

Thursday Evening, October 14, 2021, at 7:30

The Juilliard School

presents

Juilliard Orchestra

Jeffrey Milarsky, *Conductor*

LILI BOULANGER (1893-1918) ***D'un matin de printemps (Of a Spring Morning)***
(1918)

MAURICE RAVEL (1875-1937) ***Rapsodie espagnole (1907)***

Prélude à la nuit
Malagueña
Habañera
Feria

Intermission

MODEST MUSSORGSKY (1839-81) ***Pictures at an Exhibition (1874)***
(ORCH. RAVEL)

Promenade
Gnomus
Promenade
The Old Castle
Promenade
Tuileries
Bydlo
Promenade
Ballet of the Chicks in Their Shells
Samuel Goldenberg and Schmuyle
Limoges
Catacombs
Cum mortuis in lingua mortua
The Hut on Fowl's Legs
The Great Gate of Kiev

Performance time: approximately 1 hour and 25 minutes, with intermission

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Alice Tully Hall

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About the Program

By James M. Keller

LILI BOULANGER

***D'un matin de printemps* (Of a Spring Morning)**

Born: August 21, 1893, in Paris

Died: March 15, 1918, in Mézy-sur-Seine, northwest of Paris

When Lili Boulanger died at age 24, she was becoming one of the notable French composers of the 20th century. She and her older sister Nadia, the distinguished pedagogue, grew up in a musical family; their elderly father, the composer Ernest Boulanger, had won the prestigious Prix de Rome in 1835, and their mother, Raïssa Mishchetsky, was a contralto who had been his pupil. She rarely enjoyed good health. Her most serious medical issue was diagnosed as intestinal tuberculosis, now known as Chron's disease, a chronic condition that ultimately led to her early death.

Being often homebound, Lili received most of her musical training through private instruction. The seal of approval for aspiring French composers in the 19th and early 20th centuries was the Prix de Rome, the award their father had won. Nadia had tried but won only second prize; and after she declared that she would not compete further, Lili set her sights on it. She triumphed in 1913, the first woman ever to receive the top prize. She tried twice to fulfill her prizewinner's residency in Rome, but her first visit was cut short by the outbreak of World War I and her second by deteriorating health. In July 1917, she underwent an appendectomy, which proved essentially fruitless. Not long after, she completed a pair of related works, *D'un soir triste* (Of a Sad Evening)

and *D'un matin de printemps* (Of a Spring Morning). As her strength ebbed away, Nadia helped write down Lili's music.

She began work on *D'un matin de printemps* in spring 1917 as a piece for violin (optionally flute) and piano, then made a setting for piano trio, and finally created the version for orchestra. The various incarnations do not align exactly. She did not intend for any of these settings to supersede the others; instead, she viewed them as parallel takes on the same basic conception. All the surviving manuscripts are in the hand of Nadia, who effected some refinements particularly on the orchestral version, which seems to have been completed in January 1918, and was premiered posthumously on March 13, 1921, with Rhené-Baton conducting the orchestra of the Concerts Pasdeloup.

This is a work of vibrant energy and surpassing delicacy, strikingly in the mode of the French "Impressionist" composers. Boulanger makes colorful use of her wind sections, typically a strength of French composers. The good-spirited principal theme is introduced by solo flute playing in its low register against lightly rustling strings and shimmering touches of triangle and celesta. The music sinks to the orchestra's lower reaches, losing its propulsive energy and taking on a gauzy, underwater quality. From there, the piece again rises in a crescendo for the full orchestra. Suddenly the texture thins to chamber-like combinations—a passage reminiscent of Mahler's *Das Lied von der Erde*, a work with which Nadia was familiar, and probably Lili along with her. The work's ending is stunning: a buildup of volume and energy, a precipitously descending harp glissando, and a final pop from the orchestra.

MAURICE RAVEL

Rapsodie espagnole

Born: March 7, 1875, in Ciboure, Basses-Pyrénées, France

Died: December 28, 1937, in Paris

The Spanish composer Manuel de Falla, recalling his first encounter with Maurice Ravel's newly composed *Rapsodie espagnole*, in 1907, wrote: "The *Rapsodie* ... surprised me because of its Spanish character. But how was I to account for the subtly genuine Spanishness of Ravel, knowing, because he had told me so, that the only link he had with my country was to have been born near the border! The mystery was soon explained: Ravel's was a Spain he had felt in an idealized way through his mother. ... She spoke fluent Spanish, which I enjoyed so much when she evoked the years of her youth, spent in Madrid, an epoch earlier than mine, but traces of its habits that were familiar to me still remained."

Even if the opening movement were not titled "Prélude à la nuit" (Prelude to Night), listeners would sense its deepening darkness and mystery. But the night is as beautiful as it is frightening: Perhaps the ravishing burst of color highlighted by harp and upward-surging strings represents the heady fragrance of a moonflower, or the little cadenza for two clarinets the sudden flight of a nocturnal moth.

The second movement, "Malagueña," is less impetuous than one might anticipate from a dance movement. By the end, the vigor that has been built up is dispelled in a languorous solo for the English horn; then this miniature movement, hardly two minutes in duration, simply evaporates into the mist.

Falla claimed that "when [Ravel] wanted to characterize Spain musically, he showed a predilection for the habanera, the song most in vogue when his mother lived in Madrid. ... That is why the rhythm, much to the surprise of the Spaniards, went on living in French music although Spain had forgotten it half a century ago." This Habanera—slow, seductive, syncopated—began in 1895 as a work for two pianos, but this orchestrated version of 12 years later is far more evocative. "I like the music," Ravel later told the composer Francis Poulenc, "but it's so badly orchestrated!" Poulenc continues the account: "'How can you possibly claim that?' I protested. And then he said something that could only have come from a truly extraordinary technician: 'The orchestra's too large for the number of bars.' A wonderful remark." The Habanera's spirit is perfectly summed up in its tempo heading: *Assez lent et d'un rythme las* (Rather Slow and With a Weary Rhythm). The quotation from Baudelaire the composer inscribed in the original two-piano version seems fully apropos: *Au pays parfumé que le soleil caresse* (In the perfumed land that the sun caresses).

The tension built up through the restraint of the first three movements is released with passionate abandon in the finale, where pulsating rhythms combine with full-bodied instrumentation to evoke the vigor of a celebration. Disparate songs and sensations compete for attention in this festival that might have appeared on an incandescent canvas by Joaquín Sorolla. In the *Rapsodie espagnole*, Ravel achieved for the first time the subtle orchestration that would henceforth be his unique fingerprint.

MODEST MUSSORGSKY

Pictures at an Exhibition

Born: March 21, 1839, in Karevo, in the Pskov district of Russia

Died: March 28, 1881, in St. Petersburg

Modest Mussorgsky's piano suite *Pictures at an Exhibition* was inspired by a group of images by Victor Hartman, an architect and designer who, beginning in 1870, became one of the composer's closest friends and who died in summer 1873 at age 39. Mussorgsky had dedicated to him "In the Corner" from his song cycle *The Nursery*, and he welcomed Hartman's input about his compositions. In February and March 1874, a memorial exhibit mounted at the Academy of Artists in St. Petersburg included Hartman's architectural drawings as well as designs for craft pieces, jewelry, and so on—some 400 works in all. Among the items on display, according to the critic Vladimir Stasov, were "lively, elegant sketches by a genre-painter, the majority depicting scenes, characters, and figures out of everyday life, captured in the middle of everything going on around them: on streets, and in churches, in Parisian catacombs and Polish monasteries, in Roman alleys and in villages around Limoges."

We don't know exactly when Mussorgsky visited the exhibit or when he settled on the concept of creating musical equivalents to a number of the pictures. In 1903, Stasov claimed in a letter that it had actually been *his* idea, and that he had even suggested the topics of the movements, but there is no further evidence to corroborate his claim. Only six of the relevant Hartman drawings have been ascertained beyond a doubt. Mussorgsky's other movements seem to be of specific images that have since strayed, or they may be composites of various pictures. The subjects range from the eeriness of a medieval Italian

castle to the liveliness of children playing in the Tuileries gardens, and they culminate in a diptych of Russian scenes—the macabre witch Baba-Yaga of folk legend and the glowing depiction of the Gate at Kiev, an architectural extravaganza designed to honor Tsar Alexander II but never constructed. The recurring "Promenade" theme suggests the viewer strolling from one picture to the next. Mussorgsky produced his score in a sprint of inspiration, apparently in the course of about 20 days. The final page of his manuscript is dated June 22, 1874, and on June 27, he signed off on all the score's details and inscribed a dedication to Stasov.

Maurice Ravel encountered Mussorgsky's piano suite as edited by Nicolai Rimsky-Korsakov, whose emendations were very minor, certainly when compared to the re-composition he effected in some other Mussorgsky scores. Ravel shared his enthusiasm with the conductor Serge Koussevitzky, who, ironically, was not familiar with this masterpiece of his Russian compatriot. Koussevitzky commissioned Ravel to create an orchestral transcription of the suite, reserving exclusive performance rights for himself for some years, during which he conducted it often and ushered it into a niche of honor in the symphonic repertoire. A number of other orchestral versions have been produced over the years, including some that arguably capture a more authentically "Russian" sound, but it is Ravel's against which all others are measured.

James M. Keller, the program annotator of the New York Philharmonic and the San Francisco Symphony, is the author of Chamber Music: A Listener's Guide (Oxford University Press).

Meet the Artists



Peter Komerko

Jeffrey Milarsky

American conductor Jeffrey Milarsky (BM '88, MM '90, percussion) is the music director of Juilliard's new-music ensemble AXIOM. Known for his innovative programming, he has been hailed for his interpretation of a wide range of repertoire, which spans from Bach to Xenakis. In recent seasons he has worked with such orchestras as the New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, Milwaukee Symphony, American Composers Orchestra, MET Chamber Ensemble, Bergen Philharmonic, Chamber Music Society of Lincoln Center, New World Symphony, and Tanglewood Festival Orchestra. In the U.S. and abroad, he has premiered and recorded works by many groundbreaking contemporary composers in venues such as Carnegie Hall, Zankel Hall, Davies Symphony Hall, Alice Tully Hall, Walt Disney Concert Hall, Boston's Symphony Hall, and IRCAM

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 375 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Juilliard's Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera, dance, and drama productions as well as presenting an annual concert

in Paris. Milarsky has a long history of premiering, recording, and performing American composers and in keeping with that, in 2013 was presented with the prestigious Ditson Conductor's Award. His interest and dedication has brought forth collaborations with esteemed composers such as Adams, Babbitt, Cage, Carter, Corigliano, Crumb, Davidovsky, Druckman, Gordon, Lang, Mackey, Rouse, Shapey, Subotnick, Wuorinen, and an entire generation of emerging composers. A dedicated teacher, Milarsky serves on the conducting faculty at Juilliard and is a senior lecturer in music at Columbia University, where he is the music director and conductor of the Columbia University Orchestra. An in-demand timpanist and percussionist, Milarsky has been the principal timpanist for the Santa Fe Opera since 2005. In addition, he has performed and recorded with the New York Philharmonic, Philadelphia Orchestra, and Pittsburgh Symphony. He has recorded extensively for Angel, Bridge, Teldec, Telarc, New World, CRI, MusicMasters, EMI, Koch, and London records. Milarsky received his bachelor's and master's degrees at Juilliard, where he was awarded the Peter Mennin Prize for outstanding leadership and achievement in the arts.

of world premieres by Juilliard student composers. This season an impressive roster of world-renowned conductors leads the Juilliard Orchestra, including John Adams, Mei-Ann Chen, Kevin John Edusei, Barbara Hannigan, Antonio Pappano, Carlos Miguel Prieto, Christian Reif, Xian Zhang, and faculty conductors Jeffrey Milarsky and David Robertson. Robertson is director of conducting studies and distinguished visiting faculty. Students from the Juilliard Orchestra have participated in recent virtual projects, including *Bolero Juilliard*; *Of Thee I Sing*, an expansion of Charles

Ives' *Variations on "America,"* co-created by David Robertson and Kurt Crowley, Creative Associate, and conducted by Robertson; and a performance of "Nimrod" (Variation IX) from Edward Elgar's *Enigma Variations*, conducted by faculty member and alumnus Itzhak Perlman. 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. In summer 2019, the orchestra traveled to London to perform alongside the Royal Academy of Music in Royal Albert Hall at the BBC Proms. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra as well as the Wind Orchestra, Lab Orchestra, and contemporary music groups AXIOM and New Juilliard Ensemble.

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