

# Juilliard Wind Orchestra



Juilliard



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The Juilliard School  
presents

# Juilliard Wind Orchestra

Patricia Rogers, Conductor

Sunday, October 13, 2019, 3pm  
Paul Hall

LUDWIG VAN BEETHOVEN  
(1770-1827)

Octet in E-flat Major, Op. 103 (1792)  
Allegro  
Andante  
Menuet—Trio  
Finale. Presto

RICHARD STRAUSS  
(1864-1949)

Serenade in E-flat Major, Op. 7 (1881)

ANTONÍN DVOŘÁK  
(1840-1904)

Serenade for Winds in D Minor, Op. 44 (1878)  
Moderato, quasi marcia  
Minuetto. Tempo di minuetto  
Andante con moto  
Finale. Allegro molto

*Performance time: approximately 1 hour and 10 minutes, without an intermission*

Major funding for establishing Paul Recital Hall and for continuing access to its series of public programs have been granted by the Bay Foundation and the Josephine Bay Paul and C. Michael Paul Foundation in memory of Josephine Bay Paul.



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

# Notes on the Program

By Georgeanne Banker

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## Ludwig van Beethoven Octet in E-flat Major, Op. 103

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### Ludwig van Beethoven

**Born:** Probably December 16, 1770 (he was baptized Dec. 17), in Bonn, then an independent electorate of Germany

**Died:** March 26, 1827, in Vienna

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From ramparts and battlefields to inns and dining rooms, wind ensembles have been storytellers, motivators, entertainers, and purveyors of power and civic honor for more than half a millennium. In 1458, a Venetian decree established a professional wind ensemble for “the honor of the city,” and in the 17th century, French string orchestras welcomed freshly redesigned wind instruments into their ranks, where they added exciting timbral colors and hearty harmonic reinforcement. The Harmonie, an ensemble consisting of oboes, clarinets, horns, and bassoons that was popular in the 18th century, brought wind music into the gardens for soirees and indoors to serenade and entertain noble families and guests during meals and parties.

The Esterházy family in Hungary and the House of Lobkowitz in Bohemia both engaged bands of wind players, and in 1782 Joseph II, who happened to be both Holy Roman Emperor and a patron of Mozart, established his own Harmonie, which included the very finest wind players Vienna had to offer. Along with professional ensembles, civic music associations, groups of musicians who would gather to play new and old music, enjoyed popularity, and folk music was an omnipresent fixture of local inns, taverns, streets, and homes.

It was against this thriving musical backdrop Johann van Beethoven found himself employed as tenor in the electoral court of Bonn, innkeeper František Dvořák serenaded his guests with a zither just north of Prague, and Franz Strauss, while not playing horn with Bavarian court orchestra, directed the Wilde Gung’l, a Munich amateur musicians’ association. Their sons, with legacies as groundbreaking composers, captured in brief pieces for woodwinds the excitements, apprehensions, landscapes, and dreams of their youth.

In 1784, the new elector of Cologne, Maximilian Franz, moved to Bonn, where the roster of court musicians contained a curious young virtuoso by the name of Ludwig van Beethoven. Maximilian was the youngest brother of a star-studded lineup of 18th century aristocrats, including Joseph II and Marie Antoinette, and filled his grandiose palace with the music of his very own Harmonie. He was a quick supporter of the prodigy, and later granted him leave to briefly visit Vienna, where Beethoven had at 16 likely met and studied with Mozart.

Given a high opus number at the time of its posthumous publication, Beethoven’s Octet in E-flat Major was written in the early 1790s before it was reworked as the Op. 4 String Quintet. Barely 20 years old at the time of its composition, Beethoven scored it for the Maximilian’s house band of paired oboes, clarinets, bassoons, and horns. Perhaps gifting the Elector with his very own *Harmoniemusick*, Beethoven’s veneration of Mozartean

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woodwind writing is laced throughout this four-movement work. Like similar pieces, the octet was most likely intended for use as *Tafelmusik*, literally translating to “table music,” or music to be performed for those at the dining table.

Maintaining composure during the explosive opening Allegro while dining with the Elector must have been quite the task. The first movement includes exciting woodwind pyrotechnics as virtuosic horn arpeggios echo those found in Mozart’s brilliant E-flat Major Piano Quintet. After a lush, longing Andante, the third movement is perhaps a scherzo masquerading as a minuet. Unable to completely commit to a major or minor mode, the winds cautiously tip-toe around one another before they crescendo in gleeful harmony. Rife with effusive figures, modern ears may sense some foreshadowing of Beethoven’s future works as much as they hear the astounding individuality that he tucks into each phrase. The clarinet introduces the final Allegro with a joyful, effervescent staccato melody. After a serious conversation of legato phrases, the theme is playfully reintroduced by the oboe as the work boils over—unlike dinner, one hopes—to a close.

## Richard Strauss Serenade in E-flat Major, Op. 7

Over the following century, as empires rose and fell, the Harmonie brought wind repertoire from dining to concert halls, and civic wind ensembles remained a constant. “How pleasant it is to sit on a bench and listen to the music of some military brass band or society of instrumentalists,” Edward Wilberforce mused in his 1863 guidebook, *Social Life in Munich*. He later quips, “tell a doctor the climate of Munich does not agree with you, and he will ask you if you drink enough beer.” Richard Strauss was born one year later to Josephine Pschorr of the Pschorr brewing family, and Franz Strauss, the principal horn player of the Bavarian court orchestra. The elder Strauss was famously called “the Joachim of the horn” by conductor Hans von Bülow, likening him to the virtuoso violinist Joseph Joachim.

Strauss’ natural talents was not lost on his father. By age 11, his violin and piano studies were supplemented with formal composition lessons under Friedrich Wilhelm Meyer. By 1881, a 17-year-old Strauss, fully infatuated with Richard Wagner’s progressive concepts of harmonic tension and release, would clandestinely study Wagnerian scores that he smuggled into his musically conservative household.

That year, Strauss completed his single-movement Serenade in E-flat Major, Op. 7, scored for pairs of flutes, oboes, clarinets, and bassoons, a bass tuba or contrabassoon, and a mighty complement of four horns. However eager Strauss was to push the boundaries of composition, his reverence of Mozartean wind writing is evident throughout the serenade.

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**Richard Strauss**

**Born:** June 11, 1864,  
in Munich

**Died:** September 8,  
1949, in Garmisch-  
Partenkirchen,  
Germany

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The work's elegant poeticism won him the favor of the caustic Bülow, who had said years before that Strauss was "not a genius in my most sincere belief, but at best a talent." Hardly the first composition he had completed as a prodigious youth, the 176-measure work is dedicated to his first composition teacher and pays tribute to his horn-playing father.

"Never look at the brass encouragingly; except with a quick glance for an important lead-in. On the contrary, never let the horns and woodwinds out of your sight; if you hear them at all they are already too loud." Rules 4 and 5 of Strauss's 10 Golden Rules for young conductors, written in the early 1920s, are perhaps not entirely applicable to his wind serenade. The work begins with a beautifully composed phrase that the double reeds, clarinets, horns, and tuba sing in poetic symmetry. The flutes enter in response, shimmering over rich sonic depths. A lone oboe agitates the group, and in response, the frantic bass instruments chromatically drive the group to a dynamic high as the flutes wail an astounding five octaves above the bass tuba. The horns, bassoons, and tuba calm the ensemble with deep, comforting visions of home as they reintroduce the opening theme, and a sole flute lulls the ensemble to rest on a soft, final E-flat Major chord.

## Antonín Dvořák Serenade for Winds in D Minor, Op. 44

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### Antonín Dvořák

**Born:** September 8, 1841, in Nelahozeves, Czechia

**Died:** May 1, 1904, in Prague

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As a violist of the Electoral court orchestra, young Beethoven performed alongside the horn player and future publishing magnate Nikolaus Simrock, whose grandson would oversee the publication of Antonín Dvořák's Serenade in D Minor, Op. 44, some 90 years later.

About 450 miles east of Bonn and 30 years after Beethoven's death, the 16-year-old Dvořák was a violist with the Cecilia Society musicians' association in Prague. He was steeped in Bohemian folk music from his earliest days; his father, a butcher and innkeeper, was an avid player of the zither. The Cecilia Society's regular performances of Beethoven and Wagner's symphonic works supplemented the teenaged Dvořák's formal musical studies at the Prague Organ School. With one ear facing outward, Dvořák bathed his harmony and counterpoint in the soundscapes of his rural home and beyond.

The serenade is scored for a robust ensemble of paired oboes, clarinets, and bassoons, an ad-libitum contrabassoon, three horns, cello, and double bass. Growing up in the "shadow of Prince Lobkowitz's castle," as he said, Dvořák's own *Harmoniemusik* is seasoned with Bohemian flavor, peppered with folk dances and strong-weak musical idioms that mimic the rhythms of the Czech language.

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The group plays a melody fit for a military band as it opens the serenade with the Moderato—Quasi marcia. Though given the title of Minuetto, the second movement begins with a *sousedská*, a traditional Czech couple's dance. Written in a gentle F Major, this movement echoes the *sousedská* of his Slavonic Dance No. 4. The couple of clarinets dances together before spinning out of control, giving way to an excited *furiant*, a proud, lively Czech dance that characteristically alternates between rhythmic groups of two and three. The Andante con moto begins with the flowing, deep voices recalling the drone of a hurdy-gurdy, and the luxurious sonic depths of the ensemble are explored through vivid half diminished chords and lilting melodies. Suddenly the doors burst open, revealing the feverish dance party of the Finale—Allegro molto. Overflowing with joy, a brief memory of the first movement march gives way to noble horn calls and the excited, unison arpeggios that bring this party to a frenzied, harmonious conclusion.

The serenade is indeed as much fun to play as it is to hear. This music is "a more lovely, refreshing impression of real, rich and charming creative talent you can't easily have," Johannes Brahms wrote to his friend Joseph Joachim in 1879. "I think it must be a pleasure for the wind players!"

*Second-year baroque bassoonist Georgeanne Banker holds a Historical Performance scholarship.*

# Meet Patricia Rogers

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Patricia Rogers was appointed principal bassoon of the Metropolitan Opera Orchestra in 1976 and held that position until 2016. In 1976 she received a Bachelor of Music degree from the University of Cincinnati College-Conservatory of Music, where she studied bassoon with Otto Eifert. In addition to thousands of opera performances in New York, Rogers was a soloist with the Met Orchestra domestically and abroad. She was a member of the Met Chamber Ensemble and appeared frequently with James Levine and Met colleagues at Carnegie Hall. She is a past participant of the Marlboro Festival and can be heard on recordings of the Marlboro Recording Society. Rogers served on the Juilliard faculty from 2007 to 2016, and she also taught at the Manhattan School of Music, Mannes College of Music, Bard College, Interlochen Arts Camp, and Interlochen Bassoon Institute. She has performed master classes throughout the U.S and was a woodwind coach at the Verbier Festival from 2000 to 2006. A resident of Michigan, she remains active in chamber music and as a woodwind coach and conductor. Today's concert marks her fifth appearance as conductor of the Juilliard Wind Orchestra.

# Juilliard Wind Orchestra

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**BEETHOVEN** Octet in  
E-flat Major, Op. 103

**Oboe**

Rachel Ahn, *Principal*  
Angela Scates

**Clarinet**

Wonchan Will Doh, *Principal*  
Yingcun Jin

**Bassoon**

Morgan Davison, *Principal*  
Julian Gonzalez

**French Horn**

Gabrielle Pho, *Principal*  
Hannah Miller

**STRAUSS** Serenade in  
E-flat Major, Op. 7

**Flute**

Yejin Lisa Choi, *Principal*  
Héléna Macherel

**Oboe**

Rachel Ahn, *Principal*  
Angela Scates

**Clarinet**

Hanlin Chen, *Principal*  
Yingcun Jin

**Bassoon**

Morgan Davison, *Principal*  
Julian Gonzalez

**Contrabassoon**

Joey Lavarias

**French Horn**

Hannah Miller, *Principal*  
David Alexander  
Gabrielle Pho  
James Picarello

**DVOŘÁK** Serenade for  
Winds in D Minor, Op. 44

**Oboe**

Kate Wegener, *Principal*  
Daniel Gurevich

**Clarinet**

Hanlin Chen, *Principal*  
Wonchan Will Doh

**Bassoon**

Joey Lavarias, *Principal*  
Morgan Davison

**French Horn**

David Alexander, *Principal*  
James Picarello  
Gabrielle Pho

**Cello**

Elena Ariza

**Double Bass**

Fox Myers

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