

Thursday Evening, November 8, 2018, at 7:30

The Juilliard School

presents

# Juilliard Orchestra

Jeffrey Milarsky, *Conductor*

Brenden Zak, *Violin*

AUGUSTA READ THOMAS (b. 1964) ***Prayer Bells***

LEONARD BERNSTEIN (1918–90) ***Serenade (After Plato's "Symposium")***

Phaedras - Pausanias: Lento - Allegro

Aristophanes: Allegretto

Eryximachus: Presto

Agathon: Adagio

Socrates - Alcibiades: Molto tenuto - Allegro molto

BRENDEN ZAK, *Violin*

*Intermission*

SERGEI PROKOFIEV (1891–1953) ***Suite from Romeo and Juliet***

Montagues and Capulets

The Young Juliet

Romeo and Juliet Before Parting

Romeo at Juliet's Tomb

Masks

Balcony Scene

Death of Tybalt

*Performance time: approximately 1 hour and 45 minutes, including one intermission*

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

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Alice Tully Hall

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## Notes on the Program

by James M. Keller

### **Prayer Bells**

AUGUSTA READ THOMAS

*Born April 24, 1964, in Glen Cove, New York  
Currently residing in Chicago*

Augusta Read Thomas, who began composing as a child, has become one of the most admired and fêted of her generation of American composers. She honed her craft through studies at Northwestern University, Yale University (where she was a pupil of Jacob Druckman), and the Royal Academy of Music in London. She taught at the Eastman School of Music and at Northwestern, but in 2006 she resigned in order to devote herself full time to composing. She concurrently served as composer-in-residence at the Chicago Symphony Orchestra, from 1997 to 2006, the longest such association in that orchestra's history. In 2010 she returned to academia when she was appointed to the composition faculty of the University of Chicago. There she founded the Center for Contemporary Composition, an interdisciplinary initiative involving composers, performers, and scholars. In 2016 she was named Chicagoan of the Year by the *Chicago Tribune* in recognition of her establishing and overseeing the Ear Taxi Festival, which that newspaper described as "a Chicago-centric marathon of new-music performances that, for six heady days, brought together some 500 local musicians to present roughly 100 recent classical works, 54 of them world premieres; 87 living composers were represented." She was elected to the American Academy of Arts and Letters in 2009 and to the American Academy of Arts and Sciences in 2012. In 2015 she was awarded the Order of Cultural Merit by the Principality of Monaco.

Thomas composed *Prayer Bells* in 2001 on commission from the Pittsburgh Symphony Orchestra and its conductor, Mariss Jansons, who presented its premiere on May 4 of that year. She provided this comment about the piece:

There is an indisputable journey taking place during the 12-minute composition. In general the score falls into a three-part form: a slow-growing introduction of 90 seconds (which is a section of music I composed in 1988 as a student and wanted to rework in a more refined manner); a central section of about five minutes, which is led by the line of music in the cellos, violas, and other strings [and] is often punctuated by brassy flares; and the final section of about five minutes, which is best described as relentless, sinuous fanfares which are alternating with other earnest, more expansive materials. The music is passionate throughout as if something big is at stake in it.

The "bells" are not only simply percussion instruments in this work. Rather, the bells are often implied by blended woodwind, brass, and string sounds. The title *Prayer Bells* can mean anything from miniature, intimate prayer bells one would find in a meditation context, to a massive carillon of bells in a cathedral, to metaphorically representing an inner tolling to pray in the human soul.

### **Serenade (After Plato's "Symposium")**

LEONARD BERNSTEIN

*Born August 25, 1918, in Lawrence,  
Massachusetts*

*Died October 14, 1990, in New York City*

Leonard Bernstein and his wife, Felicia Montealegre, spent the summer of 1954 in a home they rented on Martha's Vineyard, where he concentrated on two major

compositions. "My life is all Lillian Hellman and *Candide*," he wrote to friends, "and the violin concerto for Isaac Stern to premiere at the Venice Festival in September." *Candide* would end up dragging on and on; it was brought to its first completion two years later, but Bernstein kept rewriting it for the rest of his career. The "violin concerto," however, was accomplished in less than a year once he set about working on it seriously in the previous fall. People close to Bernstein reported that it remained one of the works of which he remained the fondest through ensuing decades. Its roots go back to the summer of 1951, when the Koussevitzky Music Foundation commissioned him to write a piece in memory of the recently departed conductor Serge Koussevitzky, who had served as mentor to the young Bernstein.

Although he was reading the *Dialogues* of Plato at about that time, he seems not to have decided to attach Plato to the piece until later, superimposing references to the character of the Symposium over a composition that had already found its own shape. The day after he signed off on the score, Bernstein penned a lengthy program note that included these observations about what he called "a series of related statements in praise of love" in which "each movement evolves out of elements in the preceding one":

For the benefit of those interested in literary allusion, I might suggest the following points as guideposts:

Phaedrus: Pausanius ... Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (Fugato, begun by the solo violin). Pausanias continues by describing the duality of lover and beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato.

Aristophanes ... does not play the role of clown in this dialogue, but instead that of the bedtime story-teller, invoking the fairytale mythology of love.

Eryximachus ... The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato scherzo, born of a blend of mystery and humor.

Agathon ... Perhaps the most moving speech of the dialogue, Agathon's paenegyric embraces all aspects of love's powers, charms, and functions. This movement is a simple three-part song.

Socrates: Alcibiades ... Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. This is a slow introduction of greater weight than any of the preceding movements; and serves as a highly developed reprise of the middle section of the Agathon movement, thus suggesting a hidden sonata-form. The famous interruption of Alcibiades and his band of drunken revelers ushers in the Allegro, which is an extended Rondo ranging in spirit from agitation through jig-like dance music to joyful celebration.

## **Suite from *Romeo and Juliet***

SERGEI PROKOFIEV

*Born April 23, 1891, in Sontsovka,*

*Yekaterinoslav district, Ukraine*

*Died March 5, 1953, in Moscow, Russia*

Today everybody agrees that Sergei Prokofiev's *Romeo and Juliet* is one of the finest ballet scores of all time, but that was not the general consensus at the outset. How puzzling it is to be reminded that the dancers of the Bolshoi Ballet, preparing for a Russian premiere that would be repeatedly delayed, complained bitterly about Prokofiev's score, dismissing it as "undanceable!"

It was a joint project of Prokofiev and Sergei Radlov, a modernist stage director who had staged the Russian premiere of Prokofiev's opera *The Love for Three Oranges* in 1926. In 1935 he crafted a scenario of 58 episodes of roughly equal length based on Shakespeare's play about Romeo Montague and Juliet Capulet, the idealistic young lovers whose passion is doomed by the animosity of their feuding families, a hostility that the conciliatory efforts of Friar Laurence cannot enable them to overcome.

Political turmoil caused the planned premiere to be moved from Leningrad to Moscow's Bolshoi Theatre; but there the production again failed to coalesce. With frustration mounting, Prokofiev created an orchestral suite from his completed ballet score and unveiled it in November 1936, two years before the ballet reached the stage. As it happened, *Romeo and Juliet* received its first performances not in Russia but rather in Czechoslovakia (in 1938), and only later made its way to Russia—first to Leningrad (in 1940, with the Kirov Ballet) and eventually to Moscow (in December 1946), where the members of the Bolshoi Ballet company were finally convinced that the music was not “undanceable” after all.

In the original scenario Prokofiev and Radlov changed Shakespeare's plot: they had Romeo arrive just before Juliet ingests poison, with the result that the young lovers do not die but rather live happily ever

after—a twist that should have met with pleasure from the Soviet cultural authorities, who liked nothing more than optimism. “The reason for this bit of barbarism was purely choreographic: the living can dance, the dying cannot,” the composer recalled. “What really caused me to change my mind about the whole thing was a remark someone made to me: ‘Your music does not express real joy at the end.’ That was quite true. After several conferences with the choreographer, it was found that the tragic ending could be expressed in dance after all, and in due course the music for that ending was written.”

Prokofiev ended up publishing three separate concert suites from his ballet score, but conductors have frequently assembled their own suites, following Prokofiev's lead by reordering the extracts from how they appear in the ballet's chronology. Juliet's demise occurs into the middle of the seven movements played here, and the suite instead concludes with the death of her hot-tempered cousin Tybalt, after whose murder (by Romeo) there is no turning back on Shakespeare's tragic path.

*James M. Keller is the long-time program annotator of the New York Philharmonic and the San Francisco Symphony, and serves as critic-at-large for The Santa Fe New Mexican, the oldest newspaper west of the Mississippi. His book Chamber Music: A Listener's Guide is published by Oxford University Press.*

## Meet the Artists

PETER KONERKO



**Jeffrey Milarsky**

American conductor Jeffrey Milarsky is music director of AXIOM and senior lecturer in music at Columbia University where he is music director and conductor of the Columbia University Orchestra. He received his bachelor and master of music degrees from Juilliard where 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, 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. A much-in-demand timpanist and

percussionist, Milarsky has been the principal timpanist for the Santa Fe Opera since 2005. He has also performed and recorded with the New York Philharmonic, Philadelphia Orchestra, and Pittsburgh Symphony. He has recorded extensively for Angel, Bridge, Teldec, Telarc, New World, CRI, MusicMasters, EMI, Koch, and London records.

JACOB VANDERSLOOT



**Brenden Zak**

Violinist Brenden Zak is currently pursuing a bachelor's degree at Juilliard under the tutelage of Li Lin. He was a finalist in the 2016 Stulberg International String Competition and has soloed with the Ocean City Pops, Ambler Symphony, Philharmonic of Southern New Jersey, Sinfonietta Nova, Temple University Orchestra, and Lansdowne Symphony Orchestra. He was the 2014–15 junior peace and music ambassador for the Harmony for Peace Foundation and works to further the foundation's goal of a world brought together through music. His string quartet at Juilliard was a member of the Juilliard Honors String Quartet Program during the 2017–18 school year, and he attended the Juilliard String Quartet Seminar in May. Zak has taken part in the Luzerne Music Festival, where he worked with composers John Corigliano, Richard Danielpour, and Tommie Haglund on their compositions *Stomp*, *As Night Falls on Barjeantane*, and *Epilogue, Hymns to the Night* (world premiere), respectively. He also attended the Heifetz International Music Institute, where he worked with Ilya Kaler, Nicholas Kitchen, and Elmar Oliviera, and the Perlman Music Program, where he worked closely with Itzhak Perlman.

*Mitchell Palmer Scholarship, Jeanne M. Bennett Violin Scholarship*

## Juilliard Orchestra

Juilliard's largest and most visible student performing ensemble, the Juilliard Orchestra is known for delivering polished and passionate performances of works spanning the repertoire. Comprising more than 350 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Alice Tully Hall, Carnegie Hall, David Geffen Hall, and Juilliard's Peter Jay Sharp Theater. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera and dance productions, as well as presenting an annual concert of world premieres by Juilliard student composers. The Juilliard Orchestra welcomes an impressive roster of world-renowned guest

conductors this season including John Adams, Marin Alsop, Joseph Colaneri, Sir Mark Elder, Barbara Hannigan, Anne Manson, Steven Osgood, and Peter Oundjian, as well as faculty members Itzhak Perlman, Matthias Pintscher, and David Robertson. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People's Republic of China in 1987, returning two decades later, in 2008. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, the Juilliard Wind Orchestra, and the new-music groups AXIOM and New Juilliard Ensemble.

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*Second*  
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Arianna Brusubardis  
Ji Soo Choi  
Courtenay Cleary  
Gabrielle Despres  
Leerone Hakami  
Jordan HENDY  
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Angela Kim  
Dawn Kim  
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Andrew Koonce  
Sayuri Kuru  
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Katherine Kyu Hyeon  
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George Meyer  
Amy Oh  
Haeun Oh  
Hava Polinsky  
Emma Richman  
Sophia Steger  
Sophia Stoyanovich  
Sumina Studer  
Jieming Tang  
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Wei Zhu

### Viola

Hannah Geisinger,  
*Principal*  
Howard Cheng  
Rae Gallimore  
Jay Julio  
Yong Ha Jung  
Frida Siegrist Oliver  
Ao Peng  
Tabby Rhee  
Samuel Rosenthal  
Sequoyah Sugiyama  
Sophia Sun  
Shuhan Wang

### Violoncello

Matthew Chen,  
*Principal*  
Clara Abel  
Michael Cantú  
Geirþrúður Anna  
Guðmundsdóttir  
Sanae Kodaira  
Jonah Krolik  
Han Lee  
Joshua McClendon  
Sung Moon Park

### Double Bass

Brittany Conrad,  
*Principal*  
Daniel Chan  
Szu Ting Chen  
Blake Hilley  
Jacob Kolodny

Markus Lang  
Vincent Luciano  
Justin Smith

### Flute

Mei Stone, *Principal*  
Giorgio Consolati,  
*Principal*  
Yejin Lisa Choi  
Audrey Emata

### Piccolo

Giorgio Consolati  
Mei Stone

### Oboe

Lucian Avalon, *Principal*  
Alexandra von der  
Embse, *Principal*  
Alexander Mayer

### English Horn

Alexandra von der  
Embse

### Clarinet

Hanlin Chen, *Principal*  
Kamalia Freyling,  
*Principal*  
Wonchan Doh

### Bass Clarinet

Phillip Solomon

### Tenor Saxophone

Zachary Hann

### Bassoon

Rebecca G. Krown,  
*Principal*  
Soo Yeon Lee, *Principal*  
Emmali Ouder Kirk

### Contrabassoon

Emmali Ouder Kirk

### French Horn

David Alexander,  
*Principal*  
Vincent Kiray, *Principal*  
Jason Friedman  
Gabrielle Pho  
Jaimee Reynolds

### Trumpet

Marshall Kearsse,  
*Principal*  
Benedetto Salvia,  
*Principal*  
Anthony Barrington  
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George Foreman

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Marco Gomez

## **Tuba**

David Freeman  
Giovanni S. Maraboli

## **Timpani**

Simon Herron  
Yibing Wang

## **Percussion**

Joseph Bricker,  
*Principal*  
Toby Grace, *Principal*  
Yibing Wang, *Principal*  
Jacob Borden  
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