

# New Juilliard Ensemble



Juilliard



Photo by Claudio Papapietro

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The Juilliard School  
presents

# New Juilliard Ensemble

Joel Sachs, Founding Director and Conductor

Tuesday, November 12, 2019, 7:30pm  
Bruno Walter Studio 309

DIERDRE GRIBBIN  
(Northern Ireland, b. 1967)

*How to Make the Water Sound (1997)*  
New York premiere  
**Yaegy Park**, Violin  
**Erica Ogihara**, Cello  
**Jiahao Han**, Piano

NARONG PRANGCHAROEN  
(Thailand, b. 1973)

*Far From Home (2004)*  
**Matthew Chen**, Cello

ERIC TANGUY  
(France, b. 1968)

*Afterwards (2012)*  
New York premiere  
**Viola Chan**, Flute  
**Derek Wang**, Piano

ALFREDO RUGELES  
(Venezuela, b. 1949)

*Resistencia y Resiliencia (2018)*  
U.S. premiere

*Intermission*



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.

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OLEG FELZER  
(1939-98)

*Vestige (1993)*  
**Ning Zhang**, Clarinet  
**Courtenay Cleary**, Violin  
**Tianyi Li**, Piano

JULIAN ANDERSON  
(U.K., b. 1967)

*Van Gogh Blue (2015)*  
L'Aube, soleil naissant  
Les vignobles  
Les Alpilles  
Eygalieres  
La nuit, peindre les étoiles  
(le 25 Mai 1889, 4:40 am)  
New York premiere

Performance time: approximately 1 hour and 40 minutes, including an intermission

# Notes on the Program by Joel Sachs

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## *How to Make the Water Sound*

DEIRDRE GRIBBIN

Deirdre Gribbin studied at Queen's University Belfast, the Guildhall School of Music and Drama, London, and in Denmark with Per Nørgård. In 2000 she received a Fulbright Fellowship for a year at Princeton and in 2001 completed her PhD in composition at Royal Holloway College, University of London. She was artistic director of the Society for the Promotion of New Music, U.K., and is senior fellow in composition at Trinity College of Music, London. Gribbin's music has been performed at many international festivals including the Gaudeamus (Amsterdam), Saarbrücken, Huddersfield, Présences (Paris), Almeida (London), Aldeburgh, and Taipei. In 2001 her *Unity of Being* was performed by the Ulster Orchestra at the UK with NY Festival in New York. *Empire States*, an Irish Radio commission for the National Symphony Orchestra of Ireland, was chosen as a finalist at the 2003 UNESCO International Rostrum of Composers. Gribbin has received commissions from Almeida Opera/Aldeburgh Festival, the Northern Sinfonia, Joanna McGregor, COMA, Music Network, Vanbrugh Quartet, Imogen Cooper, National Symphony Orchestra of Ireland, and Ulster Orchestra. Her violin concerto *Venus Blazing* was part of a Contemporary Music Network tour of the U.K., directed by Lou Stein with lighting by Bruce Springsteen's lighting designer Jeff Ravitz. Recent works include a BBC commission *Goliath* for percussion and orchestra along with music for a BBC Radio 3 production of Dostoevsky's *The Possessed*.

Recently Gribbin has extended her collaborative interests to the world of science. As Leverhulme resident artist at MRC Laboratory of Molecular Biology, Cambridge, in collaboration with Sarah Teichmann, she wrote her DNA string quartet *Hearing Your Genes Evolve*, which has been played at EU Innovations Convention Brussels, the Festival of Ideas, and Sanger Institute, Cambridge. It was also featured in *The Dark Gene*, a documentary about genetics that was shortlisted for the 2016 Berlinale film prize. Her ballet *Invitation to a Journey*, based on the work of architect Eileen Gray, will be recorded by CRASH Ensemble in 2020. She has collaborated with Esther Teichmann for her show at Transformer, Ohio, and Flowers Gallery East London. Gribbin is director of Venus Blazing Music Trust, working with children with learning disabilities. *Kindersang* premiered in Cork and London in 2018 with performances in Berlin and New York in 2020. This year her music was performed at Juilliard's Focus festival and Con Brio in Mumbai and by Stroma in New Zealand. She is writing works for the Doric Quartet and Crash Ensemble. Settings of Seamus Heaney's poetry are available on the NMC label recording *Island People*. Her orchestral music is available on Lyric FM label as part of its Irish Composers series. Gribbin writes:

*How to Make the Water Sound* is the second in a sequence of water-inspired music. *First Out of Water*, focusing on ideas of rebirth and replenished spirit from Buddhist philosophy, used temple bells from

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**Deirdre Gribbin**

**Born:**

Belfast, Northern  
Ireland, in 1967

**Lives in London**

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Ladakh in India, where I lived in the summer of 1996. *How to Make the Water Sound* began to form as sensory images of water. The biggest influence was my memory of water sounding. The context of these gives a specific energy to the music. Our first encounter with water is as an unborn child. The pull of the tide affected the fullness of the moon at my son's birth, born premature on a May full-moon night in 2006. The nature of water's energy and ability to cleanse is constant in everyday life and a powerful part of ritual and spiritual awakening.

She also refers to literary quotations which she "tossed about" in her mind:

"If you were to listen from dawn to dusk you would not hear it"  
—Thomas A. Clark

"Or you must go into the waters if that is fated for you; you must stand in the plants with your flesh" —*Rigveda*, a collection of Sanskrit hymns  
"A girl stood before him in midstream, alone and still, gazing out to sea, she seemed like one whom magic had changed into the likeness of a strange and beautiful seabird ... when she felt his presence and the worship of his eyes her eyes turned to him in quiet suffering of his gaze without shame or wantonness. Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream (gently stirring the water with her foot hither and thither). The first faint noise of gently moving water broke the silence low and faint and whispering, faint as the bells of sleep; hither and thither and a faint flame trembled on her cheek. Heavenly God! cried Stephen's soul, in an outburst of profane joy. He turned away from her and set off across the strand. His cheeks were aflame; his body was aglow; his limbs were trembling. On and on and on he strode far out over the sands, singing wildly to the sea, crying to greet the advent of the life that had cried to him ... Her image had passed into his soul forever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leapt to the call. To live, to err, to fall, to triumph, to recreate life out of life?" —James Joyce, *Portrait of the Artist as a Young Man*

## *Far From Home* NARONG PRANGCHAROEN

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**Narong  
Prangcharoen**

**Born:**  
Uttaradit, Thailand,  
in 1973

Lives in Bangkok

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Narong Prangcharoen received a degree from Srinakharinwirot University in Thailand and his DMA from University of Missouri-Kansas City, where his primary teacher was Chen Yi. Prangcharoen is now a dean at the College of Music, Mahidol University, Thailand. He is also a composer in residence of the Thailand Philharmonic Orchestra, artistic director of Thailand International Composition Festival, member of the artistic committee of Beijing Modern Music Festival, artistic advisor of Asia/America New Music Institute, and vice president of China-ASEAN Musicians Union. His works are published by Theodore Presser Company. In 2013 he received a Guggenheim Fellowship

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and won the commissioning competition prize of the Barlow Endowment at Brigham Young University to compose a major new work for wind ensemble for a consortium of the U.S. Marine Band, the Florida State University Wind Orchestra, and Brigham Young University Wind Symphony. Other awards include the Music Alive residency, 20th annual American Composers Orchestra Underwood new music commission, American Composers Orchestra audience choice award, Toru Takemitsu composition award, Alexander Zemlinsky International Composition Competition prize, 18th ACL Yoshiro IRINO Memorial composition award, Pacific Symphony's American Composers Competition prize, and Annapolis Charter 300 International Composers Competition prize. In his native country, Prangcharoen received the Silapathorn Award which named him a Thailand contemporary national artist. His music has been performed internationally by renowned ensembles and orchestras under many well-known conductors.

*Far From Home*, for solo cello, is dedicated to Nick Dinnnerstein, "who," the composer writes, "influenced me to write a solo cello piece, and gave the first performance. This piece reflects my exploration of the use of Western instrumental and compositional techniques to express the emotional and cultural characteristics of Thai traditional music. *Far From Home* contains both lyrical and virtuosic passages that derive from the traditional Kao-Nai style, which is considered to be one of the most demanding styles for solo instruments. Although the musical expression and techniques used in this piece are somewhat different from the traditional Kao-Nai style, I still have attempted to convey the emotions and cultural references of that style."

## **Afterwards**

### **ERIC TANGUY**

After initial studies with Horatiu Radulescu, Eric Tanguy continued his education with Ivo Malec, Gérard Grisey, and Betsy Jolas at the Conservatoire National Supérieur de Musique in Paris, from which he graduated in 1991. After a residency at the Académie de France in Rome (1993-94), he was a guest of the Tanglewood Music Center (1995) at the special invitation from Henri Dutilleux. Since then he has been composer-in-residence at numerous locations in France, Denmark, Finland, and the U.K. One of France's most frequently performed composers, he has received many awards and prizes including the Grand prix de la SACEM—the composers' rights agency—for lifetime achievement and the Grand prix des Lycéens awarded by high school students from all over France. He was twice declared composer of the year at the Victoires de la musique classique (2004 and 2008). Other prizes are the Stipendienpreis in Darmstadt (1988), Villa Medici hors les murs prize (1989), Prize of the French-German Cultural Council (1991), Villa Medici Competition (1992), ranichstein Musikpreis in Darmstadt (1992), André-Caplet Prize of the Institut de France (1995), and Hervé-Dugardin Prize of SACEM (1997).

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**Eric Tanguy**

**Born:**  
Caen, France,  
in 1968

**Lives in Paris**

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Tanguy has written more than 100 pieces, from solo to symphonic, which have been played by many musicians, ensembles, and orchestras, including the Orchestre National de France, Scottish Chamber Orchestra, Orchestre Symphonique de Québec, Boston Symphony Orchestra, BBC National Orchestra of Wales, Los Angeles Philharmonic, and Tonhalle Orchestra Zürich. In 2001, Mstislav Rostropovitch commissioned and premiered Tanguy's second cello concerto in Reims, also performing it in Boston and at Carnegie Hall with the Boston Symphony Orchestra and Seiji Ozawa. Recent compositions include an organ concerto premiered in Caen in 2013 and *Affettuoso*, a symphonic memorial to Henri Dutilleux premiered in 2014 by the Orchestre de Paris conducted by Paavo Järvi. His clarinet concerto was premiered in 2017 by Pierre Génisson and the Orchestre Royal de Liège.

Since 2002, Eric Tanguy has taught composition at the Conservatoire Paul Dukas (Paris) and since 2017 at the École Normale de Musique de Paris. Master classes and lectures have brought him to the New England Conservatory; Cardiff University; Royal Academy and Royal College in London; UCLA—where he was lecturer in composition in fall 2014—USC and the Colburn School, Los Angeles; Giuseppe Verdi Conservatory, Milan; Ferienkurse für Neue Musik, Darmstadt; and other institutions in Belgium, Croatia, Denmark, Japan, and Spain. His works are published by Salabert/Universal Music and recorded on Decca, Erato, Naïve, Transart, OEHMS, and Intrada.

In 2012 Tanguy was guest composer at the Klassiske dage festival in Holstebro, Denmark. When its artistic director, flutist Janne Thomsen, commissioned him for a new work, he decided to write a duo for her and the pianist Nicholas Angelich. He writes, "The title (*Afterwards*) refers to the idea of musical memory within a score: how do we hear a section or patterns (obviously modified harmonically) reiterated in a work? This is also expressed in the meditative, although sometimes agitated, character and the nostalgic atmosphere, which emerges from this musical and poetical questioning. The score is dedicated to Janne Thomsen and Nicolas Angelich."

### ***Resistencia y Resiliencia***



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## ALFREDO RUGELES

Though born in the U.S., Alfredo Rugeles has spent his life in Caracas, Venezuela. After initial studies of music in the Juan Manuel Olivares school of composition with Yannis Ioannidis, he spent 1976 to 1981 as a fellow of Venezuela's National Cultural Council, studying composition with Günther Becker and orchestral conducting with Wolfgang Trommer at the Robert Schumann Conservatory in Düsseldorf. He took part in Latin American courses for contemporary music as both student and teaching assistant and participated in courses in orchestral conducting led by Sergiu Celibidache, Michel Tabachnik, and Franco Ferrara. In 1979 he won the national prize for composition; in 1985 the municipal music award in Caracas; and in 2000 the National Arts Award. As conductor he has appeared with prestigious orchestras in Europe and the Americas. He is now music director of the ensemble Nova Música and the Venezuelan Chamber Orchestra Foundation as well as artistic director of the Simón Bolívar symphony orchestra and the Circuito Sinfónico Latinoamericano Simón Bolívar. Since 1991 he has been artistic director of the Festivales Latinoamericanos de Música de Caracas. He teaches contemporary composition and orchestral conducting at the Instituto Universitario de Estudios Musicales (IUDEM) and orchestral conducting at Simón Bolívar University. In 1999 he became president of the Venezuelan Society for Contemporary Music.

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**Alfredo Rugeles**

**Born:**  
Washington, D.C.,  
in 1949

Lives in Caracas,  
Venezuela

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*Resistencia y Resiliencia* was begun during the composer's residence at the Rockefeller Foundation's Bellagio Center in Italy in spring 2018 and completed in Caracas the following September. It is dedicated to his wife Diana Arismendi. The composer says:

The main motivation for the composition of this work has been the resistance with which the Venezuelan people have had to face the difficult times of social, political, and economic crisis that we are currently experiencing and that we have suffered for years and how resilience, the capacity that has a person or a group to recover from adversity to continue projecting the future, how human beings adapt positively to adverse situations, tragedies, traumas, threats, or stress ... and how to overcome the bad moments and experiences traumatic life, allow us to survive within so much chaos, lamentations, and sorrows ...

Our wonderful stay at the extraordinary and paradisiacal Bellagio Center allowed us to concentrate and be inspired by the musical creation, listen to multiple songs of an immense variety of birds, perceive daily the resounding bells of the church of this beautiful town of Lombardy in the north of Italy, in front of the beautiful Lake Como. This wonderful experience allowed me to write music that not only tries to transmit moments of anguish, tension, and fear, during the protests of Venezuelans from April to July 2017—a mixture of bombs, shots, tear gas, shouts, laments, and slogans—but at the same time

communicates hope and faith in a better country, where peace, coexistence, and harmony reigns. That is why it has probably resorted to, in addition to the characteristic free atonal language, melodies that evoke songs of birds, sounds of toads, and crickets singing under the moon of our tropical Caribbean or tubular bells that remember the calls to mass, as the “Hail Mary (Ave Maria)” and the passing of the hours of the church of Bellagio and even a textual quotation of our national anthem “Gloria al Bravo Pueblo” that appears dismembered within the musical discourse, among other reiterative and coloristic musical elements that constitute the general structure of the work.

For all those aspects, Resistencia y Resiliencia is a song of protest, bitterness, and tension and at the same time a prayer of faith, trust, and hope for a better future for our beaten and beloved country, Venezuela.

(From the website [latinoamerica-musica.net/bio/rugeles](http://latinoamerica-musica.net/bio/rugeles), translated by Joel Sachs)

## *Vestige* OLEG FELZER

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### Oleg Felzer

#### **Born:**

Baku, Azerbaijan,  
in 1939

#### **Died:**

New York City  
in 1998

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The astonishing beauty and the exotic cultures of the Caucasus mountains are well known to lovers of Russian authors such as Lermontov and Pushkin. The political nightmare of the region is, however, all too familiar. In an area only half as large as the state of New York, some 40 languages are spoken. In Transcaucasia, the district on the southern slopes of the mountains, the three predominant populations are Azeris, Armenians, and Georgians, each with ethnic subdivisions, ancient traditions, and rivalries, all aggravated by the divide-and-conquer tactics of the Russian Imperial and Soviet eras. Christianity, the religion of the Armenians and Georgians, and Islam, the faith of the Azerbaijanis, are in a state of constant tension. The musical traditions of these peoples are legendary, but less well known are the composers of music aimed at the Western art music audience, who have emerged in the current century.

Azerbaijan's inhabitants are primarily Shiite Muslims speaking a Turkic language but there are also a large Jewish community and other ethnic minorities. It is both a picturesque mountainous region with connections throughout the Middle East and a major oil producing district. Alongside its ancient musical culture, Western-style art music has flourished there only since the opening of the Baku Conservatory in 1921, which combined teaching of traditional and Western music. During the ensuing decades of Russian-led “modernization,” choral societies, philharmonic societies (general music-sponsoring bodies), and orchestras were established. Among Azerbaijan's most prominent composers was Shostakovich's pupil Kara Karayev, whose leadership and pedagogical skills helped to create a tradition of composition.

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Karayev's teaching mantle was inherited by his student Oleg Felzer. Born in Baku in 1939, Felzer graduated from the Baku State Conservatory and Leningrad State Conservatory. After holding a teaching post at the Moscow State Conservatory, he returned to Baku as professor of composition and music theory at the Baku State Conservatory and a major figure in the musical world. In 1988, as the USSR deteriorated, he and his family emigrated to the U.S., settling in New York, where he lovingly directed the choir at an African American church in Brooklyn. In addition to teaching and composing, he wrote extensively on musical topics. His music includes numerous chamber works and compositions for chamber orchestra and symphony orchestra. Although performed in the former Soviet Union and Eastern Europe, it is still little known in the West and difficult to obtain, because he never found a publisher here to replace the defunct Soviet state publisher. (The ensemble Continuum issued a CD of his music for the TNC label.)

After early works drawing upon the usual resources of the Western tradition, Felzer began subtly using melodic and rhythmic figures from *mugham*, the traditional Azeri professional music. He did not, however, simply perform an exotic grafting of mannerisms onto Western composition. Instead, his structures are affected by *mugham's* unusual process of continuously unfolding development. This mature style can be heard in *Vestige*, for clarinet, violin, and piano, which was composed for Continuum. It makes subtle use of melodic and rhythmic figures from Mugham, the traditional Azerbaijani professional music, and utilizes the Mugham practice of freely unfolding development. It seemed to herald a turn for the better for Felzer's career when *Vestige* won the Stoeger Prize of the Chamber Music Society of Lincoln Center. (He turned over his award to a colleague in Baku who had to repay money to Russian mobsters or risk the murder of his children.) Felzer died in 1998, succumbing to a long illness.

### ***Van Gogh Blue***

JULIAN ANDERSON

Julian Anderson studied composition with John Lambert, Alexander Goehr, and Tristan Murail. His RPS Composition Prize for *Diptych* (1990) launched his career. Success as a composer has also fed his prominent academic career: he currently holds the specially created post of professor of composition and composer in residence at the Guildhall School of Music and Drama.

Residencies with the City of Birmingham Symphony Orchestra, Cleveland Orchestra, and London Philharmonic Orchestra (LPO) have informed his orchestral output. *Fantasias* (2009) for the Cleveland Orchestra won a British Composer Award; *The Discovery of Heaven* (2011), co-commissioned by the LPO and New York Philharmonic, won a Southbank Sky Arts Award.

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**Julian Anderson**

**Born:**  
London, in 1967

**Lives in London**

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## Notes on the Program by Joel Sachs (continued)

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Recent works include a violin concerto for Carolin Widmann, *In lieblicher Bläue* (2014-15), premiered by the LPO under Vladimir Jurowski; *Incantesimi* (2016), premiered by the Berlin Philharmonic and Sir Simon Rattle; and a piano concerto for Steven Osborne, *The Imaginary Museum* (2017), premiered by the BBC Scottish Symphony Orchestra and Ilan Volkov at the BBC Proms. Anderson's strong relationships with prominent contemporary music ensembles have resulted in many commissions, including *Book of Hours* (2004) for the Birmingham Contemporary Music Group and Oliver Knussen, which won an Royal Philharmonic Society Award in 2006 and the Gramophone Award for its recording on NMC in 2007; and *Van Gogh Blue* (2015), which won a BASCA (now Ivors) Award and a Royal Philharmonic Society Award in 2015. He also has composed many choral works and, for the English National Opera, *Thebans*. His recent music is published by Schott; earlier works are published by Faber.

*Van Gogh Blue* was co-commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitzky, Wigmore Hall with the support of André Hoffmann, president of the Fondation Hoffmann, a Swiss grant-making foundation, and Casa da Música.

Anderson has long been interested in the vast correspondence of Vincent Van Gogh, which he describes as “unselfconscious, spontaneously enthusiastic, remarkably lacking in self-pity.” He continues:

The starting point for the present work was both a few of his paintings and above all several of his most stimulating letters, with their vivid but very practical descriptions of his artistic projects in wonderfully transparent language, avoiding the superficially ‘arty.’ Many letters testify to his intense love of color for color’s sake. Painting subjects are repeatedly chosen for their sheer color alone. Blue—cobalt blue, sky blue, deep blue, turquoises, azures, etc.—was a particular love, and receives more enthusiastic mention than any other color. Linking this with my two immediately preceding pieces, both preoccupied with the color blue—*In lieblicher Bläue* (composed after Holderlin’s magical prose poem “In Lovely Blueness”) for violin and orchestra, and the solo guitar work *Catalan Peasant With Guitar* (after an intense blue canvas by Miro)—I decided to compose *Van Gogh Blue* as the last in a trilogy of ‘blue’ works.

Precise renditions of color in music are famously impossible, or at any rate highly subjective. Yet music can attempt the evocation the images or contexts in which colors occur. While the five movements of *Van Gogh Blue* may be heard as purely abstract music from start to finish, listeners may find it helpful to know what I had in mind while composing the work. In *Van Gogh Blue* I wished to pay homage to this most deeply human of artists. The title evokes the moods and colors of the work

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while suggesting that a shade of blue should have been named after Van Gogh, if any painter. Since none was, my piece does duty for that task as well.

The five movements progress from dawn to night.

1: *l'Aube, soleil naissant*. [Dawn. Sunrise] "Van Gogh's adoration for the sun and his fascination for the growing light of dawn inspired this opening movement featuring gradually expanding harmonies, melodies and sound spectra. The sense of the world being discovered as if for the first time, which Van Gogh so valued in dawn, is also evoked here, as many melodic and harmonic figures which will feature in the rest of the work emerge for the first time."

2: *Les Vignobles*. [The Vineyards] "Van Gogh valued the grape harvest for its liveliness, vitality and rich colors. This movement is polyrhythmic, with both the harvesting of grapes (layers of dancelike ostinatos) and their transformation into wine (the flowing melodies at the end of the movement) evident in the music."

3: *Les Alpilles*. "These mountainous hills which undulate in the countryside near Arles and Saint-Remy are evoked in many of Van Gogh's paintings. He captures their curiously blue aspect in juxtaposition with the Provençal sky, whose color they seem to intensify. Capricious, flowing figures separated by pauses at the start and end of the movement evoke the distant undulation of the Alpilles; the increasingly energetic central part corresponds to their rugged, vigorous interaction with sky, trees and above all the mistral wind."

4: *Eygalières*. "Outside the small village of Eygalières [in southern France] lies a serene landscape Van Gogh painted many times in some of his most celebrated canvases (such as *Wheatfield with Cypresses* in the National Gallery, London). This movement seeks to evoke the state of 'undisturbed rest' mentioned repeatedly by Van Gogh as one of his artistic goals. It is a primarily harmonic piece with a very focussed surface."

5: *la nuit, peindre les étoiles (le 25 mai 1889, 4:40 am)* [Night. Painting the stars] "Van Gogh's paintings of starry skies were for him a form of spiritual worship: 'When I have a great need of religion, I go out at night to paint the stars.' He was an avid reader of popular astronomy and prided himself on precision in his placement of stars, planets and moon...The painting, which is far from restful, is astronomically accurate and includes depictions of nebulae which had recently been discovered. My movement opens with fragments of sound like isolated points of light, also evoking the cicadas and crickets singing in the Provençal night —sounds Van Gogh cherished. It develops into a sort

## Notes on the Program by Joel Sachs (continued)

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of 'cosmic dance' in non-standard tuning— musical figures rotate in and around each other joyously as if linked on a revolving orrery. The dance becomes increasingly obsessive and brutal, catapulting into the slowly darkening coda which ends *Van Gogh Blue* with a sustained lament." ©Julian Anderson

# Meet the Artists

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## Joel Sachs

Joel Sachs, founder and director of the New Juilliard Ensemble, performs a vast range of traditional and contemporary music as conductor and pianist. As codirector of the new-music ensemble Continuum, he has appeared in hundreds of performances in New York, nationally, and throughout Europe, Asia, and Latin America. He has also conducted orchestras and ensembles in Austria, Brazil, Canada, China, El Salvador, Germany, Iceland, Mexico, Switzerland, and Ukraine, and has held new music residencies in Berlin, Shanghai, London, Salzburg, Curitiba (Brazil), Newcastle-Upon-Tyne (U.K.), Helsinki, and the Banff Centre (Canadian Rockies). Last fall, he gave recitals featuring Charles Ives' rarely heard Piano Sonata No. 1 at St. John's Smith Square, London, as part of a yearlong American music festival; at the University of Newcastle-upon-Tyne; and in Juilliard's Morse Hall. Last May, he conducted the Beijing Contemporary Soloists ensemble at the Central Conservatory's Beijing Modern festival and lectured on American music at the China Conservatory. One of the most active presenters of new music in New York, Sachs founded the New Juilliard Ensemble in 1993. He produces and directs Juilliard's annual Focus festival and since 1993 has been artistic director of Juilliard's concerts at the Museum of Modern Art. A member of Juilliard's music history faculty, he wrote the first full biography of the American composer Henry Cowell, published by Oxford University Press in 2012. Sachs often appears on radio as a commentator on recent music and has been a regular delegate to international music conferences. A graduate of Harvard, Sachs received his PhD from Columbia. In 2011, he was made an honorary member of Phi Beta Kappa at Harvard for his work in support of new music and received the National Gloria Artis Medal of the Polish Government for his service to Polish music. In 2002, he was given Columbia's Alice M. Ditson Award for his service to American music.





- *Jerome L. Greene Fellowship*

### Viola Chan

Viola Chan (BM '18, flute), from Rosemead County in southern California, is in her sixth year at Juilliard, completing her Master of Music degree studying with Carol Wincenc. She is a substitute musician in the Albany and Princeton Symphony orchestras. Among her performances are appearances at the Spoleto Festival USA (2018, 2019), Orpheus@Mannes (2019), Aspen Music Festival and School (2018), and National Orchestral Institute+Festival (2015) as well as with the New York Symphonic Ensemble (2015).



- *Cecil Yarbrough Scholarship*
- *Irene Diamond Graduate Fellowship*
- *J. Victor Monke and Beulah E. Monke Scholarship*

### Matthew Chen

Originally from Westlake Village, California, Matthew Chen (BM '18, cello) is co-principal cellist of the Juilliard Orchestra and was assistant principal of the Aspen Festival Orchestra. Recent highlights for the Master of Music student include a fellowship at the Tanglewood Music Center, working with conductors Andris Nelsons, Herbert Blomstedt, and Stefan Asbury; participation in the winter workshop at the Four Seasons Chamber Music Festival; and the premiere performance in New York City of a new work by composer Tengku Irfan, commissioned by Chen and his clarinet trio. He has performed with Ani Kavafian, Hye-Jin Kim, Steve Tenenbaum, and Hsin-Yun Huang. His Arte Quartet, a member of Juilliard's honors chamber music program, performed Schubert's string quintet with cellist Natasha Brofsky in Alice Tully Hall as well as on WQXR's Midday Masterpieces series.



- *Charles H. Bechter Scholarship*
- *Michael and Ethel Cohen Scholarship*

### Courtenay Cleary

Australian violinist Courtenay Cleary is completing her Master of Music degree at Juilliard with Naoko Tanaka. She received her Bachelor of Music degree with first-class honors from the Royal Academy of Music in London, where she studied with Maureen Smith. In 2017 Cleary performed as a soloist for Queen Elizabeth II and other distinguished guests at Westminster Abbey for the Royal Commonwealth Service, which was broadcast live on BBC television. In 2018 she again performed for the queen, this time at Buckingham Palace. She has performed as a soloist at venues including Wigmore Hall, St James' Piccadilly, Regent Hall, Colston Hall, and Lincoln Center. She recently performed Beethoven's Violin Concerto with the Willoughby Symphony Orchestra in Sydney and gave the Australian premiere of David Lang's *Mystery Sonatas*. She is a Tait Memorial Trust and ABRSM scholar and was awarded second prize at the Australian Concerto and Vocal Competition as well as the Dame Joan Sutherland Award from the American Australian Association and the Guy Parsons Award from the Portland House and Australian Music Foundations. She was also a finalist in the 2018 Freedman Fellowship awards.



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## Jiahao Han

Jiahao Han was born in Wenzhou, China, and began playing piano at age 4. At age 10, he was admitted to Shanghai Music Primary School, and three years later he began studying at Shanghai Music Middle School, which is affiliated with Shanghai Conservatory of Music. From 2015 to 2018, he was selected for the annual Shanghai full-time secondary vocational school first-class scholarship. In the summers of 2017 through 2019, he participated in the Morningside Music Bridge International Music Festival, studying in Boston and Warsaw. In 2013, Han won first prize at the Pearl River Kayserburg National Youth Piano Final Competition, and the following year, he won the gold medal at the Asia International Piano Academy and Festival Competition. In 2015, he won first prize at the first Shanghai Music Middle School National Youth Piano Competition. Han played his first solo recital in Puigcerda, Spain, and has since performed recitals in Shanghai and Wenzhou. He has performed concertos several times with conductor Muhai Tang and the Shanghai and Tianjin Philharmonic orchestras. In 2014, he was one of the soloists in the Beethoven triple concerto with conductor Xu Zhong and the Shanghai Oriental Symphony Orchestra.



- *Hai Luen Chao Scholarship*
- *Celia and Joseph Ascher Fund for Piano*

## Tianyi Li

Tianyi Li was born in Shenzhen, China, and began studying piano at age 6. He studied at Manhattan School of Music's pre-college with Phillip Kawin, Shouping Chiu, and Abbey Simon and at NYU Steinhardt with Eduardus Halim. In 2017, he was third-prize winner at the sixth Tbilisi International Piano Competition, where he made his concerto debut with Tbilisi Symphony Orchestra conducted by Volodymyr Sirenko. He also received awards including best performance of a Scarlatti sonata, best performance of a romantic work, and best semifinal recital. Other competition highlights include first prize at the 14th annual New York Music Competition, finalist prize of the 65th annual Chopin Piano Competition of the Kosciuszko Foundation, and Young Arts National Winner for 2014 and 2015. He has given concerts and recitals at venues including Weill Recital Hall, Salle Cortot, and Shenzhen Poly Theater. Also a composer, he included a set of original piano solo works alongside Chopin's nocturnes and etudes in his high school graduation recital program.



- *Olga Samaroff Scholarship*
- *Katherine Bacon Memorial Scholarship*



- *Juilliard  
Scholarship*

### Erica Ogihara

From Miami, cellist Erica Ogihara is studying for her MM with Natasha Brofky at Juilliard. A passionate contemporary chamber musician, she has collaborated in groups featured on NPR's *From the Top* and performed in master classes with Ani Kavafian, Ursula Oppens, and the Brentanno Quartet. She has been a soloist with several orchestras, including the Alhambra and Ars Flores Symphony orchestras, and has won prizes at competitions such as the Williams Chorale Scholarship Competition, Walenstein Musical Competition, Artists Series Concerts of Sarasota Competition, and New World Symphony Concerto Competition. She completed her undergraduate studies last spring at Oberlin Conservatory, where she studied with Darrett Adkins.



- *Susan R. Knafel  
Scholarship*
- *Vicki Cowen  
Scholarship*

### Yaegy Park

Yaegy Park (Pre-College '15; BM '19, violin), born in Houston, was recognized as a rising young violinist when she joined the Houston Young Artists at age 4 as the foundation's youngest member. Under the mentorship of Kyung Sun Lee, Park was named a Jack Kent Cooke Artist, performing on NPR's *From the Top* and won the Louis Spohr International Competition, International Russian Rotary Children's Music Competition, and American Protégé International Competition. While at Juilliard Pre-College, she won top prizes in competitions such as the International Virtuoso Competition, YWCA New York Music Competition, New York Chamber Players Competition, Blount-Slawson Young Artist Competition, and Stulberg International Competition. She has also been featured as a soloist with the Grand Rapids, Kalamazoo, and Temple symphonies and the Baltimore Chamber Orchestra. In 2015, Park was a YoungArts finalist and made her Carnegie Hall debut with the Foundation for the Revival of Classical Culture. An avid chamber musician, she has participated in such festivals as Yellow Barn, Ottawa Young Artists Program, Music@Menlo, Sejong International Music Festival, and Norfolk Chamber Music Festival. She has participated in community outreach projects in collaboration with Daniel's Music Foundation and Juilliard.

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## Derek Wang

A soloist and collaborative musician, Derek Wang (Pre-College '16, piano) practices the piano any day he can find one. At Juilliard, where he is a BM student, he has performed in ChamberFest, as an ensemble pianist in AXIOM, and as a soloist in the Focus festival. Wang participated in the Wu Han and David Finckel Chamber Music Studio in 2016 at the Aspen Music Festival and School, where he also performed as concerto soloist with the Aspen Wind Ensemble in 2015 and with the Fourth of July Concert Band in 2016, celebrating the holiday with Gershwin's *Rhapsody in Blue*. While at Juilliard Pre-College, he won the 2015 piano concerto competition and was a 2016 YoungArts Finalist. Wang has enjoyed a collaboration between animation and music, performing Chopin's études live as a synchronized soundtrack to screenings of the short film collection *Magic Piano and the Chopin Shorts*, produced by Oscar winner Hugh Welchman. These performances took place on a family concert tour in China and at conferences across the U.S. and in Mexico. He is grateful to Veda Kaplinsky, his nurturing major teacher; Manuel Sosa, an abiding mentor; and Jean-Efflam Bavouzet, a great pianistic inspiration.



- *Kovner Fellowship*

## Ning Zhang

Ning Zhang (BM '19, clarinet) is pursuing her Master of Music under Charles Neidich through the accelerated BM/MM program. As an orchestral clarinetist, she has performed with many Juilliard ensembles, including the orchestra, chamber orchestra, opera, NJE, and AXIOM. Zhang has participated in the National Orchestral Institute and Festival (2018), National Youth Orchestra of China (2017), and Verbier Music Festival (2014, 2016). She started playing clarinet at age 14, and two years later, she won first prize at the National Wind Competition of China. She also won first prize at the Vandoren Emerging Artist Competition and Crescendo International Competition, and second prize at the National Society of Arts and Letters Competition (New York) and Qingdao International Clarinet Festival Concerto Competition. In addition to performing, Zhang is also committed to teaching. From 2017 to 2019, she was a teaching fellow at Juilliard, the first Chinese undergraduate student to receive the honor. As an international student, Zhang endeavors to promote communication across cultures. She has been a translator for master classes of musicians including Robert Diaz, Ayako Oshima, Eddy Vanoosthuysse, and Richard Hawkins. Her Chinese translation of Kornel Wolak's *Articulation Types, Clarinet Booklet* has been published and used in conservatories in China.



- *Ruth Katzman Scholarship*
- *Elissa and James Nassy Scholarship in Music*

# New Juilliard Ensemble

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Joel Sachs, *Founding Director and Conductor*  
Curtis Stewart, *Manager*

The New Juilliard Ensemble, led by founding director Joel Sachs and in its 27th season, presents music by a variety of international composers who write in the most diverse styles, premiering some 100 compositions. The ensemble was featured four times at Lincoln Center Festival and appears annually at MoMA's Summergarden. The ensemble's collaborations with Carnegie Hall include the *Ancient Paths, Modern Voices* festival (2009); *Japan/NYC* festival (2011); *Voices from Latin America* festival (2012); and *UBUNTU: Music and Arts of South Africa* festival (2014). A highlight of the 2013-14 season was a collaboration with the Royal Philharmonic Society's bicentennial celebration for the U.S. premieres of works by Magnus Lindberg and Judith Weir. It has also participated in collaborations with London's Royal Academy of Music and the Franz Liszt Music University in Budapest. The ensemble's 2018-19 season included music by Ukrainian-America composer-pianist-conductor Virko Baley, Betsy Jolas (Paris), Juilliard composition alumnus Sunbin Kevin Kim, Zygmunt Krauze (Poland), Ursula Mamlok (Germany/U.S.), Colin Matthews (U.K.), Akira Nishimura (Japan), Younghui Pagh-Paan (Korea/Germany), Sansar Sangidorj (Mongolia), Salvatore Sciarrino (Italy), Roberto Sierra (Puerto Rico/U.S.), Jukka Tiensuu (Finland), Josefino Chino Toledo (Philippines), Zhu Jian-er (China), and Juilliard DMA graduates Sato Matsui (Japan/U.S.) and Ross Griffey (U.S.). The ensemble's 2019-20 season continues January 24 in the Peter Jay Sharp Theater with the opening concert of the Focus festival, Trailblazers, a celebration of the pioneering generation of 20th century women composers. The program comprises music by Jacqueline Fontyn (Belgium), Elisabeth Lutyens (U.K.), Ursula Mamlok (Germany/U.S.), Ruth Crawford Seeger (U.S.), and Galina Ustvolskaya (USSR). The season concludes April 13 in Alice Tully Hall, with five world premieres composed for the ensemble by Juilliard composition students Evan Anderson and Marc Migo Córdés, Chinese composers Ye Xiaogang and Yao Chen, and Mexican/German composer-singer Diana Syrse.

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ALFREDO RUGELES  
*Resistencia y Resiliencia*

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Helena Macherel

**Piano**  
Tianyi Li

**Clarinet**  
Ashbur Jin

**Violin**  
Angela Kim

**Percussion**  
TBA

**Cello**  
TBA

JULIAN ANDERSON  
*Van Gogh Blue*

**Flute**  
Helena Macherel

**Harp**  
Tiffany Wong

**Clarinet 1/E-Flat Clarinet**  
TBA

**Viola**  
Laura Liu

**Clarinet 2/Bass Clarinet**  
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