

Saturday Evening, November 18, 2023 at 7:30

The Juilliard School

presents

Juilliard Pre-College Orchestra

Earl Lee, *Conductor*

Miles Levine, *Cello*

CÉSAR FRANCK (1822-90) ***Le Chasseur maudit*** (1882)

GRAŻYNA BACEWICZ (1909-69) ***Cello Concerto No. 1*** (1951)

Allegro non troppo

Andante tranquillo

Allegro giocoso

MILES LEVINE, *Cello*

Intermission

MODEST MUSSORGSKY (1839-81) ***Pictures at an Exhibition*** (1874; orch. Ravel, 1922)

Promenade

Gnomus

Promenade

The Old Castle

Promenade

Tuileries

Bydlo

Promenade

Ballet of the Chicks in Their Shells

Samuel Goldenberg and Schmuyle

Limoges

Catacombs

Cum mortuis in lingua mortua

The Hut on Fowl's Legs

The Great Gate of Kiev

Performance time: approximately 1 hour and 30 minutes, including an intermission

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Alice Tully Hall

*Please make certain that all electronic devices
are turned off during the performance.*

About the Program

The program notes for this evening's concert were written by students from the Juilliard Pre-College Honors Seminar taught by Ira Taxin and Daniel Ott.

Le Chasseur maudit

CÉSAR FRANCK

Born: December 10, 1822, in Liège, Belgium

Died: November 8, 1890, in Paris

Franck: Between Musical Worlds

by Haeon Lee

César Franck was, in several ways, an unexpected presence in the late Romantic era. Franck defied conventions of nationality, career path, and compositional style to establish himself as a central organist, teacher, and composer of the period. Notably, from adolescence onward, his education and career were largely based at the Paris Conservatory, where he studied and taught.

To be appointed an organ professor there, he underwent the naturalization process to become a French citizen, in 1872, because he was from Belgium. His familial background (his parents were German) heavily informed his musical influences including Bach, Beethoven, Liszt, and Wagner. Parallels to Bach manifested most evidently in Franck's organ expertise. Like Bach, Franck was a renowned improviser at the organ, and he had an exceptional grasp of counterpoint and harmony. His *Six Pièces for Organ* (1862) were described by Liszt as deserving "a place beside the masterpieces of Bach."

Liszt himself, of course, shaped Franck's attachment to cyclic structures, the reiteration of thematic material across movements of a piece to unify the music. This cyclic form can be found in one of Franck's best-known works, the *Symphony in D Minor* (1888), as well as

tonight's *Le Chasseur maudit*, a symphonic tone poem that encompasses both the French Romantic aesthetic and the Wagnerian grandeur of German Romanticism.

Haeon Lee, a fourth-year composition major studying with Manuel Sosa, is a high school senior and is interested in history and literature in addition to music.

The Accursed Huntsman in Question

by Samuel Fisher

Inspired by *Der Wilde Jäger* (*The Wild Hunter*), a ballad by the German poet Gottfried August Bürger, *Le Chasseur maudit* (*The Accursed Huntsman*) follows a devious Count of the Rhine who violates the Sabbath by hunting on a Sunday morning, the day of rest in Christian faith. He sounds his hunting horn, as signified by the horn solo at the beginning of the piece, and ventures into the woods against the warnings from the church and nearby strangers, who plead with him to remain faithful. Ultimately, he is cursed by a thunderous voice, which summons demons that will chase him until the end of time as a punishment for his actions.

Franck separates this tone poem into distinct sections that align with the events of the story. Listen as the character of the music shifts from joyful at the beginning to rambunctious and defiant as the huntsman begins his hunt, to solemn and broad as he is cursed, to frantic as he flees from the evil spirits. Also look out for specific musical elements, such as the church bells warning him not to initiate his hunt and the rapidly moving notes in the strings and woodwinds as the chase begins.

Samuel Fisher is in his ninth year in Juilliard's Preparatory Division, studying composition with Ira Taxin. He enjoys puzzle games and improvising at the piano, and he hopes to write music for video games in the future.

Aspects of Orchestration in the Franck and Mussorgsky Works

by Alex Robertson

Le Chasseur maudit and *Pictures at an Exhibition* were orchestrated by French composers about 50 years apart, so it is interesting to hear the similarities and differences in orchestral treatment. One such example is the use of the fanfare, which serves as an important thematic device in both pieces. In the Franck, the French horns have the fanfare-like theme, signaling the hunt. In the Mussorgsky, Ravel chose the trumpet to herald a regal entrance through the art exhibition.

The orchestration in both pieces is unusually colorful. There are even some instruments that are not considered standard for the orchestra. Franck notated in his score to use *cloches* for the church bells—in performance, these are usually replaced with chimes. Ravel's orchestration calls for an alto saxophone, an instrument not normally associated with the symphony orchestra. In fact, in the early 1900s, there was a growing movement to include saxophones in the orchestral setting. However, the trend didn't last long. In the Mussorgsky movement "Ballet of Unhatched Chicks," listen to how the texture seems very light and playful, and how it can change even the slightest bit when a new instrument is added.

Alex Robertson, a high school junior studying composition with Manuel Sosa at Juilliard Pre-College, attends Horace Mann School. As a composer and conductor, he thoroughly enjoys going down historical rabbit holes.

Cello Concerto No. 1

GRAŻYNA BACEWICZ

Born: February 5, 1909, in Łódź, Poland

Died: January 17, 1969, in Warsaw

Rediscovering Bacewicz

by Jack Damon

When most people think of great 20th-century Polish composers, only a few names come to mind: Szymanowski, Lutosławski, Penderecki, and Górecki. But despite her pedigree, prolificness, and prominence during her lifetime, composer and violinist Grażyna Bacewicz has always remained in much greater obscurity than she deserves. Bacewicz studied violin, piano and composition at the Warsaw Conservatory. After she graduated, a state grant allowed her to study in Paris with famed composition teacher Nadia Boulanger and violinist Carl Flesch. During World War II, she performed in illegal concerts benefiting those affected by the war, fleeing after the 1944 Warsaw Uprising. Throughout the 1950s, living under the Iron Curtain in Poland, she managed to perform internationally both as a pianist and a violinist while also garnering many competition wins and state prizes for her compositions.

Bacewicz's music can be roughly divided into three periods: 1932-43, 1943-59, and 1959-69. Few of her major works are from the early period, but some, such as the early violin sonatas and string quartets, foreshadow the composer she later became. Her most performed pieces, such as the Overture for Symphonic Orchestra or Concerto for String Orchestra, come from her neoclassic (and generally more energetic) middle period. Her Cello Concerto No. 1, written for soloist Miloš Sádlo, also comes from this period. Finally, in the last 10 years of her life, her music became more experimental, with works such as her String Quartet No. 6 and her *Pensieri Notturmi* for chamber orchestra containing more obvious dissonances. Overall, her music is often characterized by fervent energy, wit, occasional folk tunes, and a strong neoclassic style that, at times, recalls Stravinsky. Having lived through the Warsaw Uprising and socialist-realist Poland, Bacewicz was known as a generally pessimistic person.

However, her music almost always contains an optimistic tone antithetical to her own personal experiences. During the premiere of her Sinfonietta in 1948, she wondered how “such an embodiment of pessimism as [herself] could write such merry music.”

Jack Damon studies composition with Ira Taxin and cello with Fred Sherry at Juilliard Pre-College. He also studies piano and voice; in his free time, he enjoys advanced math, languages, and discovering obscure composers.

Bacewicz: At a Crossroads of Cultures

by Benjamin Janiszewski

Grażyna Bacewicz’s father, Vincas, was not Polish, as one might expect from the parent of a composer so deeply associated with the culture of the nation. Rather, he was Lithuanian, a teacher and activist for independence whose fervor forced him out of his home country to Poland. His children therefore sat at a crossroads of cultures due to their dual national affinities and straddling of eras before and after the World Wars.

The Polish musical style before World War II had not taken the same evolutionary steps as the music of Germany or France. For many people in the former empires of Europe, tonality and its derivations represented the Old World—the imperial sensibilities that led the continent to such calamity. Poland, however, saw no comparable disdain for such stylistic practices; instead, a newly independent Poland celebrated its nationhood through an embrace of its deeply rooted musical traditions. The result was a thoroughly nationalist artistic culture which continued until 1945.

The impact of these influences on Bacewicz was great. With a postwar optimism, Lithuanian and Polish interests converge in her Cello Concerto No. 1. It was this

optimism that separated Bacewicz from her contemporaries such as Lutosławski or the later Penderecki and Górecki. Bacewicz employed the use of very short motivic fragments to be manipulated throughout her concerto, often facilitated by strict rhythmic pulsation.

The first movement, for example, begins with a simple and unassuming motivic idea in the strings that is woven throughout the movement. This technique of developing such short figures was a staple of music of this era, particularly in Poland, but Bacewicz’s application of it in a tonal setting was unique. Similarly, the second movement is built on the foundation of a repeated major chord, which alternates with another distantly related chord, before settling back into the original structure. Various cadenza-like passages take these compact cells of material and expand them into larger sections of virtuosic cello writing, ultimately resulting in a tightly written work that aims to meld the musical traditions both of her own time and the past.

Benjamin Janiszewski, a fourth-year student at Juilliard Pre-College studying composition with Ira Taxin, is a high school junior from Sussex County, New Jersey. In his free time, he enjoys taking photos of nebulae and galaxies.

Pictures at an Exhibition

MODEST MUSSORGSKY

Born: March 21, 1839, in Karevo, Russia

Died: March 28, 1881, in Saint Petersburg

The Making of Mussorgsky

by Diogo Muggiati-Feldman

Modest Mussorgsky’s music was widely influenced by the folklore and themes of his homeland. His most famous works include the opera *Boris Godunov*, the orchestral tone poem *A Night on Bald Mountain*, and the piece performed on tonight’s pro-

gram, *Pictures at an Exhibition*. Though Mussorgsky composed the piece originally as a suite for solo piano, French composer Maurice Ravel later orchestrated it in what became one of the most famous staples of modern orchestral repertoire.

Mussorgsky grew up in a wealthy family a few hundred miles south of Saint Petersburg. Having learned piano at an early age, by 17 he had entered an aristocratic regiment of the military, in which he met other officers who shared his love for music. By way of mutual contact and direct encounters, he met composers Aleksander Borodin, Mily Balakirev, and César Cui. Surrounded by fellow musicians and inspired to learn about composition—specifically from Balakirev—Mussorgsky quit the army in 1858. From there, he, along with Borodin, Cui, Balakirev, and later Nikolai Rimsky-Korsakov, began to compose with serious intent.

This group of composers would go on to be labeled as the Mighty Five, working together to create a Russian sound and make it prevalent to “prevent western ideals from seeping into their culture.” This aligns with events the Russian Empire was undergoing at the time, exemplified by the Russification movement opposing nationalistic uprisings and border-splitting across the many empires of Europe. Despite Mussorgsky’s relatively small individual output, his works were profoundly impactful in the Russian school of composition. The next generation of major Russian composers, including Prokofiev, Stravinsky, and Shostakovich, would draw inspiration from the works of the Mighty Five (especially Mussorgsky) in aspects of their writing such as drawing from folk music, employing “exotic” scales and parallel intervals, and utilizing orientalism (a sensationalist perspective of Middle Eastern cultures) to color their music. These stylizations contributed to the idea of a Russian sound in music and helped to define the works of the Mighty Five.

In the decade following his first encounters with members of the Mighty Five, Mussorgsky underwent several tragic life events including the loss of his mother and his family’s estate as well as bouts of alcoholism that some attribute to the increasingly deep and complex nature of his works. The rest of Mussorgsky’s life was highly affected by his alcoholism, which proved to be fatal.

Diogo Muggiati-Feldman, a second-year trumpet major studying with Raymond Mase, is a junior at Fiorello H. LaGuardia High School of Music & Art and Performing Arts who enjoys studying foreign languages.

Picturing Mussorgsky

by Trinity Williamson

Modest Mussorgsky, a noted innovator of Russian nationalist music, composed *Pictures at an Exhibition* amid the popularity of his opera *Boris Godunov*. Mussorgsky wrote *Pictures* as a 10-movement piano suite in response to the untimely death of his friend Russian painter Victor Hartmann. Though his career was short, Hartmann had managed to establish himself in Russia as both an architect and painter who drew much of his artistic inspiration from his own fervent spirit of nationalism.

Though now a staple of the repertory, *Pictures at an Exhibition* was not initially popular at first. The piano writing was awkward and the piece was never performed in its entirety prior to Mussorgsky’s death. The sketchlike nature of the composition led some music historians to believe it was intended simply as an outline that Mussorgsky planned to orchestrate later. This theory is further supported by the fact many of Mussorgsky’s later works were left unfinished.

Pictures was published for the first time by Rimsky-Korsakov in 1886, five years after Mussorgsky’s death. Dozens of orchestrations and arrangements of the piece would

follow this initial publication. It wouldn't be until four decades later, however, that the piece would finally be thrust into the spotlight. Serge Koussevitzky asked French composer Maurice Ravel to orchestrate the work. Ravel did so, employing a remarkable sensitivity toward the composition's original intention while managing to incorporate his signature brilliance to the work. This new orchestration was premiered in Paris by Koussevitzky and the Boston Symphony Orchestra.

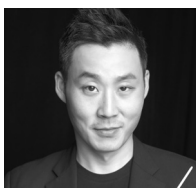
Perhaps the most fascinating aspect of Mussorgsky's work is the art upon which each movement is based. Though most of the 10 paintings by Hartmann have been identified and connected to each of the movements, three of them—*The Gnome*, *Tuileries (Children Quarrelling at Play)*, and *Limoges. The Market (The Great News)*—were never found. *The Gnome* apparently detailed “a design for a wooden nutcracker, in the shape of a gnome with large teeth, running awkwardly on crooked legs.” *Limoges* was a depiction of a French city square, a market bustling with women chatting about

the happenings of the day. Eduardo Manet's *Children in the Tuileries* is representative of what Hartmann's *Tuileries* may have looked like. Furthermore, the Promenade movements, which present a recurring theme that is performed in varied form between most of the other movements, are representative of the entrance into the exhibition and the transitions between each piece of art.

The rest of the movements are inspired by some of Hartmann's most entertaining pieces, from a depiction of children dancing as chicken eggs (*Ballet of Unhatched Chicks*) to perhaps the most famous, *The Great Gate of Kiev*, a grandiose design of what was supposed to have become a commemoration of the survival and reign of Tsar Alexander II following an attempted assassination attempt.

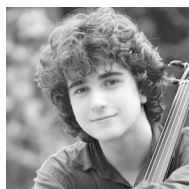
Trinity Williamson is a high school junior from Montclair, New Jersey, studying violin at Juilliard Pre-College with Ann Setzer. In addition to playing the violin, she is passionate about composing music and enjoys singing and writing.

Meet the Artists



Earl Lee

Winner of the 2022 Sir Georg Solti Conducting Award, Earl Lee (MM '07, cello) is a Korean-Canadian conductor who has captivated audiences worldwide. He is the music director of the Ann Arbor Symphony Orchestra (AASO) and an assistant conductor of the Boston Symphony Orchestra (BSO). In addition to a full season of concerts with the AASO and subscription concerts with the BSO in Boston and at Tanglewood, Lee's 2023-24 season includes guest conducting engagements with the Vancouver Symphony, Calgary Philharmonic, Winnipeg Symphony, Colorado Springs Philharmonic, and Florida Orchestra. He has previously appeared with the New York Philharmonic; San Francisco, Pittsburgh, and Toronto symphonies; Seoul Philharmonic; and Mostly Mozart Festival Orchestra. His programs this season with the AASO include contemporary works by John Adams, Brian Raphael Nabors, Joan Tower, Gala Flagello, Jessie Montgomery, and Zhou Tian as well as the first installment of a multiyear Beethoven cycle. He leads the AASO in its Detroit Orchestra Hall debut in January during the Sphinx Organization's annual SphinxConnect convention. Lee studied cello at the Curtis Institute of Music and Juilliard and conducting at Manhattan School of Music and New England Conservatory. He lives in New York City with his wife and their daughter.



Miles Levine

Cellist Miles Levine is a student at Hastings High School. Born in New York City, he began studying cello with Alex Croxton at age 4 at the School for Strings, where he stayed for 10 years until he was accepted into the studio of Astrid Schween at Juilliard Pre-College, where he now studies. At 13, Levine gave his orchestral debut and has since played in venues including Carnegie Hall's Stern Auditorium and Weill Hall, Merkin and Alice Tully halls, and the DiMenna Center for Classical Music. He has received numerous awards and accolades, including first prize at the New York International Classical Music, Yonkers Philharmonic Concerto, and Medici International Music competitions as well as the gold prize at the Camerata Artists International Competition. Levine has attended summer programs including Meadowmount, the Heifetz International Institute, and Perlman Music Program. He also has substantial chamber music experience, including with the New York Youth Symphony and New York String Orchestra Seminar in addition to Juilliard.

Pre-College Orchestra

The Juilliard Pre-College Orchestra is one of the Pre-College program's three age-based orchestras. With an average age of just over 17, the Orchestra rehearses weekly and presents three concerts each season. As a leading youth orchestra training program, the Pre-College strives to prepare its members for the rigorous demands and expectations of conservatory and college orchestral programs by offering workshops and readings led by renowned guest conductors and prominent professional orchestral musicians. The Pre-College orchestras draw upon the significant resource of the College

Division's students by employing them as mentors to work alongside the Pre-College students. The repertoire is guided by a progressive curriculum beginning with the youngest, the String Orchestra, and continuing through the Symphony and Orchestra, ensuring that all students have exposure to works from a diverse and inclusive array of composers. Nearly every orchestra concert features a concerto, providing an important opportunity to a student soloist, many of

whom go on to illustrious careers. Past soloists include Han-Na Chang, Pamela Frank, Gil Shaham, Joseph Lin, Yo-Yo Ma, Jon Manasse, Roberto Minczuk, Conrad Tao, and Joyce Yang. In the 2023-24 season, the Pre-College Orchestra is led by Adam Glaser and Earl Lee. Past conductors have included James Conlon, Alan Gilbert, Miguel Harth-Bedoya, Itzhak Perlman, Leonard Slatkin, Robert Spano, Joshua Weilerstein, and Xian Zhang.

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Piccolo

Sooah Jeon
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Benjamin Wien

Harp

Angel Kim
Eunice Park

About Juilliard's Preparatory Division

The Juilliard Preparatory Division comprises two Saturday music programs for intermediate to advanced students ages 8-18: Pre-Col-

lege and the Music Advancement Program. The Preparatory Division is led by Dean and Director Weston Sprott.

Juilliard Pre-College

One of the foremost music preparatory programs in the world, Pre-College offers a comprehensive conservatory-style music program for students who exhibit the talent, potential, and ambition to pursue music study at the college level. The selective program includes instruction in a chosen major, academic study of music, and solo

and ensemble performances. Recognizing the importance of early development and discipline in the music field, the program provides a caring, collaborative, and challenging atmosphere where artistic gifts and technical skills can flourish. Approximately 300 students are enrolled in Pre-College.

Music Advancement Program

The Music Advancement Program (MAP) is a Saturday program for intermediate and advanced music students from New York City's five boroughs and the tristate area who demonstrate a commitment to artistic excellence. The program actively seeks students from diverse backgrounds underrepresented in the classical music field and is committed to enrolling the most talented and deserving students regardless of their financial background.

Through a rigorous curriculum, performance opportunities, and guidance from an accomplished faculty, MAP students gain the necessary skills to pursue advanced music studies while developing their talents as artists, leaders, and global citizens. Approximately 70 students are enrolled in MAP, which is led by Artistic Director Anthony McGill. MAP is generously supported through an endowed gift in memory of Carl K. Heyman.

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