch of a wave before floating to the watery surface.

### *Slowdown* (2003-04)

PAUL FREHNER

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**Paul Frehner**

**Born:**  
1970, in Montreal,  
Canada

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Paul Frehner completed his DMA in music in 2004 at McGill University, where he studied composition with Denys Bouliane. In the master's program at McGill, his composition teachers were Brian Cherney and Bengt Hambraeus. Frehner teaches composition, orchestration, and electroacoustic music at Western University (Ontario) and codirects the Contemporary Music Ensemble. He has also been featured as a conductor with Orchestra London (Ontario).

Frehner's works have been commissioned and performed by Canadian and international artists, ensembles, orchestras, and opera companies including the Stuttgart Chamber Choir, Almeida Opera, Aldeburgh Productions, Soundstreams Canada, Continuum (New York), Montreal Symphony Orchestra, Esprit Orchestra, Prague Philharmonia, Malaysian Philharmonic Orchestra, North Holland Philharmonic Orchestra, Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra, BIT20 Ensemble, CBC Vancouver Orchestra, Winnipeg Symphony Orchestra, Ensemble contemporain de Montréal, Le Trio Fibonacci, and Quasar Saxophone Quartet. Numerous awards include first prize in the Jeunesses Musicales

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World Orchestra's International Composition Competition, first prize in the Prague Philharmonia's Symphony of the Third Millennium Composition Competition, second prize in the Genesis Prizes for Opera, a finalist award in the Malaysian Philharmonic Orchestra's International Composers Award Competition, and the Claude Vivier National Award in the Montreal Symphony Orchestra's International Composition Competition. In 2012 he was awarded the K.M. Hunter Artist Award in Classical Music administered by the Ontario Arts Council. Recent works include *Phantom Suns* for large orchestra, *Corpus* for double chamber choir and percussion quartet, and *Berliner Konzert*, a triple concerto for piano trio and string orchestra commissioned for the 20th anniversary of the fall of the Berlin Wall. Upcoming projects include a bassoon concerto for Nadina Mackie Jackson and Orchestra London, as well as new works for the Gryphon Trio and Ensemble Transmission.

*Slowdown* was commissioned by CBC Radio for pianists Kyoko Hashimoto, Sara Laimon, and Richard Raymond, who gave its premiere on April 2, 2004, in Pollack Hall at McGill University. The U.S. premiere was given by Continuum pianists Cheryl Seltzer and Joel Sachs and guest artist Sahar Arzruni. Frehner writes:

The instrumentation of this piece presents a rather irregular opposition between the expanded musical possibilities inherent in writing for three pianists and the spatial limitations that arise due to the fact that they play on one piano: dividing the keyboard into three more or less equal parts yields a range of but 29 to 30 notes per player. Thus, since musical ideas in the piece often move rapidly between registers, one particular challenge was to orchestrate them with smooth transitions from one player to another. The title refers to the temporal language of the piece, which explores a disparate relationship between a series of tempi that become increasingly faster over time and a surface rhythm, which at times tends to slow the music down.

# Program VI

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## Focus 2019

On the Air! A Salute to 75 Years of International Radio Commissioning

Juilliard Orchestra  
Gil Rose, Conductor  
Friday, February 1, 2019, 7:30pm  
Peter Jay Sharp Theater

BETTY OLIVERO  
(Israel, b. 1954)

*Tenuot (Motions)* (1990; rev. 1999)  
*Commissioned by WDR*

GYÖRGY LIGETI  
(Hungary/Germany, 1923-2006)

*Lontano* (1967)  
*Commissioned by SWF (now SWR)*

*Intermission*

MICHAEL TIPPETT  
(United Kingdom, 1905-98)

Symphony No. 2 (1956-57)  
Allegro vigoroso  
Adagio molto e tranquillo  
Presto veloce  
Allegro moderato  
*Commissioned by the BBC*

*Performance time: approximately 1 hour and 20 minutes, including an intermission*



# Notes on Program VI

by Joel Sachs

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*Tenuot (Motions)* (1990; rev. 1999)

BETTY OLIVERO

After initial training at the Rubin Academy of Music, Betty Olivero pursued advanced studies at Yale University under Jacob Druckman. At Tanglewood in 1982, she met Luciano Berio, with whom she continued her studies in Italy, settling in Florence for several years. Her music is performed by the world's most important orchestras and ensembles. She has won prestigious prizes both in Israel and the United States, including the prestigious Koussevitzky Award, given annually to six composers by the Koussevitzky Music Foundation and the Library of Congress. From 2004 to 2008 she served as composer in residence with the Jerusalem Symphony Orchestra. She lives in Tel Aviv, where she is full professor of composition in the music department of Bar-Ilan University. Her music, which is published by the Ricordi division of Universal Music Classical and by the Israel Music Institute, has been recorded on ECM, Angel, Koch International, and other labels. It is noted for her use of traditional and ethnic materials that, Olivero says, are "processed using Western contemporary compositional techniques, to the point that traditional melodies and texts assume new forms in different contexts ... touching on wide and complex areas of contrast, such as East and West, holy and secular, traditional and new."

*Tenuot (Motions)* was commissioned by WDR and premiered in Cologne by the WDR Symphony conducted by Gary Bertini. Subsequent performances took place that decade in Israel (conducted by Luciano Berio), at the Munich Biennale, at ISCM World Music Days in Stockholm, in London by the BBC Symphony, and again in Jerusalem. Olivero then revised the piece and added a second movement, retitling the whole *Merkavot (Chariots)*. This version was premiered by the Jerusalem Symphony Orchestra in Jerusalem during the Israel Festival in 1999 and received its U.S. premiere at the 2000 Focus Festival by the Juilliard Orchestra, with Donald Palma conducting. Since then it has had two performances in Slovenia and two in Israel.

*Tenuot* still can be played as an independent work. Olivero writes: "The work deals with contrasting and complementary relationships between the full orchestra and a chamber group of instruments such as a string quartet or quintet within the orchestra itself. Homogeneous and clear sonic figures are dispersed at various points in the acoustic space, and they are connected by fragments of melodies (played by the solo instruments or the chamber groups) that pass by and disappear stealthily within the space, weaving into their heavy textures an element of continuous motion."

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**Betty Olivero**

**Born:**  
1954, in Tel Aviv,  
Israel

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# Notes on Program VI (continued)

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*Lontano* (1967)  
GYÖRGY LIGETI

For a biographical sketch of the composer, see p. 45.

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## György Ligeti

**Born:**  
1923, in Târnăveni,  
Romania

**Died:**  
2006, in Vienna,  
Austria

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*Lontano* was commissioned by SWF (now SWR) and premiered by its orchestra, with Ernest Bour conducting, on October 22, 1967, at the station's Donaueschinger Musiktage. Despite his misgivings about having his music used in Stanley Kubrick's *2001* without his permission—the disagreement was eventually, and amicably, settled—Ligeti allowed Kubrick to use *Lontano* in the 1980 paranormal horror film *The Shining*; Kubrick returned to Ligeti for his last film, 1999's *Eyes Wide Shut*, which featured the second movement of the solo piano work *Musica ricercata*.

The composer provided the following commentary on the piece:

As far as its overall form is concerned, *Lontano* (“far,” “distant”) is related to *Atmosphères*. Both belong to the prototype of continuous music. The harmonic and polyphonic technique harks back, to some extent, to the “Lacrimosa” movement of my Requiem and to *Lux aeterna*, and yet the questions of composition that it raises and the solutions to them are completely different. The quality of tone-color reverts to the quality of harmony, and harmonic-polyphonic transformations have the appearance of tone-color transformations. The “harmonic crystallization” within the area of sonority leads to an intervallic-harmonic way of thinking that differs radically from traditional harmony—even from atonal harmony—in as much as no direct succession or linking of harmonies takes place here; there is instead a gradual metamorphosis of intervallic constellations, that is to say, certain harmonic formations merge and develop into others, as it were—within one harmonic formation the precognition of the next harmonic constellation appears and then prevails, gradually clouding the first until only traces of it remain and the new formation has completely evolved. This is achieved technically by polyphonic means: the imaginary harmonies are the result of the complex interweaving of the parts, whereas the gradual clouding and renewed crystallization are the result of the discrete changes in the separate parts. The polyphony itself is almost imperceptible, and yet its harmonic effect represents what is happening musically: Polyphony is what is written, harmony is what is heard. [This process is known as micropolyphony.]

The harmonic crystal formations have many layers. Within the harmonies are sub-harmonies and within these are further sub-harmonies and so on. There [are] several simultaneous processes with different speeds which produce an imaginary perspective through multiple refraction and reflection. This perspective reveals itself gradually to the listener, as though they were going into a dark room from bright sunlight and little by little becoming aware of the colors and contours.

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## Symphony No. 2 (1956-57)

MICHAEL TIPPETT

Although born near London, Sir Michael Tippett grew up in rural England, where he was hardly aware of music until his mid-teens, when he suddenly developed a desire to compose. After studying at the Royal College of Music, at age 23 he moved to Oxted in the beautiful Surrey countryside south of London. Teaching French and conducting a concert and operatic society to earn a living gave him ample time to compose. In 1930 he presented his music in an Oxted concert, later withdrawing those pieces and undertaking further lessons with R. O. Morris, whose guidance led to excellent skills at counterpoint. Tippett's first mature works then followed: a string quartet and a piano sonata, both composed in the mid-1930s. In those tense times, he was also drawn to political radicalism, which included organizing an orchestra of unemployed musicians in South London. His often-performed oratorio *A Child of Our Time* (1939-41)—a protest against persecution and tyranny, in particular the Nazi violence on *Kristallnacht*—was the result.

In 1940 Tippett became musical director of Morley College, London. During his 11 years there, he made the school a center of the revival of Purcell and Tallis, as well as of new music. But his work was interrupted in 1943 by three months' imprisonment for refusing, as a pacifist, to comply with the conditions of exemption from active war service. Nonetheless, he remained committed to the pacifist cause.

After leaving Morley College in 1951, Tippett devoted himself almost entirely to composing in all genres, earning extra income from radio talks. He completed his Symphony No. 1 in 1945 and then embarked on his first opera, *The Midsummer Marriage*; like his next three operas, it was first produced by the Royal Opera House. The operas exerted a considerable influence upon his instrumental music, which he wrote prolifically. Thanks to many recordings and commissions, his reputation quickly spread. His operas were heard in major houses in the U.S. and Britain. His last orchestral work, *The Rose Lake*, was premiered by the London Symphony Orchestra under Sir Colin Davis as part of a two-week festival celebrating the composer's 90th birthday at the Barbican Centre. During a subsequent two-month tour of the U.S. and Canada, Tippett heard this piece 11 times.

Frequently honored, Tippett was made a Commander of the British Empire in 1959 and knighted in 1966; he became a Companion of Honor in 1979, was awarded the Order of Merit in 1983, and received the Gold Medal of the Royal Philharmonic Society. In his later years, he wrote an autobiography and oversaw a collection of his essays. In November 1997, the Stockholm Concert Hall presented a 12-day Tippett Festival comprising all of his music except the stage works. Unfortunately, Tippett contracted pneumonia while in Stockholm. Although he was able eventually to return to the U.K., he never fully recovered and died at his home in South London in January 1998.

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### Michael Tippett

#### Born:

1905, in Eastcote,  
England

#### Died:

1998, in London,  
England

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## Notes on Program VI (continued)

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[Adapted from material provided by his publisher, Schott, and the Michael Tippett Society]

A BBC commission, the Symphony No. 2 was given its premiere by the BBC Symphony Orchestra conducted by Sir Adrian Boult at the Royal Festival Hall in February 1958. Tippett wrote:

The exact moment when the symphony began was when listening to a tape of a Vivaldi Concerto for Strings in C, while looking out over the sunlit Lake of Lugano. I was specially moved in that situation by some pounding Vivaldi C major bass arpeggios. I knew them to be the beginning of a new orchestral work. I do not any longer remember the Vivaldi arpeggios, but four pounding bass Cs are in fact the notes that begin the symphony—and they return at the end of the work. Their function is not so much to establish any key, but to act as a kind of point of departure and return.

It was some years after this initial moment of conception that the musical shape of the whole work finally established itself. It had taken the form of a Symphony in the dramatic tradition. Four broadly conceived emotional states were to be reflected in four movements: joy; tenderness; gaiety; fantasy. The corresponding movements were: (1) A vigorous sonata allegro, whose novel feature for myself is the length and “developmental” nature of the coda. This is in fact the longest of the four sections. (2) A song-form adagio; the “song” to be a duet of cellos (at its return a duet of violins) accompanied by chords which I felt to be “hanging from the sky.” The fullest degree of tenderness is in a central section for strings alone. (3) A kind of mirror-form scherzo whose undeviating idea is the play between long beats (of three quavers [eighth-notes]) and short beats (of two quavers). The climax of the movement is where this play is closest and most abrupt. The beginning and end are on the other hand gentle and cool. (4) A moderately fast movement in four sections: (a) introductory to (b) a tiny set of variations as might be a chaconne: issuing in (c) a long melody descending from top to bottom of the compass, accompanied by “blazes” of color; issuing in (d) Coda, i.e., the bass Cs of the beginning of the symphony, but slower, and with chords left to vibrate in the air.

The ideal of the work has been unity in variety; a more imaginative musical material and orchestral writing than before, within a classical controlled form. I am grateful to the BBC for commissioning an orchestral work at the precise moment when after all the long gestation, I was ready to begin, and to have been so generous as to set no time limit for the period of composition.

## Meet the Artist

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### Gil Rose

Conductor Gil Rose's dynamic performances and many recordings have garnered international critical praise. In 1996 he founded the Boston Modern Orchestra Project (BMOP), which, under his leadership, has earned 15 ASCAP awards for adventurous programming and the John S. Edwards Award for Strongest Commitment to New American Music, and was also named Musical America's 2016 Ensemble of the Year. He is also the founder of Odyssey Opera and was the first artistic director of Opera Boston. Rose maintains a busy schedule as a guest operatic and symphonic conductor, leading the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto. Rose is the recipient of an ASCAP Concert Music Award for his commitment to new American music. He is a four-time Grammy Award nominee.

# Juilliard Orchestra

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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 season in concerts on the stages of Alice Tully Hall, Carnegie Hall, David Geffen Hall, and Juilliard's Peter Jay Sharp Theater. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera and dance productions, as well as presenting an annual concert of world premieres by Juilliard student composers. The Juilliard Orchestra welcomes an impressive roster of world-renowned guest conductors this season including John Adams, Marin Alsop, Joseph Colaneri, Barbara Hannigan, Steven Osgood, and Peter Oundjian, as well as faculty members Jeffrey Milarsky, Itzhak Perlman, Matthias Pintscher, and David Robertson. 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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