

The Juilliard School
presents

Carol Wincenc, Flute

With

Nancy Allen, Harp

Jake Heggie, Piano

Bryan Wagorn, Piano

New Asia Chamber Music Society

Brian Bak, Violin

Nina Bernat, Double Bass

Matthew Cohen, Viola

James Kim, Violin

Jaram Kim, Violin

Andy Lin, Erhu

Part of the Daniel Saidenberg Faculty Recital Series

Monday, October 2, 2023, 7:30pm

Paul Hall

JENNIFER HIGDON

(b. 1962)

Autumn Reflection (1994)

Freely

With **Bryan Wagorn**, Piano

GEORGE ROCHBERG

(1918-2005)

Slow Fires of Autumn-Burning-Ukiyo-e II (1978-79)

Molto Adagio; sempre recitando e liberamente

With **Nancy Allen**, Harp

SU LIAN TAN

(b. 1964)

Autumn Lute Song (1995; arr. for Carol Wincenc, 2020)

With **New Asia Chamber Music Society**

Andy Lin, Erhu

Jaram Kim and **Brian Bak**, Violins

Matthew Cohen, Viola

James Kim, Cello

Nina Bernat, Double Bass

SATO MATSUI

(b. 1991)

The Goldenrod Sonata (2020)

Sea of Gold

Evening Musk

Flutter By

With **Bryan Wagorn**, Piano

JAKE HEGGIE

(b. 1961)

Fury of Light (2009)

Part I Fast

Part II Moderately

Part III Meditation; Flowingly

Part IV Very Fast
With **Jake Heggie**, Piano

Performance time: approximately 1 hour and 20 minutes, without an intermission

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Notes on the Program
by **Carol Wincenc**

The fall has always been my favorite time of the year. I receive energy from the crispness in the air and take delight in the seasonal transformation of riotous, brilliantly colored flora. As I reminisce and recall all those fallen leaves I raked and jumped into as a young girl growing up in Williamsville, outside of Buffalo, I also observe a shift in the sun's angle, which brings on a certain melancholy and requires that I adapt to the dramatic changes around me.

What could be more rewarding than to share this beautiful time of year and significant Juilliard milestone with close musical colleagues, friends and students? Tonight's program honors so many and so much: the stellar performers I am so grateful to collaborate with and the glowing compositions of five composers who created powerfully expressive, autumn-themed works for me.

The pieces on tonight's program represent various stages in my own half-century career: I premiered the Rochberg, the most senior work on the program, 44 years ago at Alice Tully Hall, with my dear colleague harpist Nancy Allen. It was the first major work written for me—part of my Naumburg prize—and it sparked my vital interest in commissioning and working with living composers, the likes of Foss, Tower, Gorecki, Rouse, Schoenfield, and Sierra, to name just a few.

In 1994, Jennifer Higdon wrote *Autumn Reflection* for me, a bold declaration of the flute's prowess paired with the fall's contrasting qualities of motion and pause for introspection. A decade later, Jake Heggie created, for my ruby anniversary, his potent *Fury of Light*, an unabashedly expressive masterpiece addressing loss, grief, and luminosity's revelatory power. As my presence in Asia expanded, I serendipitously chanced to meet Su Lian Tan, accompanied by then-Juilliard president Joseph W. Polisi, on the fifth floor of the Rose building. What evolved from that encounter was her wish to make a poignant arrangement of her *Autumn Lute Song* for me and the New Asia Chamber Music Society, utilizing the unique color and nuance of the Chinese instrument, the erhu.

The newest work written for me this evening is *The Goldenrod Sonata*, composed by Sato Matsui (MM '17, DMA '22, composition). I met Sato through one of my students, and she wholeheartedly undertook the challenge of writing a fascinating work for my MXE (Chamber Music for Mixed Ensembles) Seminar. Her *Goldenrod* program note says it all; it is a wonderfully refreshing, uplifting addition to the flute repertory.

My 35 years as a Juilliard faculty member have been beyond impactful. This venerated institution continues to be my artistic home, where I engage wholeheartedly in the transformative process. I want to thank so many tonight: the

performers, composers, and staff whose generous participation has made this program so memorable for me. And, finally, to my students, who have brought me illumination, inspiration, and the most profound artistic rewards.

Notes From the Composers

Autumn Reflection

Reflections rarely give an exact image; instead, they produce an image that is somehow reminiscent of the original. *Autumn Reflection* is the capturing of two different and distinct photographs of the season: one, the melancholy from the passing of the year; the other, the wonder of the explosions of color in a vibrancy seen only at this time of year.

Carol Wincenc's commission of *Autumn Reflection* was one of the first real commissions I ever received, when I was still in graduate school. It was a doorway to my entire future as a composer. When the head of the concert division at ASCAP, Fran Richard, attended the concert and heard Carol play this piece, she decided to give me a commission for an orchestral work with the Oregon Symphony (ASCAP was sponsoring the commission). And the resulting work led to me being commissioned by the Philadelphia Orchestra (for which I wrote my Concerto for Orchestra). Philly premiered that piece in front of the entire League of American Orchestras Conference, and my life literally changed that night. So I often think of Carol as the start of my compositional journey; I love sharing that story with students when I do guest visits at universities. I always tell them: "Do your absolute best, because you never know who might be playing your piece or who is sitting in the audience.—**Jennifer Higdon**

Slow Fires of Autumn-Burning-Ukiyo-e II

I wrote *Slow Fires of Autumn* for flute and harp between November 1978 and January 1979, on commission from the Naumburg Foundation for Carol Wincenc's New York debut. Since it borrows some material from an earlier work for harp solo that I called I decided to sub-title the new work *Ukiyo-e II*. The term ukiyo-e refers to a traditional school of Japanese painting and printmaking whose great beauty and often piercing charm lies in its power to imagine the world not as static, fixed forms of "reality" but as floating pictures of radiant qualities that range from states of forlornness and emptiness to quiet or ecstatic joy.—**George Rochberg**

Autumn Lute Song

Autumn Lute Song was commissioned by the Vermont Symphony for its fall 1995 tour. This arrangement, composed for Carol Wincenc, was premiered on November 19, 2021, by Wincenc and the New Asia Chamber Music Society. Wincenc has also recorded the flute/piano arrangement on PanSync (ARSIS Audio) with pianist/composer John McDonald. Originally scored for string orchestra, the music transforms it into a giant lute, sometimes jangling or pointed, other times soothingly strummed. The flute is the voice in this extended ballade, singing and expressing poetry while coursing through landscape. Sometimes evoking Asian instruments such as the pipa and the erhu, the textures, melodies, and harmonies combine in a new context while embodying European and Asian modalities. Gamelan heterophony describes the rustling of leaves and reminds us of ritualistic music, bringing all facets together to conclude in a timeless tranquility.—**Su Lian Tan**

The Goldenrod Sonata

The Goldenrod Sonata was written for Carol Wincenc as part of a commissioning project for her golden (50th) anniversary concert series at Merkin Concert Hall, in 2020. The piece has been orchestrated into a concerto, which Carol premiered at the 2023 National Flute Association Gala Concert at the Symphony Hall in Phoenix. In the spirit of celebrating Carol's prolific career as a flutist, artist, collaborator, and commissioner of new music, I chose the theme of gold as a connective thread for the entire work. Gold, to me, is the color that captures Carol's boundless energy, generosity, rich creative spirit, and quick humor. In this piece, I try to capture these multifaceted qualities of gold in synesthetic movements: The lyrical first movement paints a luminous expanse of a field of goldenrods tossing bountifully in the late summer wind. One moment can seem to stretch to the very edges of the horizon in such solitary contemplation. As the sun sets and the temperature begins to drop, the slow and mysterious second movement evokes the musky perfume of nightfall. Shadows bleed into colors, transforming a familiar world into an unfamiliar one. The virtuosic final movement depicts the wild and capricious butterfly in flight as it frolics from blossom to blossom, all the while eluding its large-eyed predators. Caught between two worlds of fun and danger, the dance is at

once playful and sinister. This commission was made possible by the generosity of Carol Wincenc and Lillian Burkart of Burkart Flutes and Piccolos.—**Sato Matsui**

Fury of Light

I was deeply honored and humbled when Carol Wincenc asked me to write something for her, especially to celebrate such an important event in her life: the 40th year celebration of her distinguished career. I had known of her work for a long time, but only met her in 2007, for a performance of my piece *The Deepest Desire*. Like the rest of the world, I was immediately in her thrall. Her gorgeous tone, innate musicality, sparkle, sense of humor, heart, and curiosity are there when she plays, all anchored by her tremendous humanity. The piece I wrote for her is based on one of my favorite poems, *Sunrise* by Mary Oliver. It is a meditation of that timeless quest for happiness and truth that, in the past, led some people to be bound and burned at the stake, creating “an unforgettable fury of light.” It also asks a question that seems particularly appropriate for a wind player: “What is the name of the deep breath I would take over and over for all of us?” The piece was composed in 2009 while I was still madly in the midst of writing the opera *Moby-Dick*. Not surprisingly, a lot of that musical language (and a tune or two!) found its way into the piece, particularly in the first and last movements. The second movement (Elegy) is based on a section from my opera *Three Decembers*. This piece would not exist if it weren't for opera! The chamber version (flute and piano) received its premiere at Merkin Concert Hall on November 9, 2009. At that point, it was in three movements. When the opportunity arose to create a concerto version with full orchestra, I added another movement (the Meditation). The concerto received its premiere on August 14, 2010, in Anaheim at the National Flute Association convention with Steven Byess conducting. Its public debut took place September 16, 2011, when Carol played the concerto with the Boise Philharmonic, conducted by Robert Franz. *Fury of Light* is lovingly dedicated to the great Carol Wincenc.—

Jake Heggie

About the Artists

Carol Wincenc

Carol Wincenc (MM '72, flute; faculty 1988-present) won first prize at the (sole) Naumburg Solo Flute Competition and received lifetime achievement awards from the USA and China national flute associations, National Society of Arts and Letters Gold Medal for lifetime achievement in music, Martha Graham Dance Company's Five Fearless Women award, and distinguished alumni awards from Brevard Festival Music Center and Manhattan School of Music. From 2019 to 2022, she celebrated a half-century as an international, concertizing artist at the Morgan Library and Museum, Merkin Concert Hall, and the Staller Center for the Arts with her 50th golden anniversary legacy series, for which she commissioned five works by Jake Heggie, Pierre Jalbert, Robert Sirota, Larry Alan Smith, and Sato Matsui. As part of this celebration, she released an all-Yuko Uebayashi album on Azica Records with the Escher String Quartet. As part of the Naumburg Looks Back series, she performed at Weill Recital Hall with her collaborator/pianist Bryan Wagon. She performed the world premieres of Gabriela Lena Frank's *Five Andean Improvisations* and Valerie Coleman's *Amazonia*. Wincenc has appeared as soloist with ensembles including the Chicago, San Francisco, Pittsburgh, Detroit, and London symphonies; the BBC, Warsaw, and Buffalo philharmonics; and the Los Angeles, Stuttgart, and Saint Paul chamber orchestras. She has performed in countless festivals including Mostly Mozart, Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto, Music at Menlo, Aspen, Yale/Norfolk, Sarasota, Banff, and Marlboro. A Grammy nominee, she also received a Diapason d'Or award for her recording of the Rouse Flute Concerto with the Houston Symphony, a recording of special merit award with pianist András Schiff, and *Gramophone* magazine's pick of the month with the Buffalo Philharmonic. She is a member of the New York Woodwind Quintet, a founding member of Les Amies with two New York Philharmonic principals, harpist Nancy Allen and violist Cynthia Phelps, and the Gossamer Trio with Allen and cellist Claire Marie Solomon. A renowned pedagogue, Wincenc is in her 35th year of teaching at Juilliard as well as her 25th at Stony Brook University. She is known for her popular series with Lauren Keiser Music Publishers, the Carol Wincenc 21st Century Signature Series. Wincenc was born and raised in a musical family in Buffalo, and nothing gives her more pleasure than collaborating with others and mentoring her remarkable students who have gone on to impact the world as concerto soloists, principal flutists of major symphonies, and renowned tenured professors.

Nancy Allen

Principal harpist of the New York Philharmonic since 1999, New York City native Nancy Allen (BM '76, MM '77, harp; faculty 1985-present) was a first-prize winner of the 1973 International Harp Competition in Israel. She has toured the U.S. as harp soloist and in duos with flutist Ransom Wilson and has performed with the English Chamber Orchestra and Los Angeles Chamber Orchestra as well as at the Mostly Mozart Festival. Allen has recorded on the Angel, EMI, RCA, and CRI labels and received a Grammy nomination for her recording of Ravel's Introduction and Allegro. Other recordings include a Bach album, Rodrigo's Harp Concerto with the Royal Philharmonic Orchestra, and contemporary works by Takemitsu, Rochberg, Widdoes, and Richard Wilson. She was awarded the National Endowment Solo Recitalist Grant and has received sponsorship from the Pro Musicis Foundation. Allen studied with Marcel Grandjany at Juilliard. Formerly on the faculties of the Yale School of Music, Manhattan School of Music, and University of Michigan, Ann Arbor, Allen has been on the harp faculty at the Aspen Music Festival since 1978.

Brian Bak

Korean-American Brian Bak (BM '09, MM '11, violin) enjoys a career as a sought-after performer and teacher. In addition to his studies at Juilliard, he received an Artist Diploma from Yale University and his DMA from Stony Brook University. Bak's principal mentors and teachers have included Hyo Kang, David Chan, and Philip Setzer. Bak has been a featured soloist with the Tampa Bay Symphony, Central Florida Philharmonic, Sewanee Festival Orchestra, Florida Young Artists Orchestra, Chicago Chamber Orchestra, and others. As the winner of the 2016 Stony Brook University Concerto Competition, he performed the Elgar Violin Concerto with the Stony Brook Symphony Orchestra. An avid chamber musician, Bak is a two-time winner of the Ackerman Chamber Music Competition. He has studied chamber music intensively with Gilbert Kalish as well as members of the Tokyo and Emerson quartets. As a founding member of both the Deka String Quartet and Trio de Novo, he has held chamber music residencies at the Banff Centre, Bowdoin Music Festival, Great Lakes Chamber Music Festival, and New Music for Strings Festival in Denmark. With the Deka Quartet, Bak was artist in residence through the Rockefeller Institute of Government, performing and teaching students from SUNY Schenectady and the Empire State Youth Orchestra. Bak has also appeared frequently as a performer with ensembles including the New York Classical Players and Sejong Soloists. Bak performs on a 2015 Samuel Zygmuntowicz violin.

Nina Bernat

Nina Bernat (BM '21, MM '23, double bass), acclaimed for her interpretive maturity, expressive depth, and technical clarity, emerges onto the world stage with awards and accolades, thrilling audiences everywhere. This year, she won an Avery Fisher Career Grant and the CAG Elmaleh Competition. Recent first prizes include the Barbash J.S. Bach String Competition, Minnesota Orchestra Young Artist Competition, Juilliard Double Bass Competition, and International Society of Bassists Solo Competition. Engaged in all aspects of double bass performance, she performed as guest principal bassist with the Israel Philharmonic Orchestra in 2019, under the batons of András Schiff and Osmo Vänskä. Among her notable chamber performances are appearances with the Jupiter Symphony Chamber Players, Bridgehampton Chamber Music Series, and Mostly Music. This summer, Bernat went to Vermont for her second season at both the Marlboro Music Festival and Lake Champlain Music Festival. She also returned to the Grace Note Farm Summer Music Festival in Rhode Island for her third season as both performer and co-organizer. Her 2023-24 season includes a concerto debut with the Minnesota Orchestra and performances as guest principal of the Oslo Philharmonic. Bernat performs on an instrument attributed to Buadagnini passed down from her father, Mark Bernat.

Matthew Cohen

Ukrainian-American Matthew Cohen (MM '17, viola) is a dynamic and versatile artist whose captivating performances have made him one of the most sought-after violists of his generation. Recently appointed violist of the Formosa Quartet and a founding member of Ensemble Elatós, he was a special prize winner at the Primrose International Viola Competition as well as garnering top prizes at the Citta di Cremona International Viola Competition, Vivo International Music Competition, and the Art of Duo International Competition as a founding member of the Li-Cohen Duo with his wife, pianist Zhenni Li-Cohen. He has concertized as a soloist with the Gstaad Festival Orchestra, I Virtuosi Italiani, Juilliard Orchestra, Symphony in C, North Shore Symphony Orchestra, Colburn Orchestra, and

Oregon Sinfonietta, and he gave the world premiere of video game score composer Garry Schyman's viola concerto *Zingaro* with the Los Angeles Jewish Symphony. Cohen is on the artist roster of New Asia Chamber Music Society, has served as a member of the chamber music faculty at the National Youth Orchestra of Canada and the Heifetz Institute, and is the co-founder and artistic director of Opus 71 Concerts, a multidisciplinary concert series. An advocate for the viola as a unique voice, Cohen is challenging the misconception that the viola has a limited repertoire by bringing attention to lesser-known gems as well as arrangements of other masterworks. His recording of York Bowen's *Phantasy* is available on the Soundset label.

Jake Heggie

American composer Jake Heggie is best known for his operas *Moby-Dick*, *It's a Wonderful Life*, *Three Decembers*, and *Dead Man Walking* (libretto by Terrence McNally), which has been seen in more than 75 international productions. The Metropolitan Opera will open its 2023-24 season with a new production of *Dead Man Walking* by director Ivo van Hove that stars Joyce DiDonato and Ryan McKinney and is conducted by Yannick Nézet-Séguin. Houston Grand Opera will open its new season with the world premiere of Heggie's 10th opera, *INTELLIGENCE*, conceived with director/choreographer Jawole Zollar and librettist Gene Scheer, starring Jamie Barton, Janai Brugger, J'Nai Bridges, and Urban Bush Women, and conducted by Kwamé Ryan. Also upcoming are new works for violinist Joshua Bell (*Fire*), the Miró String Quartet, and Music of Remembrance. Heggie's operas and more than 300 art songs have been performed extensively on five continents, championed by some of the world's most beloved artists. In 2021, Barton joined Heggie for *Unexpected Shadows*, a 2022 Grammy-nominated recording of his songs, released by Pentatone. *Songs for Murdered Sisters*, a cycle to poetry by Margaret Atwood for baritone Joshua Hopkins, received its 2021 premiere in a film by director James Niebuhr. *Intonations: Songs From the Violins of Hope* (texts by Gene Scheer) was composed for mezzo-soprano Sasha Cooke and violinist Daniel Hope to commemorate the 75th anniversary of the liberation of Auschwitz in 2020 (Pentatone).

James Kim

James Kim (BM '16, Artist Diploma '18, cello) has performed with orchestras including the Boston Symphony and Royal Philharmonic and has worked with such conductors as David Zinman, Michael Sanderling, Alexander Shelley, Keith Lockhart, and Tan Dun. He has given solo recitals at Weill Hall, the Midday Masterpieces series at the Greene Space, McGraw Hill Young Artist Showcase hosted by Robert Sherman, Garden City Chamber Music Series curated by Bruce Adolphe, and the Beautiful Thursday Series of Kumho Art Hall. His performances have been broadcasted on radio stations NPR and WQXR. A champion of Korean composer Shinuh Lee, Kim premiered her Cello Concerto in 2021, with the Wonju Philharmonic Orchestra. That same year, Sony Classical released Kim's album *Death and Offering* presenting her works. In December, he will perform works from the album in recital at IBK Chamber Hall at Seoul Arts Center. He regularly gives guest lectures and leads seminars and workshops at Seoul National University's College of Music. His private students have won top prizes at major international cello competitions in Europe and Asia. While at Juilliard, Kim served as studio teaching assistant to Joel Krosnick; he was a teaching fellow at the Manhattan School of Music, where he earned his DMA. His teachers include Susan Moses, Janos Starker, Laurence Lesser, Aldo Parisot, Joel Krosnick, and Philippe Muller.

Jaram Kim

A laureate of the 2000 Yehudi Menuhin International Young Violinists Competition, Jaram Kim made her debut at age 6 in Gwangju Namdo Art Concerto Hall. She has since sustained an intense solo career throughout the U.S., South America, Canada, Europe, and Asia, performing numerous times at the world's most prominent venues including Carnegie Hall, Lincoln Center, and National Opera Center. An avid educator, Kim received her DMA and has taught at institutions such as the Conservatory in Durango, Indiana University Summer String Academy, Columbia University, and Bard College Conservatory of Music Precollege. In summer 2021, she co-founded Music Academy for Young Professionals and recorded compositions for two violins in collaboration with Tarn Travers that were released last year. The recording includes *Wandering in New York*, a piece by Paolo Marchettini dedicated to the artists.

Andy Lin

Taiwanese-born Andy Lin (BM '06, MM '08, viola), recognized as the only active performer who specializes in both western (viola) and eastern (erhu) instruments, is artistic director and co-founder of the New Asia Chamber Music Society. In addition to his studies at Juilliard, Lin earned his DMA from SUNY Stony Brook. He has won numerous competitions including the Taiwan National Viola Competition and Juilliard Viola Concerto Competition. He has appeared as a soloist with orchestras including the Busan Metropolitan Traditional Music Orchestra, Chamber Orchestra of Philadelphia, Grant Park Symphony Orchestra, Incheon Philharmonic, Juilliard Orchestra, Milwaukee Symphony, Orford Academy Orchestra, and Yonkers Philharmonic Orchestra. Lin is a founding member of the Amphion String Quartet and a member of the Musicians of Lenox Hill and serves as principal violist of the New York Classical Players and the Solisti Ensemble. He has also given recitals at the Metropolitan Museum of Art's Gallery Concert Series and Patrons Lounge Concert as well as one at the Caramoor Center for the Music and the Arts.

Bryan Wagorn

Canadian-American pianist Bryan Wagorn serves as an assistant conductor at the Metropolitan Opera. He has concertized with artists including Anthony Roth Costanzo, Angel Blue, Nadine Sierra, Joyce DiDonato, Piotr Beczala, Karita Mattila, Eric Owens, Isabel Leonard, Pinchas Zukerman, Midori, Carol Wincenc, and the New York Woodwind Quintet as well as members of the Metropolitan Opera Orchestra and the New York Philharmonic. With Anthony Roth Costanzo, he recorded an album for future release on the Metropolitan Museum of Art's Cristofori fortepiano, the oldest fortepiano in existence. As a conductor, he has collaborated with Angel Blue and the LA Opera on a digital short film with music by David Lang that was directed by Bill Morrison. Wagorn has been engaged by summer festivals including Tanglewood, Ravinia, Salzburg, Glyndebourne, Marlboro, and Seiji Ozawa Matsumoto, and has served on the faculties of the National Arts Centre Orchestra of Canada's Summer Music Institute, Youth Orchestra of the Americas, and Carnegie Hall's National Youth Orchestra. He made his solo recital debut at Carnegie Hall in 2009 and has also appeared at the Library of Congress, Teatro Real in Madrid, Kennedy Center, Hamburg Opera, Summer Stage in Central Park, and Chamber Music Society of Lincoln Center, and he has toured extensively with Jeunesses Musicales. Wagorn is on the advisory boards of the Hildegard Behrens Foundation and the Time in Children's Arts Initiative and serves on faculties of the Mannes College of Music and Manhattan School of Music. He is a graduate of the University of Ottawa, Mannes College of Music, and Manhattan School of Music.