

Saturday Evening, January 25, 2020, at 7:30

The Juilliard School

presents

# Juilliard Orchestra

Marin Alsop, *Conductor*

Daniel Ficarri, *Organ*

Daniel Hass, *Cello*

SAMUEL BARBER (1910–81) ***Toccata Festiva*** (1960)

DANIEL FICARRI, *Organ*

DMITRI SHOSTAKOVICH (1906–75) **Cello Concerto No. 2 in G major, Op. 126**  
(1966)

Largo

Allegretto

Allegretto

DANIEL HASS, *Cello*

*Intermission*

CHRISTOPHER ROUSE (1949–2019) ***Processional*** (2014)

JOHANNES BRAHMS (1833–97) **Symphony No. 2 in D major, Op. 73** (1877)

Allegro non troppo

Adagio non troppo

Allegretto grazioso

Allegro con spirito

*Performance time: approximately 1 hour and 50 minutes, including an intermission*

This performance is made possible with support from the Celia Ascher Fund for Juilliard.

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

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Alice Tully Hall

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

## About the Program

By Jay Goodwin

### ***Toccata Festiva***

SAMUEL BARBER

*Born: March 9, 1910, in West Chester, Pennsylvania*

*Died: January 23, 1981, in New York City*

In terms of scale, pipe organs are different from every other type of musical instrument, and designing and assembling a new one can be a challenge of architecture and engineering as complex as the creation of the building that houses it. Given the massive investment of time, effort, and money involved in the birth of each one, it's no surprise that there is a deep catalog of compositions commissioned specifically to christen new organs upon delivery, designed to literally pull out all the stops and show off what they can do. Barber's *Toccata Festiva* is just such a work, written in 1960 for the unveiling of a massive yet movable new organ for Philadelphia's Academy of Music, the home of the Philadelphia Orchestra. Philanthropist Mary Curtis Zimbalist, a major supporter of the arts in the city and a longtime patron of Barber's, footed the bill for the organ (\$150,000 at the time, or \$1.3 million in 2020 dollars) and also commissioned Barber to write a piece for Eugene Ormandy and the orchestra, with Paul Callaway as organist, to perform at the instrument's inauguration.

Though the *Toccata Festiva* serves up generous helpings of the showy, virtuosic organ writing to be expected in this genre, it exceeds many such works in its ambition, sophistication, and expressivity. In one sprawling movement and calling for a huge orchestra to match the power of the organ, it captures Barber at his best, combining soaring lyricism with interesting timbral and textural combinations that use both

the organ's and the orchestra's full ranges. A fluid approach to rhythm and meter provides momentum and bite, and intricate passagework—including a dazzling cadenza for the pedals that sets the organist's feet to dancing—calls to mind the great organ music of the Baroque era.

### **Cello Concerto No. 2 in G major, Op. 126**

DMITRI SHOSTAKOVICH

*Born: September 25, 1906, in Saint Petersburg*

*Died: August 9, 1975, in Moscow*

There are several reasons that Shostakovich's Cello Concerto No. 2 has been overshadowed for its entire history by his first, none of them good. In fact, it is precisely the areas of stylistic divergence from the first that make the second the more fascinating work of the pair. Where the earlier work is heroic and extroverted, Concerto No. 2 is moody, ruminative, and enigmatic. Where the first concerto is full of overtly virtuosic music for the soloist, the later one more organically integrates the cello with the orchestra—the composer even once referred to the piece as a “symphony with a cello part.” And where the first unfolds in four relatively concise and focused movements, No. 2 takes a significantly longer time to progress through just three, a brief *Allegretto* bookended by expansive opening and closing movements that unhurriedly explore vast emotional terrain. Throughout, the music exudes a sense of mystery, its thoughts punctuated always by question marks.

Composed in the last decade of Shostakovich's life, the second concerto premiered in 1965 on the composer's 60th birthday. Legendary Russian cellist Mstislav Rostropovich, a close friend and artistic confidante of Shostakovich's, was the soloist. A wonderful recording of the occasion survives, and it is a testament to the power of the music that everyone involved had clearly dedicated themselves

to mastering the challenging new score, delivering a technically polished, subtly shaded, and overwhelmingly moving performance that left no doubt about the value of the work.

The concerto begins ominously with the cello alone, rumbling out a dark, brooding melody near the bottom of its range. As the orchestra slowly joins in, the soloist continues to feel his way forward through the shadows until, gradually, the momentum and tension build to what Rostropovich called “an immensely powerful climax when the cello literally tears at one’s soul.” The movement also includes a striking passage for the cello and bass drum—the first sign of the concerto’s unusually prominent incorporation of percussion. The second movement is a sort of manic scherzo, its main theme based on a Ukrainian folk song (“Come and buy my bagels”). In this setting, the jaunty tune takes on a disturbing intensity as its melody is subjected to exaggerations and distortions that conjure something of the grotesque. The third movement proceeds without pause and continues where the scherzo left off, threatening brass fanfares driving the cello to increased heights of anxiety and desperation. After a final, frenzied surge of energy, the music suddenly returns to the hushed, ambiguous combination of lyricism and contemplation with which it began, eventually coming to a haunted, and haunting, end.

### **Processional**

CHRISTOPHER ROUSE

*Born: February 15, 1949, in Baltimore*

*Died: September 21, 2019, in Baltimore*

*Tonight’s performance of Processional is dedicated to the memory of Christopher Rouse, a member of Juilliard’s composition faculty from 1997 until his death. The Baltimore native was a treasured member of both the Baltimore Symphony Orchestra*

*(BSO) family and the Baltimore community, serving as the BSO’s composer in residence in 1986 and new music advisor from 1989 to 2000.*

*In a note accompanying a BSO concert honoring Rouse shortly after his death, tonight’s conductor and BSO music director Marin Alsop wrote:*

*“Chris Rouse’s passing is an enormous loss, both as an artist and a dear friend. I was able to spend time with him these last weeks, and he was irreverent and profound, as always! Chris had an encyclopedic knowledge of music (and many other things, too!) from rock ‘n’ roll and pop to many overlooked composers of the past. I loved going over to his house and chatting about all kinds of crazy music. We reminisced recently about a recording session where the orchestra just couldn’t play loud enough for him. Finally I said, ‘OK, brass—STAND UP and play right into the microphones.’ Chris shouted from the booth with glee, ‘That’s it!’ And our recording of Gorgon was born! I first fell in love with his Trombone Concerto in the early ‘90s. In memory of Leonard Bernstein, it remains one of the most difficult pieces I ever tackled. But, wow, what a payoff! That’s how I would describe most of Chris’ music: really challenging but worth every second of work required. I became obsessed with his music and think I remain the only conductor to program an all-Rouse concert! But his music is not just wild and crazy, it also grabs our hearts at the most fundamental and human core and moves us to feel the profundity of our existence. When I first listened to his Concerto per Cordes, I admired its gnarly and mischievous qualities and then suddenly it breaks into a Mahleresque release and I remember feeling the tears streaming down my face and thinking ‘this is what music is all about!’ Chris started collecting composers’ signatures*

*when he was a kid and amassed what I imagine is the largest private collection of composers' autographs in the world. He knew how much I loved Brahms and gave me his Brahms autograph last week ... kind-hearted to the end."*

### **Symphony No. 2 in D major, Op. 73**

JOHANNES BRAHMS

*Born: May 7, 1833, in Hamburg, Germany*

*Died: April 3, 1897, in Vienna*

When it came to the composing of symphonies, Johannes Brahms was for many years a haunted man. Beethoven's symphonies—which had already become legendary fixtures of the repertoire by the time Brahms began writing his mature works in the 1850s—cast such a long shadow over the genre that most mid-19th-century composers dared not attempt their own. Brahms, the most Classical-minded of the great Romantics, was particularly menaced by Beethoven's legacy—a neurosis fueled by critics, impresarios, and the general public, all of whom had hailed Brahms early in his career as the successor to that legacy. "There are asses in Vienna who take me for a second Beethoven," complained the preternaturally grumpy composer, who probably did not help himself by installing a marble bust of his tormentor overlooking the room in his home where he composed. In 1870, after some 15 years of false starts and failed attempts, Brahms lost heart. "I shall never write a symphony!" he told conductor and friend Hermann Levi. "You can't have any idea what it's like always to hear such a giant marching behind you!"

Happily, Brahms did not give up. In 1876, at long last, the music-loving public got its symphony; and what a symphony! In the end, Brahms proved his provocateurs right. His Symphony No. 1 was everything they could have hoped for: an obvious

homage to Beethoven that nonetheless speaks unmistakably with Brahms' individual new voice and is, as infamous critic Eduard Hanslick pronounced upon its premiere, "one of the most individual and magnificent works of the symphonic literature." The following summer, Brahms went on vacation to Pörtlach, an idyllic lakeside resort town nestled among the Alps in southern Austria. Smitten and inspired by the beauty of the place, he wrote that there were "so many melodies flying around that you have to be careful not to tread on them." There, where he was surrounded by friends and brimming with hard-won confidence, a second symphony as splendid as the first leaped out of the Brahms' pen in just a few months' time—astonishingly fast for the meticulous composer.

There are two conflicting interpretations of Brahms' Symphony No. 2, written in the bright key of D major and comprising four movements, each of them in the major mode: that it is the bright, cheerful counterpoint to the dramatic, carved-in-granite first symphony, or that it is a bittersweet elegy for a paradise lost, a work whose serenity on the surface only makes the melancholic truth lurking in the depths more keenly felt. Even the composer leaves us no definitive answer. When questioned about some of the darker aspects of the music, such as the ominous trombones in the first movement, Brahms remarked vaguely that he wanted to leave them out, but that "black wings are constantly flapping above us." And during his work composing the piece, he wrote to his publisher saying "the new symphony is so melancholy that you will not be able to bear it. I've never written anything so sad. ... The score must appear with a black border." But Brahms was notoriously coy about works-in-progress, often telling incomplete truths or outright

lies about their status, nature, and quality. Around the same time, he described the symphony to Hanslick as “so cheerful and lovely that you will think I wrote it especially for you, or even for your young lady.” The critic evidently took him at his word, writing later in a review of the work that its “warm sunshine” had enchanted “connoisseurs and laymen alike ... the new symphony is radiant with healthy freshness and clarity.”

There is compelling evidence on both sides, and as always, the truth (if such a thing exists) surely lies somewhere in the middle. The first two movements, if not overtly despondent, certainly don’t sound carefree. The *Allegro non troppo* opens with what is ostensibly a symphonic waltz, but the two main themes, overlapping and interweaving, don’t quite line up rhythmically, interrupting the constant forward motion necessary for a proper waltz. And as the movement progresses, themes form, begin to develop, and then dissolve prematurely, creating a sense of grasping at something just out of reach—or never there at all. This movement also displays Brahms’ ability to make major-mode melodies sound plaintive, harmonizing in the parallel minor and emphasizing downward melodic motion. The horn solo rising up through quietly brooding strings near the end of the movement, for example, is one of the most wistful passages Brahms ever wrote.

The *Adagio non troppo* takes an even darker turn, developing and deepening all of the

darker aspects of the opening movement. It is a lyrical and cathartic sadness, to be sure, but sadness nonetheless, and it is this movement in particular that makes the sunshine-and-laughter interpretation of this work impossible to fully swallow. But just when it seems the symphony might indeed descend into despair, Brahms gives us the *Allegro grazioso*—his shortest symphonic movement at just five minutes—and the doom-and-gloom interpretation immediately begins to unravel. A graceful quasi-scherzo/minuet, its light, dancelike temperament is a balm after the slow movement’s poignancy, and its delicate, chamber musiclike passages belie the composer’s reputation for chunky, congested orchestra textures.

After the third movement eases to a tranquil close, the *Allegro con spirito* finale begins with a hushed variation on the opening of the first movement. But it is only the hush of anticipation. Almost immediately, the music bursts suddenly and irrepressibly forward, sprinting strings spurred forth by a starting-pistol blast of timpani. A raucous, romping race to the finish, the finale of this enigmatic symphony builds inexorably—but not without a few quiet, unsettling interludes just to be sure we’re left wondering to the very end exactly what it is Brahms is trying to tell us—to a blazing, exultant finale, one of the most exhilarating and emphatic in the entire symphonic canon.

*Jay Goodwin is editorial director at the Metropolitan Opera and writes about music for organizations around the world.*

## Meet the Artists

ADRIANE WHITE



**Marin Alsop**

Marin Alsop (Pre-College, '72; B.M. '77, M.M. '78, violin) is an inspiring and powerful voice, a conductor of vision and distinction who passionately believes that "music has the power to change lives." She is recognized internationally for her innovative approach to programming and audience development, for her deep commitment to education, and for advocating for music's importance in the world. This season, Alsop became chief conductor of the ORF Vienna Radio Symphony Orchestra, performing in its main series at the Wiener Konzerthaus and Wiener Musikverein, recording, broadcasting, and touring nationally and internationally. Her first season coincides with the orchestra's 50th anniversary and will emphasize women in classical music. Her success as music director of the Baltimore Symphony Orchestra since 2007 has resulted in two extensions in her tenure until 2021. Alsop has led the orchestra on its first European tour in 13 years and created several bold initiatives, including OrchKids, for the city's most disadvantaged young people. At the end of 2019, following a seven-year tenure as music director, she became conductor of honor of the São Paulo Symphony Orchestra, where she will return to conduct major projects each season. Throughout 2020, Alsop launches a global project to mark Beethoven's 250th anniversary, in collaboration with Carnegie Hall. Her goal is to bring the messages of tolerance, unity, and joy in Beethoven's Ninth Symphony to life for our 21st century.



**Daniel Ficarri**

Daniel Ficarri (BM '18, organ) is a graduate student of Paul Jacobs at Juilliard and was recently named one of the top "20 under 30" organists by the *Diapason* magazine. He has given solo performances in concert halls and churches throughout the U.S., including the Cathedral of St. John the Divine and St. Patrick's Cathedral. The *New York Times* named his performance of John Cage's *Souvenir* one of that week's best classical music moments, and WQXR broadcast his live all-Bach performance as part of its Bach organ marathon. Also an active composer, Ficarri has been commissioned by *Choir & Organ* magazine in London, and his music is published by ECS Publishing Group. Ficarri is organ scholar at the Church of St. Paul the Apostle in New York City, where he founded the organ concert series Sacred Sounds at St. Paul's.

*Philip and Barbara Kaplan Scholarship, Irene Diamond Graduate Fellowship, Schul-Jacobs Scholarship*



**Daniel Hass**

Daniel Hass (BM '17, cello) is the gold medal winner of the 2016 Stulberg International String Competition as well as the 2016 winner of the Canada Council for the Arts Michael Measures Prize. The Israeli-Canadian cellist made his solo orchestral debut with the Toronto

Symphony Orchestra at age 15, performing the Lalo Cello Concerto. He has since performed as soloist with orchestras and in recitals across North America. He has been featured several times on CBC national radio and NPR's *From the Top*. As a Perlman Music Program alumnus, he has played numerous concerts under the baton of Itzhak Perlman and performed with various chamber music groups. He has participated in master classes with internationally renowned cellists including Gary Hoffman, Frans Helmerson, Ralph Kirshbaum, Janos Starker, and Benjamin Zander. He has served as principal cellist

of the National Youth Orchestra of Canada, Toronto Symphony Youth Orchestra, and Juilliard Orchestra. Having studied at Juilliard with Joel Krosnick, Hass has also received training at the Israel Conservatory, Royal Conservatory of Music in Toronto where he studied with David Hetherington, New England Conservatory in Boston where he studied with Paul Katz, and Perlman Music Program where he studied with Ron Leonard. Hass performs on a 1914 Eugenio Degani Cello on loan by a private donor.

*Juilliard Scholarship*

## Juilliard Orchestra

Juilliard's largest and most visible student performing ensemble, the Juilliard Orchestra, is known for delivering polished and passionate performances of works spanning the repertoire. Comprising more than 350 students in the bachelor's and master's degree programs, the orchestra appears throughout the 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 Karina Canellakis, Elim Chan, Nicholas McGegan, Carlos Miguel Prieto, Jörg Widmann, Mark Wigglesworth, and Keri-Lynn Wilson as well as faculty members Jeffrey Milarsky 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, Juilliard Wind Orchestra, and new-music groups AXIOM and New Juilliard Ensemble.

## Administration

**Adam Meyer**, *Director, Music Division, and Deputy Dean of the College*

**Joe Soucy**, *Assistant Dean for Orchestral Studies*

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

**Matthew Wolford**, *Operations Manager*

**Daniel Pate**, *Percussion Coordinator*

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**Adarsh Kumar**, *Orchestra Personnel Manager*

**Michael Dwinell**, *Orchestral Studies Coordinator*

**Megan Zhang**, *Orchestra Management Apprentice*

## Juilliard Orchestra

**Marin Alsop**, *Conductor*

### **Violin**

Hava Polinsky,  
*Concertmaster*  
Carolyn Semes,  
*Principal Second*  
Claire Arias-Kim  
Phoenix Avalon  
David Bernat  
Courtenay Cleary  
Miray Ito  
Aleksandar Ivanov  
Heeyeon Jung  
Angela Kim  
Hyojin Kim  
Nikayla Kim  
Andrew Koonce  
Sayuri Kuru  
Eunsae Lee  
Jasmine (Meng Jia) Lin  
Clara Neubauer  
Amy Oh  
Ha Eun Oh  
Sahana Shraavan  
Adrian Steele  
Sophia Stoyanovich  
Sophia Szokolay  
Jieming Tang  
Jackie Tso  
Jessica Jo-Tzu Yang  
Mitsuru Yonezaki  
Hee-Soo Yoon  
Yanguang Bruce Zhang  
Kevin Zhu

### **Viola**

Devin Moore, *Principal*  
Lindan Burns  
Yoonsoo Cha  
Howard Cheng  
Yuchun Cheng  
Rae Gallimore  
Leah Glick  
Bethlehem Hadgu  
Yong Ha Jung  
Jay Julio  
Sequoyah Sugiyama  
Chieh I Candy Yang

### **Cello**

Anne Richardson,  
*Principal*  
Roric Cunningham  
Zlatomir Fung  
Mizuki Hayakawa  
Shangwen Liao  
Osheen Manukyan  
Erica Ogihara  
Isabella Palacpac  
Sebastian Stöger

### **Double Bass**

Dominic Law, *Principal*  
Daniel Chan  
Patrick Curtis  
Peter Hatch  
Blake Hilley  
Markus Lang  
Jonathan Luik  
Zachary Marzulli

### **Flute**

Yejin Lisa Choi,  
*Principal*  
Ipek Karataylioglu,  
*Principal*  
Yibiao Wang, *Principal*

### **Piccolo**

Yejin Lisa Choi  
Yibiao Wang

### **Oboe**

Victoria Chung, *Principal*  
Mia Fasanello, *Principal*  
Sarah Williams,  
*Principal*

### **English Horn**

Victoria Chung

### **Clarinet**

Hanlin Chen, *Principal*  
Wonchan Will Doh,  
*Principal*  
Bum Namkoong,  
*Principal*

### **Bass Clarinet**

Hanlin Chen

### **Bassoon**

Julian Gonzalez,  
*Principal*  
Thalia Navas, *Principal*  
Emmali Ouderkirk,  
*Principal*

### **Contrabassoon**

Julian Gonzalez

### **French Horn**

Jessica Elder, *Principal*  
Jason Friedman,  
*Principal*  
Hannah Miller, *Principal*  
Ryan Williamson,  
*Principal*  
Lee Cyphers

### **Trumpet**

Michael Chen, *Principal*  
Erik Larson, *Principal*  
Clinton McLendon,  
*Principal*

### **Trombone**

George Foreman,  
*Principal*  
Hanae Yoshida,  
*Principal*

### **Bass Trombone**

Griffin Cutaia

### **Tuba**

Deandre Desir

### **Timpani**

Omar El-Abidin  
Mizuki Morimoto  
Leo Simon  
Tanner Tanyeri

### **Percussion**

Leo Simon, *Principal*  
Tanner Tanyeri,  
*Principal*  
Omar El-Abidin  
Toby Grace  
Mizuki Morimoto

### **Harp**

Deanna Cirielli, *Principal*  
Lee Yun Chai