

Monday Evening, October 28, 2024, at 7:30

The Juilliard School

presents

Juilliard Orchestra

Daniela Candillari, *Conductor*

Sophia Werner, *Violin*

GRAŻYNA BACEWICZ (1909-69) **Overture** (1943)

SAMUEL BARBER (1910-81) **Violin Concerto, Op. 14** (1949)

Allegro

Andante

Presto in moto perpetuo

SOPHIA WERNER, *Violin*

Intermission

DMITRI SHOSTAKOVICH (1906-75) **Symphony No. 10 in E Minor, Op. 93** (1953)

Moderato

Allegro

Allegretto

Andante—Allegro

Performance time: approximately two hours, including an intermission

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Alice Tully Hall

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About the Program

By Noémie Chemali

Overture

GRAŻYNA BACEWICZ

Born: February 5, 1909, in Łódź, Poland

Died: January 17, 1969, in Warsaw

Grażyna Bacewicz was a groundbreaking Polish-Lithuanian composer, violinist, and pianist whose early musical training was conducted by her father and two older brothers, all accomplished musicians. Her innate talent and early exposure to music allowed her to begin performing publicly at age 7 and compose her first piece by age 11.

Bacewicz pursued higher education at the Warsaw Conservatory, where she studied composition, violin, and piano, graduating *summa cum laude* in 1932. She continued her education studying with Nadia Boulanger in Paris the following year, on a scholarship funded by Ignacy Jan Paderewski, the former Polish prime minister.

After a few years going back and forth between Paris and her hometown of Łódź as a teacher, Bacewicz eventually settled in Warsaw, where she became concertmaster of the Polish Radio Orchestra under Grzegorz Fitelberg, a role that enabled her to perform as soloist on works such as Szymanowski's Violin Concerti and her own Violin Concerto No. 1.

Though she was prolific in composing solo and chamber music before World War II, Bacewicz faced fewer opportunities to write and premiere her orchestral works, a reflection of the limitations placed on women composers at the time. The 1943 *Overture* is one of her earliest pieces for orchestra, written during the harsh realities of Nazi-occupied Poland. While its premiere was

delayed until after the war, the work stands as a powerful reflection of her resilience—both as a woman in a male-dominated field and as a composer in a nation under occupation.

Despite Bacewicz's assertion that music "simply expresses itself" rather than conveying extramusical meanings, her *Overture* pulses with vitality. Its syncopated rhythms and bold orchestration contrast seamlessly with more lyrical passages, creating a dynamic, tension-filled work marked by neoclassical precision. The *Overture* showcases Bacewicz's rhythmic intensity and structural clarity, traits that would define her compositional voice for the remainder of her career.

While Bacewicz may have distanced herself from the notion of music as an emotional vehicle, *Overture* nevertheless evokes the spirit of endurance and strength—both personal and collective—during one of Poland's darkest periods. By the 1950s, after a serious car accident ended her performance career, Bacewicz shifted fully to composition. Becoming the first Polish woman composer to achieve awards and international recognition, she achieved a stature equal to her male peers. Her example would set a precedent for future generations of women in music.

Violin Concerto

SAMUEL BARBER

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

Died: January 23, 1981, in Manhattan

In 1939, as war loomed over Europe, 29-year-old Samuel Barber returned home early from Switzerland to avoid being caught in the crossfire. Already a composer of great renown, he was approached by the wealthy laundry soap manufacturer, Samuel Fels, a Curtis Institute of Music board mem-

ber, to write a concerto for his protégé Iso Briselli, who had been a Curtis classmate of Barber's. The commissioning fee was \$1,000, a sum that would be equivalent to about \$22,000 today.

However, it would not be Briselli who would premiere the work with the Philadelphia Orchestra to great acclaim two years later, but rather a violinist by the name of Albert Spalding. Though the details are still murky, Briselli is said to have released his first performance rights of the work after being dissatisfied with the flow of the piece. He maintained that the first two movements were too lyrical, and did not highlight his virtuosity enough. The *moto perpetuo* in the last movement, on the other hand, he felt was too fast—and therefore unplayable. Unfortunately, he never convinced Barber to adjust the work to fit his vision of “just right,” as the composer had already moved on to the next commission.

Today, it is precisely the lyricism that Briselli criticized that sets Barber's concerto apart as one of the most beloved works in the violin repertoire. The first movement opens with lush, sweeping melodies that showcase Barber's gift for lyrical writing. He was, after all, known for his opera and vocal music, traces of which can be found in the violin's first entrance, in which the soloist sings a theme that floats above the orchestra. A contrasting folk-like second theme adds lightness and playfulness, while the orchestral accompaniment provides balance and clarity, never overpowering the soloist.

The second movement, *Andante*, remains lyrical, but it is also steeped in melancholy. The opening oboe solo sets a plaintive mood before the violin responds with a similarly heartrending theme. The movement's pastoral atmosphere, underscored by Barber's use of long, arching phrases, suggests the atmosphere of Switzerland's

bucolic countryside. It is in this movement that Barber's gift for lyricism truly shines, creating a sense of longing and unadulterated beauty.

The finale, *Presto in moto perpetuo*, is a sudden and dramatic shift in character. In contrast to the lush romanticism of the earlier movements, this movement is driven by relentless energy and virtuosic demands on the soloist. The violinist races through rapid, jaunty figures, while the orchestra supports with a sharp, rhythmic accompaniment à la Prokofiev. This movement presents the virtuosity that Briselli had originally criticized the concerto for lacking, creating a balance that makes the work so beloved today.

Symphony No. 10 in E Minor DMITRI SHOSTAKOVICH

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

Died: August 9, 1975, in Moscow

Life in the Soviet Union during the 1930s was dominated by fear—fear of Stalin and of one's fellow compatriots. The regime fostered a culture of denunciation, turning everyone into a potential enemy. Stalin's control through fear manifested in his policy to imprison at least five percent of the population at all times. Friends, neighbors, and relatives could disappear for even the most trivial reasons, never to return. It was within this climate of repression and violence that Dmitri Shostakovich rose to the height of his career.

Two significant events defined his struggles. The first occurred in 1936, when *Pravda*, the official Communist Party newspaper, published a scathing article condemning his opera *Lady Macbeth of Mtsensk*. It described the work as “coarse, primitive, and vulgar” and warned that “things could end very badly” for the composer unless he adapted to a more accessible style. Though

Shostakovich narrowly escaped punishment, his brother-in-law, mother-in-law, and uncle were not so lucky, disappearing into the gulags.

The second major threat came in 1945, when Shostakovich had announced plans to write a “Victory Symphony” following Germany’s surrender. Stalin envisioned this as a grand tribute to his leadership. However, the Ninth Symphony turned out to be satirical and light, greatly angering the despot. In *Testimony*, the composer’s memoir recounted by his former student Volkov, Shostakovich admitted that he had promised a triumphal apotheosis but could not bring himself to glorify Stalin. Following this episode, he kept a low profile, fully aware that defying the regime again could cost him his life.

Stalin’s death in 1953 brought Shostakovich a sense of freedom. With censorship eased, he turned to symphonic composition again, completing the Tenth Symphony. Its premiere took place in December 1953, just six months after Stalin’s death, and the symphony was perceived as a powerful response to years of oppression. Shostakovich remained cryptic about its meaning, saying, “Let them work it out for themselves.” However, many believe that the work reflects his true feelings about Stalin, portraying the dictator as a force of evil.

The first movement, *Moderato*, is expansive and brooding, setting a somber tone from the start. The music unfolds slowly, with haunting melodies that some interpret as expressing Shostakovich’s long-suppressed inner torment. Its dark, introspective mood is a poignant reflection of the psychological toll of living under totalitarianism.

The second movement, *Allegro*, is widely understood as a furious depiction of Stalin. This short but intense scherzo is driven by violent rhythms and biting orchestration. Its raw energy and aggressive character evoke the terror of Stalin’s rule, and the relentless pace mirrors the fear and brutality of the dictator’s reign.

In the third movement, *Allegretto*, Shostakovich introduces his musical signature, D-S-C-H (D–E_b–C–B in German notation), a motif that represents his initials. The use of this personal theme is a bold act of self-assertion amid the trauma of his past. This movement also includes a motif played by the horn, believed to represent Elmira Nazirova, a student of Shostakovich’s with whom he was infatuated. The combination of these themes creates a complex interplay of characters, with dancelike rhythms offering moments of lightness amid the emotional weight.

The final movement, *Andante—Allegro*, begins with a slow, reflective introduction, reminiscent of the first movement’s darker mood. The music soon shifts to a more optimistic and triumphant conclusion. Many interpret this as Shostakovich’s expression of survival, resilience, and creative freedom after years of censorship and persecution. The symphony closes with the composer’s D-S-C-H motif, signaling his personal victory over the shadow of Stalin’s oppressive legacy.

Violist Noémie Chemali, who earned her master’s from Juilliard in 2022, leads a freelance career in New York City as a performer, teacher, music journalist, grant writer, and arts administrator.

Meet the Artists



Daniela Candillari

Conductor Daniela Candillari's 2024-25 season of orchestra and opera engagements includes two world premieres in St. Louis, where she enters her fourth season as principal conductor at Opera Theatre of Saint Louis. In celebration of its 50th anniversary season, she conducts the company's 44th world premiere, *This House*, with music by Ricky Ian Gordon and libretto by Pulitzer Prize-winner Lynn Nottage and her daughter, Ruby Aiyo Gerber. Candillari's season opened in Belgium with *Madama Butterfly* at Opera Ballet Vlaanderen. Other highlights include a return to New Orleans Opera to conduct Saint-Saëns' *Samson and Delilah* and debuts with the Louisiana Philharmonic Orchestra, Kansas City Symphony, and Tucson Symphony Orchestra. Candillari's 2023-24 season opened with two world premieres: *10 Days in a Madhouse* by composer Rene Orth and librettist Hannah Moscovitch at Opera Philadelphia, where Candillari made her company debut; and Jeanine Tesori and George Brant's *Grounded* with Washington National Opera, also a company debut and a co-commission with the Metropolitan Opera. She has served as principal opera conductor at Music Academy of the West since 2022, having made her debut in 2019 with Jennifer Higdon's *Cold Mountain*. Candillari made her New York Philharmonic debut at the newly renovated David Geffen Hall conducting Yo-Yo Ma in Elgar's Cello Concerto. She made her Carnegie Hall debut leading the American Composers Orchestra in a program of premieres. Other previous engagements include debuts with the Metropolitan Opera and Deutsche Oper

Berlin and productions with Lyric Opera of Chicago, Minnesota Opera, Detroit Opera, Orchestre Métropolitain Montreal, and Classical Tahoe Festival. A passionate educator, Candillari has led opera productions at Juilliard and concerts at Manhattan School of Music. She also led the made-for-film world premiere of Clint Borzoni's *The Copper Queen* with Arizona Opera, released in 2021 and screened by Opera Philadelphia the following year, as well as the film of Ana Sokolović's *Svadba* with Boston Lyric Opera and Opera Philadelphia, released in 2022 and winner of *Opera America's* 2023 award for digital excellence in opera. As a composer, Candillari has been commissioned by artists including instrumentalists from the Boston, Cleveland, Detroit, and Pittsburgh symphonies as well as three Lincoln Center resident orchestras: Metropolitan Opera Orchestra, New York Philharmonic, and New York City Ballet. She is deeply involved with Music Academy of the West's programming for young artists and has recently participated in master classes and discussions at DePaul University, Chicago Humanities Festival, and Valissima Institute. Candillari, who grew up in Serbia and Slovenia, holds a doctorate in musicology from the Universität für Musik in Vienna, a master's in jazz studies from the Indiana University Jacobs School of Music, and a master's and bachelor's in piano performance from the Universität für Musik in Graz.



Sophia Werner

Violinist Sophia Werner, who studies at Juilliard with Laurie Smukler, was a soloist with Juilliard's AXIOM ensemble earlier this year. In 2023, Werner was awarded the Bach Prize from the Stulberg International String Competition and was a Klein

International String Competition semifinalist and Juilliard Concerto Competition finalist. She has appeared as a soloist with the Adelphi and Cayuga Chamber orchestras and the Orchestra of the Southern Finger Lakes, among others. An avid chamber musician, Werner has developed her collaborative skills at the Perlman Music Program during two transformative years as a Young Artist Fellow at Kneisel Hall. In 2022, she cofounded the Blue Hill Trio, which was accepted to the Juilliard Honors Program as well as a pre-formed ensemble at Kneisel Hall. Her past teachers include Linda Case, Rebecca Fischer, Joseph Lin, and Robert

Lipsett, and her chamber music influences include Smukler, Fischer, Joel Krosnick, Merry Peckham, and Natasha Brofsky. Both as concertmaster and member of the Juilliard Orchestra, Werner has performed at the Kennedy Center and Alice Tully, David Geffen, and Carnegie halls. In 2021, she attended the Aspen Music Festival as a Fellow of the Aspen Festival Orchestra. Werner performs on a 1701 Antonio Stradivari violin generously on loan from Juilliard's Stringed Instrument Collection.

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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 nearly 400 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 of world premieres by Juilliard student composers. This season, an impressive roster of world-renowned conductors leads the Juilliard Orchestra, including Matthew Aucoin, Daniela Candillari, Patrick Furrer, Giancarlo Guerrero, Ken Lam, Louis Langrée, Earl Lee, Gemma New, and Ruth Reinhardt as well as faculty conductors David Robertson, director of conducting studies and distinguished visiting faculty, and Jeffrey Milarsky. Among the virtual projects students from the orchestra participated in during the 2020 lockdown was *Bolero Juilliard*, which became a viral sensation. 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, where they performed 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, Wind Orchestra, Lab Orchestra, and the contemporary music group AXIOM.

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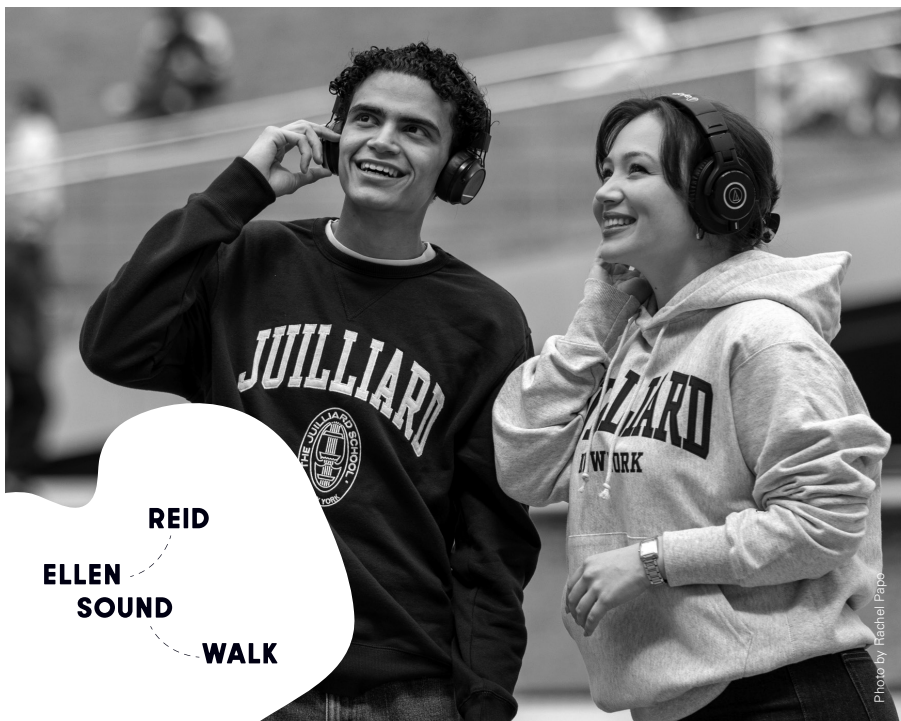


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