

Monday Evening, October 15, 2018, at 7:30

The Juilliard School

presents

Juilliard Orchestra

Sir Mark Elder, *Conductor*

Robert Nunes, *Oboe*

BENJAMIN BRITTEN (1913–76) **“Four Sea Interludes” from *Peter Grimes*, Op. 33a** (1945)

Dawn: Lento e tranquillo

Sunday morning: Allegro spiritoso

Moonlight: Andante comodo e rubato

Storm: Presto con fuoco

RICHARD STRAUSS (1864–1949) **Oboe Concerto in D major, TrV 292** (1945)

Allegro moderato

Andante

Vivace

ROBERT NUNES, *Oboe*

Intermission

JEAN SIBELIUS (1865–1957) ***Night Ride and Sunrise*, Op. 55** (1908)

SIBELIUS **Symphony No. 7 in C major, Op. 105** (1924)

Sir Mark Elder appears by kind permission of the Metropolitan Opera.

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

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

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Alice Tully Hall

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are turned off during the performance.*

Notes on the Program

by Paul Thomason

"Four Sea Interludes" from *Peter Grimes*, Op. 33a

BENJAMIN BRITTEN

Born November 22, 1913, in Lowestoft, United Kingdom

Died December 4, 1976, in Aldeburgh, United Kingdom

Benjamin Britten and his partner, tenor Peter Pears, were in Southern California in 1941 when Britten picked up a copy of the BBC magazine *The Listener*. It included the text of a talk given by E.M. Forster about the poetry of George Crabbe that fed the homesickness Britten was beginning to feel (he and Pears had been away from England for two years). Forster mentioned Crabbe's poem *Peter Grimes*, about a fisherman who murdered his apprentices, and when Britten read *The Borough*, especially the section on Grimes, "I suddenly realized where I belonged and what I lacked. I had become without roots," he told a friend.

With the war of the Atlantic raging passage back to England was almost impossible, so he went to Boston where, in January 1942, Serge Koussevitzky conducted the Boston Symphony in a performance of Britten's *Sinfonia da Requiem*. Koussevitzky was impressed with the drama of the piece and asked the young composer why he had not yet written an opera. Britten mentioned he wanted to make one out of Crabbe's *The Borough* but it would take money to free himself from other work so he could devote the necessary time to it. Koussevitzky arranged for a foundation he had set up in memory of his late wife to provide \$1,000 toward the opera, and expressed the wish to give its premiere at Tanglewood. As it turned out the first performance of *Peter Grimes* was not in the Berkshires (the summer festival was closed 1942–45

because of the war) but was given by Sadler's Wells Opera on June 8, 1945. When it was performed at Tanglewood the following year, the conductor was a 28-year-old named Leonard Bernstein.

Though Grimes himself is a riveting character, and the people of the Borough (the chorus) are as crucial as the chorus in *Boris Godunov*, for some critics the sea itself is the most fully developed character in the opera. Certainly the way Britten depicts the many moods of the constantly changing sea in his writing for the orchestra is masterly.

In the preface to the score, Malcolm MacDonald describes "Four Sea Interludes":

Dawn, following the opera's prologue, evokes the gray, cold light on the East Anglian coastline, the long cry of gulls and the surge of the tide. *Sunday morning*, the prelude to Act II, suggests the waves under sparking sunshine, clamorous seabirds, and church-bells. *Moonlight*, preceding Act III, is serene, the waters almost calm under clouds and lunar radiance. The final *Storm* interlude comes from Act I and is a furious orchestral toccata depicting the forces of nature and the emotional opposition between Grimes and the Borough citizens. The temporary lull towards the end is an instrumental transcription of Grimes' despairing question "What harbor shelters peace?"

Oboe Concerto in D major, TrV 292

RICHARD STRAUSS

Born June 11, 1864, in Munich, Germany
Died September 8, 1949, in Garmisch-Partenkirchen, Germany

In the closing days of World War II, a 23-year-old American corporal named John de Lancie was traveling through Bavaria when he entered Garmisch. As luck would have it, the first person he encountered was Alfred

Mann, who had been a fellow student at the Curtis Institute of Music. While the two friends were catching up, de Lancie casually remarked, "Doesn't Richard Strauss live somewhere around this area?" Mann pointed up the road. "See that big house? That's where he lives. I usually visit in the afternoons." Later that day, when Mann introduced de Lancie to Strauss, the composer was polite but no more—until Mann mentioned de Lancie had been oboist with the Pittsburgh Symphony under Fritz Reiner. Strauss' face suddenly lit up and he declared, "There is a conductor who knows how my music should go!"

De Lancie spent three days in Garmisch, visiting Strauss in the afternoon and evening of each day, the two men communicating in French. De Lancie knew of Strauss' very early Horn Concerto and had heard rumor of a second being premiered during the war. (In fact the marvelous Second Horn Concerto premiered in Salzburg on August 11, 1943.) "During one conversation I spoke of the glorious lyric solos for oboe in many of his works," he later recalled, "and I asked if he had ever thought of writing a concerto for oboe, to which he replied, 'No,' and that appeared to be the end of the subject. I was to learn three months later from an article in a South Pacific edition of the *Stars and Stripes* (the U.S. Armed Forces newspaper) sent to me by my brother that Strauss was in fact working on a concerto for oboe as a result of 'a suggestion from an American soldier from Chicago.'"

In December 1945 Strauss invited that American soldier to attend the world premiere of the Oboe Concerto to take place in February 1946 in Zurich. De Lancie was scheduled to be shipped back to the U.S. before then and changing the orders would have meant a lengthy delay in getting home, so he regretfully declined. During the 1946–47 season he received a letter from

Strauss' publishers stating Strauss had instructed them to offer him the first performance of the concerto in the U.S. By then he was a member of the Philadelphia Orchestra and protocol dictated a junior member of a section could only perform a concerto if the section principal did not want to. The principal oboist, Marcel Tabuteau, insisted if anyone were going to play the Strauss Oboe Concerto with the orchestra it would be him—thus denying de Lancie the privilege. In fact, Tabuteau never did play the concerto, and the U.S. premiere was given by de Lancie's friend Mitch Miller (later famous as the host of the early 1960's television show *Sing Along with Mitch*), with the CBS Symphony conducted by Juilliard alum Bernard Herrmann.

The Oboe Concerto is typical of Strauss' late instrumental works, deftly combining poignant autumnal elegy with pixie humor, in a classic style that is more restrained than his early orchestral tone poems. The three movements (*Allegro moderato*, *Andante*, *Vivace*) flow into one another without a break. It is a work notorious among oboe players for its difficulty, not least because the first movement begins with 57 measures of nonstop playing for them—and at a fairly leisurely tempo. It is obvious Strauss was more interested in the lyric, songful side of the oboe rather than writing a flashy virtuosic piece, though the meditative second movement concludes with an extended cadenza, the last flourishes of which lead directly into the jaunty theme of the last movement.

Night Ride and Sunrise, Op. 55

JEAN SIBELIUS

Born December 8, 1865, in Hämeenlinna, Finland

Died September 20, 1957, in Ainola, Finland

In 1894 Jean Sibelius went to the Wagner festival at Bayreuth where he heard *Parsifal* ("Nothing on earth has made such an

impression on me ... I can't begin to tell you how *Parsifal* has transported me," he wrote to his wife Aino). Performances of *Tannhäuser* (conducted by Richard Strauss) and *Lohengrin* did not have the same effect, apparently. He also went to Munich where he was enthusiastic about the Symbolist paintings he saw in the art galleries, especially the work of Arnold Böcklin. While in Germany he also attended performances of *Tristan* and the *Ring* (minus *Das Rheingold*), but they only served to convince him that Wagner's path was not one he was meant to follow. "I believe that I am above all a tone painter and poet," he wrote to his wife, Aino. "Liszt's view of music is the one to which I am closest, that is, the symphonic poem." In fact, tone poems like *En Saga*, *The Swan of Tuoneia*, and, of course, *Finlandia*, are among his best-known works. In 1905 he wrote about tone poems to his wife, "This is my genre!! Here I can move freely without feeling the weight of tradition."

Night Ride and Sunrise was completed in November 1908, the same year he wrote his String Quartet in D minor, "Voces intimate." Unlike many of Sibelius' other tone poems, it is not based on folklore or legends from Finland, but tells a more personal story. Sibelius gave several different accounts of the genesis of the piece, usually having to do with different trips he had taken in Finland. He told his secretary it was inspired by a journey from Helsinki to Kerava he had taken by sledge around the turn of the century when he witnessed a spectacular sunrise: "The whole heavens were a sea of colors that shifted and flowed, producing the most inspiring sight, until it all ended in a growing light." He told another person the work had been inspired by another trip "in the moonlight, through a nocturnal wilderness." On yet another occasion, his honeymoon was cited, and later he said, "the principal idea

of *Night Ride* was conceived during the spring of 1901 in Italy, when I made a trip to Rome in April" where he saw the Colosseum by moonlight.

But he provided a less personal explanation to the English writer Rosa Newmarch, telling her the music was "concerned with the inner experiences of an average man riding solitary through the forest gloom; sometimes glad to be alone with Nature; occasionally awe-stricken by the stillness or the strange sounds which break it; but thankful and rejoicing in the daybreak."

The unusually descriptive work has two main sections. The beginning "night ride" itself is dominated by an insistent, galloping trochaic rhythm in the strings. After several minutes, the flutes and oboes introduce a simple, rather plaintive six-note motif (F, G, A-flat, G, F, G). This theme, marked "lugubre" in the score, is taken up by other woodwinds and finally by the strings. This theme in the strings, with the accompanying restless 16th note ascending then descending figures in the woodwinds and cellos, gradually leads to the second section, the "sunrise" itself. The horns (marked "dolce") softly announce the new theme. Only very gradually does Sibelius bring in the rest of the orchestra, and increase the volume, to depict the full glory of the dawn. The calm grandeur of the tone poem's conclusion clearly anticipates the Seventh Symphony.

Symphony No. 7 in C major, Op. 105

JEAN SIBELIUS

It's safe to say that on March 24, 1924, when Jean Sibelius conducted the first performance of his new piece in Stockholm, no one involved—audience, players, even the composer himself—realized they were hearing his last symphony. For one thing, the new work was called *Fantasia sinfonica*

No. 1. It was not until the following year when Sibelius was preparing the work for publication that he called it Symphony No. 7 (*in einem Satz*/in one movement). For another, the composer had written all of his symphonies during the previous 25 years. He was only 59 years old and there was no reason to think he would not give the world more symphonies.

In fact, during the rest of the 1920s and '30s he talked openly of his Eighth Symphony, at one point telling *New York Times* music critic Olin Downes he had two movements on paper and the rest in his head. He corresponded with the Boston Symphony music director Serge Koussevitzky about having it ready for the 1931–32 season, only telling Koussevitzky in January '32 it would not be ready for that spring's concerts. How much of it he ever committed to paper we will never know. But sometime in the 1940s (biographer Andrew Barnett says most probably between January 1944 and August 1945), the relentlessly self-critical Sibelius had, in his wife's words, "a great auto-de-fé. My husband had collected a lot of manuscripts in a laundry basket and he burned them in the dining room fireplace." Almost certainly the Eighth Symphony was included. So the enigmatic Seventh Symphony became Sibelius' last. In fact, the only major work he completed after the Seventh Symphony was the tone poem *Tapiola* (1925)—after which was a long retirement.

The Seventh Symphony is enigmatic because it defies analysis. It is, indeed, in one concentrated, ever evolving movement, with multiple shifts in tempo, but the changes are often so gradual as to be

almost imperceptible to the listener. The British music writer Donald Tovey compared listening to the Seventh to flying in an airplane when a passenger "has no sense of movement at all He moves in the air and can change his pace without breaking his movement."

It begins with an extended Adagio section that lasts almost half the duration of the piece, culminating in a majestic and expansive trombone melody. This motif is the major landmark of the work and occurs three times in all, which has led some to suggest the work is really a Rondo with the trombone figure as its theme. Others say the symphony, though in one movement, really follows the traditional four-movement structure:

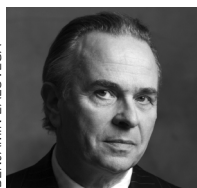
- I. Adagio
- II. Vivacissimo—Adagio
- III. Allegro molto moderato—Allegro moderato
- IV. Vivace—Presto—Adagio—Largamente molto, followed by a coda of Affetuoso—Tempo I.

James Hepokoski is certainly correct when he notes, "Its ad hoc structure emerges link-by-link from the transformational processes of the musical ideas themselves—a content-based form constantly in the process of becoming." And what it becomes is emotionally gripping and ultimately deeply cathartic. If *Night Ride and Sunrise* was the journey of a day, then the Seventh Symphony is the journey of a rich, well-spent lifetime, told by a master.

Paul Thomason writes about music for organizations in the U.S. and Europe.

Meet the Artists

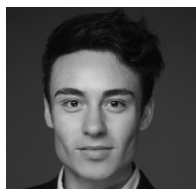
BENJAMIN EALOVEGA



Sir Mark Elder

Sir Mark Elder has been music director of the Hallé since September 2000. He was previously music director of English National Opera (1979–93) and principal guest conductor of the BBC Symphony Orchestra and City of Birmingham Symphony Orchestra. He has worked with many of the world's leading symphony orchestras, is a principal artist of the Orchestra of the Age of Enlightenment, and has appeared annually at the Proms for many years, including—in 1987 and 2006—the internationally televised *Last Night*. He has enjoyed a long association with the Royal Opera House and appears in many other prominent theaters including the Metropolitan Opera, Opéra de Paris, and Glyndebourne Festival Opera. He was the first English conductor to conduct a new production at the Bayreuth Festival. In April 2011 he took up the position of artistic director of Opera Rara, and he has made many award-winning recordings in a wide repertoire with the Hallé. He was appointed a Companion of Honour in 2017, knighted in 2008, and awarded the CBE in 1989. In May 2006 he was named Conductor of the Year by the Royal Philharmonic Society and was awarded honorary membership of the Royal Philharmonic Society in 2011.

SAMANTHA RAYWARD



Robert Nunes

Oboist Robert Nunes is currently completing his bachelor of music degree at Juilliard, studying with Elaine Douvas and receiving additional instruction from Nathan Hughes, Linda Stommen, and Scott Hostetler. He has contributed to the many ensembles at Juilliard, playing various positions in the Juilliard orchestra, opera, and New Juilliard Ensemble. This year he was the first alternate for the International Double Reed Society's Young Artist Competition and won third place in the National Arts and Letters' Woodwind Competition. He spent the past two summers at the Aspen Music Festival and School and, as a member of Carnegie Hall's National Youth Orchestra for two consecutive years, he toured China in 2015 under Charles Dutoit and Europe in 2016 under Christoph Eschenbach and Valery Gergiev. In 2014 he was the grand-prize winner of the Arizona Musicfest Young Musicians Competition, and in 2013 won the Phoenix Symphony Concerto Competition. He was also a member of the Interlochen World Youth Symphony Orchestra and served as the principal oboist of the Phoenix Youth Symphony for three years. Originally from Phoenix, Nunes began his musical studies on the piano at age six. He began studying the oboe at age 13 with Martin Schuring and has been pursuing this passion ever since.

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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 John Adams, Marin Alsop, Joseph Colaneri, Barbara Hannigan, Anne Manson, 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.

Juilliard Orchestra

Sir Mark Elder, *Guest Conductor*

Violin

Mary Grace Johnson,
Concertmaster
George Meyer, *Principal*
Second
McCall Andersen
Phoenix Avalon
Jeremy Lap Hei Hao
Qianru Elaine He
Hee Yeon Jung
Nikayla Kim
Miyu Kubo
Harriet Langley
Eunsae Lee
Xingyu Li
Jasmine Lin
Yi Hsin Cindy Lin
Coco Mi
Kenneth Ryu Naito
Yue Qian
Kenneth Renshaw
Yeri Roh
Grace Rosier
Inori Sakai
Rannveig Marta Sarc
Jin Wen Sheu
Adrian Steele
Yun-Shan Jessie Tai
Kelly Talim
Jessica Jo-Tzu Yang
Manjie Yang
Mitsuru Yonezaki
Pinhua Zeng

Kevin Zhu

Emma Zhuang

Viola

Erin Pitts, *Principal*
Isabella Bignasca
Lindan Burns
Lydia Grimes
Halam Kim
Julia McLean
Rosemary Nelis
Marco Sabatini
Sequoyah Sugiyama
Jacob van der Sloot
Chien Tai Ashley Wang
Chiehi Yang

Violoncello

Philip Sheegog,
Principal
Jenny Bahk
Clare Bradford
Drake Driscoll
Noah Koh
Noah Krauss
Yun-Ya Lo
Osheen Manukyan
Kei Otake
Isabella Palacpac
Joseph Staten
Juliet Geraldine Wolff

Double Bass

Dominic Law, *Principal*
Daniel Chan
Attila Kiss
Markus Lang
Zachary Marzulli
Dimitrios Mattas
Paris Myers
Andrew Sommer

Flute

Lorenzo
Morrocchi, *Principal*
Chun Sum Chris Wong,
Principal
Yiding Chen
Yejin Lisa Choi

Piccolo

Yiding Chen
Yejin Lisa Choi
Lorenzo Morrocchi
Chun Sum Chris Wong

Oboe

Victoria Chung,
Principal
Gabriel Young, *Principal*
Mia Fasanella

English Horn

Victoria Chung

Clarinet

Na Yoon Kim, *Principal*
Alec Manasse, *Principal*
Lirui Zheng, *Principal*

E-flat Clarinet

Alec Manasse

Bass Clarinet

Na Yoon Kim

Bassoon

Joshua Elmore, *Principal*
Thalia Navas, *Principal*
Kyle Olsen, *Principal*

Contrabassoon

Kyle Olsen

Horn

Lee Cyphers, *Principal*
Hannah Miller, *Principal*
Kaitlyn Resler, *Principal*
Cort Roberts, *Principal*
Ryan Williamson

Trumpet

Michael Chen, *Principal*
Marshall Kearse,
Principal
Clinton McLendon,
Principal

Trombone

Steven Osborne,
Principal
Hanae Yoshida,
Principal
Stephen Whimple

Bass Trombone

Aaron Albert

Tuba

Joshua Williams

Timpani

Tyler Cunningham
Mizuki Morimoto
Leo Simon

Percussion

Tyler Cunningham
Yoon Jun Kim
Mizuki Morimoto
Leo Simon

Harp

Katy Wong

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