

Friday Evening, November 1, 2019, at 7:30

The Juilliard School

presents

# AXIOM

Jeffrey Milarsky, *Music Director and Conductor*

Hanlin Chen, *Clarinet*

Lisa Sung, *Viola*

Libby Sokolowski, *Soprano*

Kyle Miller, *Baritone*

IGOR STRAVINSKY (1882–1971) **Three Pieces for Solo Clarinet (1918)**

Sempre piano e molto tranquillo: quarter (crotchet) = 52

Quarter (crotchet) = 168

Quarter (crotchet) = 160

HANLIN CHEN, *Clarinet*

STRAVINSKY **Three Japanese Lyrics (1912–13)**

Akahito

Mazatsumi

Tsaraiuki

LIBBY SOKOLOWSKI, *Soprano*

TORU TAKEMITSU (1930–96) **Archipelago S. (1994)**

*Intermission*

STRAVINSKY **Élégie for Solo Viola (1944)**

LISA SUNG, *Viola*

STRAVINSKY **Pribaoutki (1914)**

Kornílo (Uncle Armand)

Natashka (The Oven)

Polkovnik (The Colonel)

Starets i zayats (The Old Man and the Hare)

KYLE MILLER, *Baritone*

HARRISON BIRTWISTLE (b. 1934) **Silbury Air (1977)**

*Performance time: approximately 1 hour and 20 minutes, including an intermission*

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

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Alice Tully Hall

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

## Notes on the Program

by Matthew Mendez

### Three Pieces for Solo Clarinet

IGOR STRAVINSKY

*Born: June 17, 1882, Lomonosov, Russia*

*Died: April 6, 1971, New York City*

In the early 1960s, Venezuelan left-wing insurgents hatched a plot to kidnap a major public figure in hopes that the ensuing media coverage would draw international attention to their cause. Though they ended up abducting a soccer star, their original choice was a rather more unlikely figure—Igor Stravinsky, then on tour in Caracas. That the rebels even considered Stravinsky a suitable target speaks volumes about his cultural standing then. A man who helped change the course of concert music multiple times during a long career that took him from tsarist St. Petersburg and roaring-'20s Paris to the Los Angeles of Hollywood's Golden Age, Stravinsky was virtually synonymous in the public imagination with "modern composer." And for good reason: Perhaps no single figure after 1900 had a more enduring impact on the subsequent course of new music. To be sure, Stravinsky was also a mythomaniac self-publicizer, given to inflating his achievements, but his continuing influence remains undisputable, even pervading the sound of some of today's popular music.

Conceived during the closing days of the First World War, the Three Pieces for Solo Clarinet were composed in Switzerland, where Stravinsky lived in exile until 1920 (due first to the European conflict, then the Bolshevik Revolution). They were a token of gratitude for the financial support of the great music patron and amateur clarinetist Werner Reinhart, without which Stravinsky likely would not have composed his landmark *L'Histoire du soldat*. Brief as they are, the Three Pieces see Stravinsky exploring new concepts with all his usual conscientiousness, under the constraint of writing for

a single melody instrument. No mere scraps from the workbench, today they are cornerstones of the clarinet literature.

Towards the end of his Swiss years, Stravinsky began taking cues from the sounds of ragtime and early jazz, which became all the rage in Europe's capitals after the Armistice. There has long been speculation that the Three Pieces were prompted by an encounter with the playing of the legendary clarinetist-saxophonist Sidney Bechet. Although Richard Taruskin, the leading English-language Stravinsky expert, has discounted this hypothesis, what is clear is that the Three Pieces are a characteristic refraction of what their composer took to be more or less authentic African-American sources. Hence it may be possible to hear the first piece, as reedist Kenneth Radnofsky does, as a blues-inspired call-and-response, between the clarinet's matte low register and its higher throat register. By contrast, the whirligig second piece is a slice of what Taruskin calls "instrumental prosody," featuring the sorts of flexible, irregular rhythms prevalent in Stravinsky's Swiss-period works. As for the concluding piece, for the brighter B-flat clarinet, it orbits continuously around a handful of tiny melodic cells, splitting the difference between the riff-based forms of early jazz and the "modular" rhythmic techniques Stravinsky first developed in his pre-1914 scores.

### **Three Japanese Lyrics**

STRAVINSKY

"An interesting experiment, but one that violated every canon of Russian taste," writes Taruskin of the domestic response to Stravinsky's *Three Japanese Lyrics*, composed in late 1912 and 1913 as work on *The Rite of Spring* was winding down. Nor, for that matter, have these compact songs for voice and small chamber ensemble failed to arouse their share of

perplexity abroad, with Western commentators long wondering at their perceived lack of “Russianness.” Yet such a narrow view of the ways “Russianness” can be expressed musically overlooks the historical backdrop against which Stravinsky composed them—a time when the memory of Imperial Russia’s humiliating defeat in the Russo-Japanese War of 1904-5 was still fresh.

Stravinsky’s *Lyrics* have typically been imputed to the lingering influence of turn-of-the-century French *japonisme*, with its vogue for all things Japanese (real or imagined). Later on, Stravinsky highlighted the stimulus of his Parisian composer friends, Maurice Ravel and Maurice Delage, although it would be a mistake to assume Stravinsky simply borrowed from the “Orientalist” tropes of French Impressionism. The arts in Russia had their own longstanding traditions of *japonisme*, which retained their fascination during, and even after, the Russo-Japanese conflict. Stravinsky would have been well aware of these currents via his teacher Rimsky-Korsakov—though the pupil’s brand of Russianist *japonisme* was a far cry from that of the mentor.

A setting of Russian translations of three classical *waka*, long Japan’s most prestigious poetic genre, the *Lyrics* followed a highly premeditated compositional conceit. Unusually, Stravinsky set his texts—all treating the coming of spring—in such a way that their metrical stresses would not correspond with the music’s rhythmic stresses. The idea was that the two would cancel each other out, thereby emulating what Stravinsky called “the unique linear perspective of Japanese declamation.” Though the conceit very much rested on a caricature of spoken Japanese, subsequent Stravinsky works would cultivate similar “estrangements” of Russian prosody, until it became his default way of setting all languages.

Also reflecting *japoniste* attitudes was the decision to title each song after the author of its respective poem—something hard to imagine Stravinsky doing with Russo-European writers. (Adding insult to injury, Stravinsky misspelled two of the poets’ names.) Setting an eighth-century *waka* by the traveling court poet Yamabe no Akahito, the tantalizingly brief, incantatory “Akahito” is cut from the same cloth as the *Rite*’s more placid passages. On the other hand, “Masatzumi” (the correct spelling is “Masazumi”) begins with a substantial instrumental introduction, its darting gestures inspired by Arnold Schoenberg’s *Pierrot lunaire*, which Stravinsky heard soon after its premiere. Finally, “Tsaraiuki” uses a text by the tenth-century writer Ki no Tsurayuki, to sparer effect than its siblings, with less “instrumental jewelry,” to borrow Stravinsky’s felicitous phrase.

### **Archipelago S.**

TORU TAKEMITSU

*Born: October 8, 1930, Tokyo*

*Died: February 20, 1996, Tokyo*

“My music is composed as if fragments were thrown together unstructured, as in dreams,” Toru Takemitsu once explained. “You go to a far place and suddenly find yourself back home without having noticed the return.” These lines, so typical of their author’s poetic sensibility, say much about Japan’s most successful compositional export in the post-war years. For one, they describe the gently episodic, stream-of-consciousness manner so often favored by the prolific Takemitsu. In this, the resolutely nondevelopmental scores of Claude Debussy were an early and enduring stimulus—although there was always something uniquely ironic about this fact. After all, Debussy had been a product of *japonisme*, and his formal approach borrowed from Japanese expressive principles, as they were then understood in the West. Yet Takemitsu long refused to engage with the “real thing,” the rich traditions of

authentic Japanese classical music: for him, they evoked memories of the country's wartime past, when they were used as nationalist propaganda. Indeed, Takemitsu's breakthrough work, 1957's *Requiem for Strings*—made famous through Stravinsky's intercession—is arguably “Western” through and through. But in a complex loop of exchange typical of cultural diffusion in a globalizing century, it was ultimately via Western models just like Debussy's—themselves projections of European fantasies about Japan—that Takemitsu came to a kind of rapprochement with the native traditions he once rejected, thus “finding himself back home without having noticed the return,” in a different sense.

While Takemitsu never tired of comparing his music to the experience of strolling through a Japanese garden, this was not the only kind of landscape that exerted a pull on his imagination. He was particularly drawn to oceanic imagery, and by the late 1970s he was even speaking of what he called a “sea of tonality.” By the time of *Archipelago S.*, one of Takemitsu's final large-scale scores, the “sea of tonality” had begun to take on an almost cosmic significance. The “S” refers to a series of locations linked solely through Takemitsu's fancy: the islands off Stockholm and Seattle, those in Japan's Seto Inland Sea, and even Snape Maltings, home to the Aldeburgh Festival, the score's commissioning organization. This imagined archipelago directly informed the way Takemitsu set about writing the piece:

In this work the islands, while existing individually apart from each other, attempt to form a whole. I wanted to create a place wherein the islands' calling out to each other across the great distances separating them could be experienced as a metaphor for the universe.

To bring this imagery to musical life, Takemitsu employed techniques he first picked up

on from the 1960s international avant-garde: instrumental spatialization and nontraditional seating arrangements. The 21 players of *Archipelago S.* are therefore divided into five entities—two heterogeneous onstage septets flanking a central brass quintet, and in the back of the hall, a pair of offstage clarinets. In this way, Takemitsu fashions instrumental islands that indeed “call out to each other,” with the concert space, its ambience, and even the audience members its “watery” medium. The islands' calls take various guises, from hushed brass musings and lonely woodwind echoes, to the occasional passionate lapping of full ensemble sound. Resonating throughout, though, is a descending figure first offered by one of the clarinets (its last three notes were a signature motive in Takemitsu's water-themed pieces). Though it recalls Debussy, Ravel, and even some Stravinsky, the figure seems to be a *déjà entendu* of Takemitsu's own devising, emanating numinously as if from the space of a dream.

### Élégie for Solo Viola

STRAVINSKY

Although not entirely absent from concert stages (Juilliard faculty member Misha Amory performed it at his recent Paul Hall recital), the *Élégie* for solo viola remains shrouded in a certain amount of mystery. Written in the wake of another emigration, this time following the onset of the Second World War, questions surround the year of its composition. While it is customarily dated to 1944, Stravinsky's amanuensis Robert Craft once conjectured that it could have had a provenance of two or three years earlier. The circumstances of the commission may support Craft's theory. Stravinsky offered the *Élégie* to Germain Prévost, violist for the Pro Arte Quartet, in response to a memorial request for the ensemble's founder, Alphonse Onnou, who had died prematurely in 1940. Given the hardships of the war years, Prévost could spare a fee of only \$100—a pittance considering

Stravinsky's stature as well as the fact that he too was in financial straits. Although Stravinsky's confidante Nadia Boulanger was able to convince him to fulfill the commission, it would have been perfectly in character for the composer (a notorious penny-pincher) to do so using an unpublished sketch.

Also uncertain is the instrumentation for which the *Élégie* was first envisioned. Sketches exist indicating the music may originally have been conceived in terms of two instrumental voices, and that at some point, it dawned on Stravinsky to assign both to a single viola. The result has therefore been described as a sort of two-part invention, loosely reminiscent of Bach's unaccompanied string works. Nor is that the *Élégie*'s only plausibly "archaizing" feature: Stravinsky instructs the performer to play with the mute on throughout, lending the viola something of the somber sonority of an early Baroque viol. Likewise, Stravinsky is known to have made a study of Bach's fugues in the early 1940s, an influence that comes to the fore in the *Élégie*'s tightly constructed central fugal section. The overall impression made by this music, though, is one of unremitting lament—strikingly so for a composer who once famously asserted that music was "essentially powerless to express anything at all."

### ***Pribaoutki***

STRAVINSKY

It may not be coincidental that the passage from Stravinsky's memoirs containing that famous claim immediately precedes his first mention there of his *Pribaoutki* ("Nonsense Rhymes"). Written in Switzerland in late summer 1914, they were the first completed fruits of what would become a radically new approach to his Russian roots. If previously Stravinsky had imported Russianist techniques into what were still essentially European "containers"—albeit with unprecedented piquancy and "neonationalist"

urgency—now he seemed determined to take a different tack. Instead, he would distill Russian musical customs down to an "imagined" essence, evolving new forms and starkly modern means of utterance in the process.

Some have looked for autobiographical reasons for Stravinsky's attraction to these limerick-like texts, taken from a 19th-century anthology compiled by the folklorist Alexander Afanasyev. Much later, Stravinsky even mused, uncharacteristically: "Do the songs betray any homesickness for Russia?" Yet the 1914 conflict was supposed to be a brief affair. At the time, he could scarcely have predicted that he would not set foot on Russian soil again for another half-century. Stravinsky's interest in these nonsense syllables must therefore have been based in something other than nostalgia. At play was instead what he looked back upon as "one of the most rejoicing discoveries of my life"—his recognition that *pribaoutka* texts were tailor-made for his compositional aesthetics. As he understood it, the texts' prosodic stresses were ignored—manipulated freely, even—in traditional sung performance. Clearly a continuation of the concerns at work in *Three Japanese Lyrics*, this freed Stravinsky to treat the verses as what Taruskin calls "pure 'mouth music'," which could be dissociated "cubistically" from linguistic meaning.

Also like the *Lyrics*, the *Pribaoutki* were composed for a small chamber band, while the sung part, when taken by a contralto, was to be delivered in what Stravinsky dubbed a "tomcat voice." A vignette of a drunken boor, "Kornilo" sets its text in ironic, nonsequitur fashion to a folk song associated with marriage rituals. (Sergei Prokofiev heard "the gurgling of an emptying bottle" in the bizarre oboe-and-clarinet codetta.) "Natashka" offers a different kind of "nonsense," splicing together two unrelated rhymes—one about porridge, the other musical fowl. Though deceptively simple, "Polkovnik" is arguably most perverse of

all: not only does it “deform” the text’s natural stresses with particular doggedness, but Taruskin indicates that its playful syllables are set, in part, to a folk lament. If there is a real lament here, it does not come until the closing “Starets i zayats,” whose stark, solemn chorale textures presage so much of Stravinsky’s subsequent output.

### **Silbury Air**

HARRISON BIRTWISTLE

*Born: July 15, 1934, Accrington, U.K.*

One of Britain’s preeminent creative figures in any medium, Harrison Birtwistle has long been celebrated for the almost single-minded determination with which he has pursued his craft. Beginning with his opus 1, 1957’s *Refrains and Choruses*, and continuing to the present day, Birtwistle has been remarkably consistent in his enthusiasms, from the puzzlelike forms of early music and the archetypal structures of myth and ritual to the fragmented, multiple perspectives of cubism and its sonic analogs in Stravinsky. Having served as music director at London’s National Theatre from 1975 to 1983, Birtwistle is especially admired for his uncompromisingly stark dramatic work—though even in his strictly instrumental offerings, his idiom is typified by a kind of shamanic theatricality. Critic Lee Sandlin put it aptly in a 1998 review, hailing Birtwistle’s music for its “primal intensity, like a pagan ceremony at Stonehenge—that is, if the pagans had had a lot of percussion and a taste for advanced chromatic harmony.”

That description is especially pertinent to *Silbury Air*, named for one of Britain’s oldest prehistoric structures, the massive chalk mound Silbury Hill. Constructed after 2400 BCE, Silbury Hill is comparable in size to some of the pyramids at Giza, the difference being that the reasons for its construction remain unaccounted for. Yet it was this very fact that attracted Birtwistle: “There’s a magical quality when things have secrets, and it’s the

mystery you never want to have explained. ... Silbury for me is all about the mystery of not knowing what it is.” *Silbury Air* captures something of this sense of inexplicable, monolithic “formality” (Birtwistle’s adjective) by stripping its material down to an absolutely primeval level—basic, unadorned pulsation. Like the fragments of quarried chalk that built Silbury Hill, these snippets of rhythm gradually combine into larger, Stravinsky-like sonic objects. (Birtwistle was trained as clarinetist, and the first of Stravinsky’s Three Pieces left an indelible imprint on his compositional language.)

Emerging from the strings’ nervous ticking, the music proceeds as a series of constantly shifting metrical-proportional relationships, evolving according to deliberately “arcane” rules established by Birtwistle. (If much contemporary music has been criticized for its structural imperceptibility, Birtwistle would likely welcome the charge: the better to preserve that “magical quality.”) To coordinate those shifts, Birtwistle provides the conductor with what he calls a “pulse labyrinth”—a visual representation of the score’s tempo relationships. Birtwistle’s word choice is telling, since he once explained:

When Silbury was excavated, it was found to have a labyrinth of hides or animal skins that created a sort of three-dimensional spider’s web. They used to think that there was some sort of god or burial tomb in the middle. But there was nothing.

This absent center is what *Silbury Air* is finally “about.” Even the emergence, around the piece’s halfway point, of the titular flute “air,” offers no release, although it does give the score the character of a “mechanical pastoral” (the subtitle of another Birtwistle work). The composer has long emphasized that *Silbury Air* was not an exercise in landscape illustration, of the sort favored by earlier generations of English composers.

Where they hoped to achieve transfiguration through nature, Birtwistle finds only a horrifying void, a maze of putrification. Instead, *Silbury Air* beats and buffets us onwards, compelled by the authority of some inscrutable power, according to a logic that was perfectly unknowable to begin with.

*Matthew Mendez is a New Haven-based critic and musicologist with a focus on 20th- and 21st-century repertoire. A graduate of Harvard University and a Ph.D. student at Yale, Mendez was the recipient of a 2016 ASCAP Foundation Deems Taylor/Virgil Thomson Award for outstanding music journalism.*

## Texts and Translations

### Three Japanese Lyrics

#### Akahito

By Akahito Yamanobe,  
*Kokka Taikan* No. 1426  
(Manyo-shu)

Я белые цветы в саду  
тебе хотела показать.  
Но снег пошёл. Не разобрать,  
где снег и где цветы!

I have flowers of white.  
Come and see where they grow in my garden.  
But falls the snow:  
I know my flowers from flakes of snow.

#### Mazatsumi

By Masazumi Miyamoto,  
*Kokka Taikan* No. 12  
(Kokin-shu)

Весна пришла. Из трещин ледяной  
коры запрыгали, играя в речке  
пенные струи: они хотят быть  
первым белым цветом радостной весны.

The Spring has come!  
Through those chinks of prisoning ice the white  
floes drift, foamy flakes that sport and play in  
the stream. How happily they pass, first flowers  
bearing tidings that Spring is coming.

#### Tsaraiuki

By Tsurayuki Ki no, *Kokka Taikan* No. 59  
(Kokin-shu)

Что это белое вдали!  
Повсюду, словно облака между холмами.  
То вишни разцвели;  
пришла желанная весна.

What shimmers so white far away?  
Thou would'st say 'twas nought but cloudlet  
in the midst of hills.  
Full blown are the cherries!  
Thou are come, beloved Springtime!

*English translations by Robert Burness*

## **Pribaoutki**

### **Kornilo**

Нутко, дядюшка Корнило,  
Запрягай-ко ты кобылу,  
У Макаря на песку  
Приразмыч горе тоску:  
Стоит бражка в туяску,  
Бражка пьяная пьяна,  
Весела хмельная голова!  
Бражку помай выпивай!

### **Natashka**

Наташка, Наташка!  
Сладёнка кулажка,  
Сладка медовая  
В печи не бывала,  
Жару не видала.  
Заиграли утки в дудки.  
Жиравли пошли плясать,  
Долги ноги выставять,  
Долги шеи протягать.

### **Polkovnik**

Пошёл полковник погулять,  
Поймал птичку перепёлочку;  
Птичка перепёлочка пить похотела,  
Поднялась полетела,  
Пала пропала, под лёд попала,  
Попа поймала, попа поповича,  
Петра Петровича.

### **Starets i zayats**

Стоит град пуст,  
А во граде куст;  
В кусте сидит старец  
Да варит изварец;  
Прибежал косой заяц  
И просит изварец:  
И приказал старец  
Безрукому бежать,  
А безрукомы хватать,  
А голому в пазуху класть.

### **Uncle Armand**

Console yourself, old Uncle Armand,  
you worry unduly.  
Let your mare go straight  
to the White Horse Inn.  
There you will find a white wine,  
like liquid sunshine,  
That soothes the heart;  
and so drown your sorrow.

### **The Oven**

Louise, come quickly,  
Come quickly, my daughter,  
The dough has risen ...  
Run to the kitchen, dear,  
For flour is expensive ...  
The ducks begin to blow their toy flutes.  
The rooster answers them,  
and the chickens go 'round and 'round.

### **The Colonel**

The colonel goes hunting.  
He shoots at a woodcock; he misses his  
woodcock.  
He shoots at a partridge; the partridge flies away.  
He falls and breaks his rifle.  
He calls his dog, his dog doesn't answer at all:  
His wife gas taken in the dog,  
His wife has beaten the dog.  
The colonel will never hunt again.

### **The Old Man and the Hare**

In a town in the air,  
an old man is seated on the ground.  
And there he cooks his soup without fire.  
A hare on the road asks him for his soup.  
And the old man spoke thus:  
the hunchback shall stand erect,  
The one-armed shall stretch out his arms,  
and the mute shall speak more softly.



## Meet the Artists



PETER KONERKO

### Jeffrey Milarsky

American conductor Jeffrey Milarsky (B.M. '88, M.M. '90, percussion) is music director of Juilliard's AXIOM ensemble and senior lecturer in music at Columbia University, where he is music director and conductor of the Columbia University Orchestra. While studying at Juilliard, he was awarded the Peter Mennin Prize for outstanding leadership and achievement in the arts. In recent seasons, he has worked with ensembles including the New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, Milwaukee Symphony, American Composers Orchestra, MET Chamber Ensemble, Bergen Philharmonic, Chamber Music Society of Lincoln Center, New World Symphony, and Tanglewood Festival Orchestra. In the U.S. and abroad, he has premiered and recorded works by many groundbreaking contemporary composers in Carnegie Hall, Zankel Hall, Davies Symphony Hall, Alice Tully Hall, Walt Disney Concert Hall, and Boston's Symphony Hall, and at IRCAM in Paris, among others. Milarsky has a long history of premiering, recording, and performing American composers and throughout his career has collaborated with John Adams, Milton Babbitt, John Cage, Elliott Carter, John Corigliano, George Crumb, Mario Davidovsky, Jacob Druckman, Michael Gordon, David Lang, Steven Mackey, Christopher Rouse, Ralph Shapey, Morton Subotnick, Charles Wuorinen, and an entire generation of young and developing composers. In 2013, he was awarded the Ditson Conductor's Award for his commitment to the performance of American music. Milarsky has been the principal timpanist for the Santa Fe Opera since 2005. He has

performed and recorded with the New York Philharmonic, Philadelphia Orchestra, and Pittsburgh Symphony and has recorded extensively for Angel, Bridge, Teldec, Telarc, New World, CRI, MusicMasters, EMI, Koch, and London records.



NING-YUAN LI

### Hanlin Chen

Born in Hefei, Anhui province, China, clarinetist Hanlin Chen is completing his master's at Juilliard, studying with Jon Manasse. Chen received his BM at the Cleveland Institute of Music, studying with Franklin Cohen. He received his high school diploma from Idyllwild Arts Academy, where he studied with Yehuda Gilad. Chen won the concerto competitions at Idyllwild and Cleveland. He performed the Francaix concerto with the Idyllwild Arts Academy Orchestra and the Weber concertino with the Cleveland Institute of Music Orchestra. He has won numerous prizes in China and America, including winning first prize at the Hong Kong Young Musician Competition (Group 7) in 2007, second prize at the Guang Zhou International Clarinet Competition in 2009, third prize at the Bei Jing International Clarinet Competition in 2010, and second prize at the Vandoren Competition in 2016. Chen (whose father and grandfather are also clarinetists) began his musical studies on the piano at age four. He began studying the clarinet at age eight and has been pursuing his passion ever since.

*George H. Gangwere Scholarship, Helen P. Houle Music scholarship, Irene Diamond Graduate Fellowship*



**Lisa Sung**

Australian-Korean violist Lisa Sung is a special prizewinner of the 2016 Lionel Tertis International Viola Competition and a top prizewinner of the 2019 Vienna International Music Competition. She serves as the associate principal violist of Symphony in C and is a guest violist with the New York Philharmonic, Saint Paul Chamber Orchestra, and Jupiter Chamber Players. Her festival appearances include the Verbier Festival Academy, Music@Menlo International Program, Perlman Chamber Workshop, Taos Festival, and Norfolk Chamber Music Festival. Originally from Sydney, Australia, she is pursuing her master's degree at Juilliard with Paul Neubauer and Cynthia Phelps. She is a principal violist of the Juilliard Orchestra.

*Kovner Fellowship*



**Libby Sokolowski**

Born and raised in the Hudson Valley, soprano Libby Sokolowski has performed opera and musical theater throughout the region. Most recently, she appeared as Lillian Russell in *The Mother of Us All* (Hudson Opera House, directed by R.B. Schlather). She has also sung several concert works and new premieres, both upstate and at Juilliard. In 2018 Sokolowski placed first in both the Schmidt and National Hal Leonard competitions as well as second in the Classical Singer competition. The 2019 summer season brought her to the Internationale Meistersinger Akademie as an apprentice

artist, where she performed in several concerts, including a performance with the Nürnberger Symphoniker led by Michael Hofstetter. She is in the second year of her bachelor's studies with Edith Wiens.

*Mitzi Scholarship, Olia and Michael Zetkin Scholarship, New York Community Trust/Anna Schoen-René Fund*



**Kyle Miller**

Originally from San Francisco, baritone Kyle Miller is pursuing his M.M. at Juilliard, studying with Robert White. Miller recently performed at Carnegie Hall as the baritone soloist in Stravinsky's *Les Noces*. Other concerts include a recital with Ricky Ian Gordon singing his music and the baritone soloist in Brahms' *Ein Deutsches Requiem*. Other operatic roles include Demetrius in *A Midsummer Night's Dream* and Moralès in *Carmen* with the Chautauqua Institution, Marquis de la Force in *Dialogues des Carmélites*, Conte Almaviva in *Le Nozze di Figaro*, and Vincenzo Biscroma in *Viva la Mamma!* with Oberlin Opera Theater, and Giampaolo Lasagna in *Le Astuzie Femminili* in Arezzo, Italy. As a boy soprano, Miller performed in eight San Francisco Opera productions in the children's chorus. He was awarded the Louis and Marguerite Bloomberg Greenwood Prize from the Oberlin Conservatory of Music, where he received his bachelor's degree. This season, he will play Chris the Citizen in *The Mother of Us All* at the Metropolitan Museum of Art with Juilliard vocalists and the New York Philharmonic, and will sing the role of Customhouse Sergeant in *La Bohème* at Juilliard in addition to covering the role of Marcello.

*Toulmin Foundation Scholarship*

## AXIOM

AXIOM is dedicated to performing the masterworks of the 20th- and 21st-century repertoire. Since its debut in 2006, the group has established itself as a leading ensemble in New York City's contemporary music scene with performances throughout Lincoln Center, in addition to frequent appearances at Columbia University's Miller Theatre and Le Poisson Rouge in Greenwich Village. AXIOM is led by music director Jeffrey Milarsky and is grounded in Juilliard's curriculum. Students receive a credit in chamber music for performing in the ensemble, and during any four-year period, AXIOM members will have the opportunity to perform works by John Adams, Harrison Birtwistle, Magnus Lindberg, and Arnold Schoenberg, among other composers. Guest conductors of AXIOM have

included Alan Gilbert, Susanna Mälkki, and David Robertson. Later this season AXIOM will perform the music of Elliott Carter, George Lewis, Morton Feldman, Philip Glass, Toru Takemitsu, Melinda Wagner, Pierre Boulez, and Thomas Adès. AXIOM opened the 2018–19 season with a concert that was part of the New York Philharmonic's The Art of Andriessen festival, followed by a performance celebrating both John Corigliano's 80th birthday and Nico Muhly on the occasion of the Metropolitan Opera's production of his opera *Marnie* and a season-closing concert of music by Iannis Xenakis, Caroline Shaw, and Steve Reich. The 2017–18 season comprised programs featuring the music of former Juilliard faculty members Jacob Druckman and Luciano Berio as well as Hans Abrahamsen's complete *Schnee*.

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## AXIOM

**Jeffrey Milarsky**, *Music Director and Conductor*

**Matthew Wolford**, *Manager*

STRAVINSKY

**Three Japanese Lyrics**

LIBBY SOKOLOWSKI,

*Soprano*

**Flute 1**

Yiding Chen

**Flute 2/Piccolo**

Viola Chan

**Clarinet 1**

Bum Namkoong

**Clarinet 2/Bass Clarinet**

Hector Noriega Othon

**Piano**

Chang Wang

**Violin 1**

Abigail Hong

**Violin 2**

Yigit Karatas

**Viola**

Joseph Donald Peterson

**Cello**

Raphael Boden

TAKEMITSU

**Archipelago S.**

**Flute/Alto Flute**

Viola Chan

**Oboe/Oboe d'amore**

Bobby Nunes

**Clarinet 1**

Hector Noriega Othon

**Clarinet 2**

Bum Namkoong

**Bassoon**

Emmali Ouderkirk

**French Horn 1**

Lee Cyphers

**French Horn 2**

Alana Yee

**Trumpet**

Clinton McLendon

**Trombone 1**

Carlos Jiménez

Fernández

**Trombone 2**

Ethan Shrier

**Percussion 1**

Stella Perlic

**Percussion 2**

Omar El-Abidin

**Celesta**

Chang Wang

**Harp**

Miriam Ruf

**Violin**

Abigail Hong

Yigit Karatas

**Viola**

Joseph Donald Peterson

Jay Julio

**Cello**

Raphael Borden

Erica Ogihara

**Double Bass**

Vincent Luciano

STRAVINSKY

**Pribaoutki**

KYLE MILLER, *Baritone*

**Flute**

Yiding Chen

**Oboe/English Horn**

Bobby Nunes

**Clarinet**

Bum Namkoong

**Bassoon**

Emmali Ouderkirk

**Violin**

Abigail Hong

**Viola**

Jay Julio

**Cello**

Raphael Boden

**Double Bass**

Vincent Luciano

BIRTWISTLE

**Silbury Air**

**Flute/Piccolo/**

**Alto Flute**

Yiding Chen

**Oboe/English Horn**

Pablo O'Connell

**Clarinet/Bass Clarinet**

Hector Noriega Othon

**Bassoon/**

**Contrabassoon**

Emmali Ouderkirk

**French Horn**

Lee Cyphers

**Trumpet**

Clinton McLendon

**Trombone**

Ethan Shrier

**Percussion**

Stella Perlic

**Piano**

Jiaying Ding

**Harp**

Miriam Ruf

**Violin 1**

KJ McDonald

**Violin 2**

Abigail Hong

**Viola**

Jay Julio

**Cello**

Erica Ogihara

**Double Bass**

Vincent Luciano

# Juilliard

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# JUILLIARD FALL BENEFIT

A PRE-COLLEGE CELEBRATION

MONDAY, NOVEMBER 4, 2019

**PERFORMANCE AT 7PM  
IN ALICE TULLY HALL**

**PRE-COLLEGE ORCHESTRA**

David Robertson, Conductor

Nico Olarte-Hayes, Conductor

Featuring works by Copland, Prokofiev, and Tchaikovsky, this performance showcases the extraordinary students and alumni of Pre-College, one of Juilliard's Preparatory Division programs for ages 8-18. Performers include Pre-College alumni guest artists Nicholas Britell, Nathalie Joachim, and Joyce Yang.

Concert-only **tickets for \$50** are available at [juilliard.edu/calendar](https://juilliard.edu/calendar)

Benefit dinner will follow on the David H. Koch Theater Promenade.  
For table prices and further information, visit [giving.juilliard.edu/fallbenefit](https://giving.juilliard.edu/fallbenefit).