Saturday Evening, December 10, 2022, at 7:30

The Juilliard School

presents

AXIOM

Jeffrey Milarsky, Music Director
James Baker, Conductor+
Alan Truong, Conductor++
César Andrés Parreño, Tenor
Leonard Fu, Violin
Noah Chen, Cello


Sehr schnell und wild
Mässig schnell Halbe; Sehr streng im Rhythmus
Quartett: sehr langsam und mit Ausdruck
Finale, 1921: Ausserst lebhaft

JORDYN GALLINEK (b.1995)  The barren darkness of his heart* ++

(2022, World Premiere)
CÉSAR ANDRÉS PARREÑO, Tenor

Intermission

TORU TAKEMITSU (1930-96)  Nostalghia ++ (1987)
LEONARD FU, Violin

ARNOLD SCHOENBERG (after G.M. Monn) (1874-1951)  Cello Concerto + (1933)

Allegro moderato
Adagio (Alla marcia)
Tempo di menuetto
NOAH CHEN, Cello

* commissioned by the New Juilliard Ensemble after its 2022 audition for Juilliard composition students

Performance time: approximately 1 hour and 15 minutes, including an intermission

Juilliard’s Ellen and James S. Marcus Institute for Vocal Arts was established in 2010 by the generous support of Ellen and James S. Marcus.

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Alice Tully Hall

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

By Noémie Chemali

Kammermusik No. 1, Op. 24
PAUL HINDEMITH
Born: November 16, 1895, in Hanau, Germany
Died: December 28, 1963, in Frankfurt, Germany

Paul Hindemith’s Kammermusik No. 1 is the first of a set of seven Kammermusik pieces, written in the decade following the World War I. Hindemith’s musical capabilities landed him a position as a military composer, sparing him from fighting in the trenches. However, it was as inexorable as death itself that the atmosphere of darkness and agony would seep through his writing by osmosis. As a leader in the postwar cultural landscape, Hindemith was invited by the forward-thinking Prince Von Fürstenberg to his annual festival in Donaueschingen, in 1922, where young composers were encouraged to develop a new national musical identity, which was the backdrop for the inception of this piece.

Kammermusik No. 1 is scored for a chamber ensemble of 12 players: flute, clarinet, bassoon, trumpet, accordion, string quintet, and percussion battery (including a tin can filled with sand and a siren). Of the seven pieces in the series, only this first one is true to its name—curiously, the other six are scored for solo instrument and chamber orchestra.

The work is structured in four movements. The first, Sehr Schnell und Wild (very fast and wild), is just over a minute long, but truly packs a punch, with a mechanistic rhythmic force driving a beastly fanfare in the winds, which is passed around throughout the ensemble. The movement’s final glissando doesn’t signal its ending, as Hindemith ultimately gives the xylophone the last word.

The second movement is a dissonant march, led by the trumpet and snare drum, infused with the tensions that naturally occur in such a heterogenous musical texture. The undertone is burlesque, reminiscent of jeering crowds at a military parade. The third movement is a private conversation among the flute, clarinet, and bassoon, which is interrupted by the chiming of the glockenspiel, justifying Hindemith’s title for the movement, Quartett.

The finale is highly charged both musically and emotionally. It begins with a hushed murmur in the muted strings beneath a jaunty woodwind melody. facetiously quoting a popular foxtrot in the trumpet, this movement is laced with irony. If one hadn’t noticed it at the beginning of the movement, one could no longer ignore it by the end, as a siren wails in the last two bars before the piece comes to a triumphant close.

Jordyn Gallinek

The barren darkness of his heart
Born: October 18, 1995, in Guildford, Surrey, England

Jordyn Gallinek (MM ’20, composition) is an American composer and educator based in New York. She began studying music at age 8, quickly discovering a passion for composition due to her reluctance to practice. She is a doctoral candidate at Juilliard while serving on the faculties of Juilliard Pre-College and Juilliard Extension as well as the European American Musical Alliance and Bader College of Queen’s University. Her works have been performed in the U.S. and Asia including by the Juilliard Orchestra, Sylvan
Winds, Oregon Wind Quintet, and Cassatt String Quartet. Gallinek was the recipient of the 2021 New Juilliard Ensemble Commission and was the winner of the 2018-19 Juilliard Orchestra Composition Competition. She has also been awarded composer fellowships at the Aspen Summer Music Festival in 2021, Norfolk Chamber Music Festival in 2019, and Seal Bay Festival in 2017.

About her piece, Gallinek writes, “The barren darkness of his heart is a two-part work for tenor and chamber orchestra. Its libretto comes from Joseph Conrad’s 1899 novella, Heart of Darkness, which portrays the evils of colonization and the corruptive danger of extreme power through the eyes of a sailor. The first part of my work is centered on a dialogue between the narrator, Marlow, and Kurtz, a man fallen from power and on his deathbed who is still fixated on his failed plans while struggling to grasp his own mortality. The second part is a conversation between Marlow and Kurtz’s fiancée, in which Marlow must reconcile honesty and mercy when describing the death of a man who had changed so significantly from the man she once knew and still loved.”

Nostalghia
TÖRÜ TAKEMITSU
Born: October 8, 1930, in Tokyo
Died: February 20, 1996, in Tokyo

Tōru Takemitsu’s Nostalghia is loosely based on the eponymous 1983 film by Russian director Andrei Tarkovsky (1932-86), which depicts a Russian biographer who follows a Russian painter through Rome. Its title—which in Italian translates as “longing for a person or place”—references the disposition of the main character, whose yearning for home underpins the themes of the film.

Takemitsu’s being drawn toward the film’s protagonist led him to examine his own relationship between his national and personal identities, which is apparent in his original program note:

When I decided to be a composer, it was just after the Second World War. At that time, I hated everything from Japan because of the war. During the war, we had very sad times, especially musically. The Japanese government said very stupid things, and mostly never permitted us to listen to Western music. So I was really thirsty to listen to Western music. Then, just after the war, I decided to be a composer, but I wanted to be a Western composer. I didn’t like all the Japanese traditions. I didn’t know anything and I didn’t want to study my own traditional music. But 10 years later, after I had studied Western music, I realized the importance of my own traditions. I don’t know whether I am a good Japanese composer or a bad Japanese composer, but I am a Japanese composer.

At 53 years old, Tarkovsky was diagnosed with terminal lung cancer just after filming a documentary about his last film, The Sacrifice, which, ironically, includes a scene where he is seen proclaiming to be immortal. He died soon after, and Takemitsu’s Nostalghia was created in his memory.

The composer’s admiration of Tarkovsky was no secret; he referenced the director’s films in essays, interviews, and lectures on music, noting Tarkovsky’s unusual treatment of sound and image, which he believed imparted an added sense of realism. In Takemitsu’s Nostalghia, the string writing alternates between scintillating and cold, warm and remorseless, mimicking the peculiar sound of water in the film.
Cello Concerto (after Monn)
ARNOLD SCHOENBERG
Born: September 13, 1874, in Vienna
Died: July 13, 1951, in Los Angeles

The Cello Concerto (after Monn) by Arnold Schoenberg is an adaptation of Georg Matthias Monn’s harpsichord concerto in D major from 1746 and has often been called Schoenberg’s *Pulcinella*. It is true that Stravinsky and Schoenberg both fundamentally heeded to their 18th-century counterparts’ melodic and harmonic structures, however, of the two works, Schoenberg’s remains more explorative. His Second Viennese School atonalities creep in, sowing the seeds of chaos in a punctuated manner throughout.

The piece was dedicated to famed cellist Pablo Casals as a token of gratitude for integrating the composer into the musical scene in Casals’ native Catalonia after the Schoenbergs temporarily relocated there from Berlin in 1931. Schoenberg’s enthusiasm for his piece is reflected in a letter to Casals:

> I think it has turned out to be a very brilliant work. In any event, I have taken a great deal of trouble with the sound and am well satisfied with it. In certain respects, it is less soloistic than a concerto by Monn would be: For very often, the function of the cello is more like that of a soloist in a piece of chamber music, through whose brilliant playing a very beautiful, interesting sound is produced.

However, the enthusiasm proved to be one-sided. Casals must have snickered at the third line of the missive after looking at the cello part, which is technically devilishly difficult. It was not until seven months later that he officially rejected Schoenberg’s offer, without any recognition of the composer’s musical allusions to the Spanish dances or the cello part’s parody of the Spanish guitar, which were designed to pay homage to the cellist. Instead, the work’s premiere would not take place until three years later, in 1935, with Emmanuel Feuermann as soloist and Edward Clark conducting the BBC Orchestra in London. Few performances and recordings have ensued, making this a rare opportunity to hear this gem live.

Violinist Noémie Chemali earned her Master of Music from Juilliard in May.
**Texts**

*The barren darkness of his heart*

**Introduction**
You’re about to experience a series of conversations that would not have been necessary if not for the actions of a man fallen from power, grace, and his own humanity.

We follow one man through these interactions and the dilemmas of the mind and heart that follow—battles between awe and reason, mercy and truthfulness. For when confronted with absolute corruption, one must decide how they will act and, perhaps, how they will be impacted.

Step into the Heart of Darkness.

**Marlow and Kurtz**

‘I am glad.’
Somebody had been writing to him about me. These special recommendations were turning up again.

I could see the cage of his ribs all astir, the bones of his arm waving . . . an animated image of death . . .

(A voice! A voice!) . . .

However he had enough strength in him . . . to very nearly make an end of us . . .

‘Save me!—Save the ivory you mean.
Don’t tell me. Save me! I’ve had to save you.
You are interrupting my plans now.
Sick! Sick! Not so sick as you would like to believe.
Nevermind. I’ll carry my ideas out yet—I will return.
I’ll show you what can be done.
You with your little peddling notions—you are interfering with me. I will return. I . . .’

Suppose he began to shout?
Though he could hardly stand, there was still plenty of vigor in his voice. ‘Go away—hide yourself.’

‘Do you know what you are doing?’ I whispered.
‘Perfectly.’

‘You know you will be lost,’ I said—‘utterly lost.’

‘I had immense plans . . . I was on the threshold of great things . . .
And now for this stupid scoundrel . . .’

(A voice! A voice!)
It rang deep to the very last. Oh, he struggled! He struggled!
It survived his strength to hide in the magnificent folds of eloquence the barren darkness of his heart.
One evening, coming in with a candle, I was startled to hear him say a little tremulously, ‘I am lying here in the dark, waiting for death.’
‘The horror! The horror!’
. . . The voice was gone.

**Marlow and the Fiancée**
‘You knew him well,’ she murmured, after a moment of mourning silence.
‘Intimacy grows quickly out there,’
‘And you admired him,’ she said.
‘It was impossible not to—’
‘Love him . . . You were his friend . . . who was not his friend who had heard him speak once? . . . But you have heard him! You know!’
‘Yes, I know.’
‘And of all this . . . nothing remains—nothing but a memory. You and I—’
‘We shall remember him,’
‘No! . . . It is impossible for all to be lost . . . His words, at least, have not died.’
‘His words will remain,’
‘He died as he lived.’
‘His end,’ said I . . . ‘was in every way worthy of his life.’
‘And I was not with him,’
‘Everything that could be done—’
‘He needed me! Me!’
‘Don’t,’
‘Nobody near him to understand . . . Perhaps no one to hear . . .’
‘To the very end . . . I heard his very last words . . .’
‘Repeat them . . . I want—I want—something—something—to—to live with.’
‘Don’t you hear them?’
‘His last word—to live with . . . Don’t you understand I loved him—I loved him—I loved him!’
‘The last word he pronounced was—your name.’
American conductor Jeffrey Milarsky (BM ’88, MM ’90, percussion) is the music director of AXIOM. Known for his innovative programming, he has been hailed for his interpretation of a wide range of repertoire, which spans from Bach to Xenakis. In recent seasons he has worked with such orchestras as 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 the Tanglewood Festival Orchestra. In the U.S. and abroad, he has premiered and recorded works by many groundbreaking contemporary composers in venues such as Carnegie Hall, Zankel Hall, Davies Symphony Hall, Alice Tully Hall, Walt Disney Concert Hall, Boston’s Symphony Hall, and IRCAM in Paris. Milarsky has a long history of premiering, recording, and performing American composers and in keeping with that, in 2013 was presented with the prestigious Ditson Conductor’s Award. His interest and dedication has brought forth collaborations with esteemed composers such as Adams, Babbitt, Cage, Carter, Corigliano, Crumb, Davidovsky, Druckman, Gordon, Lang, Mackey, Rouse, Shapey, Subotnick, Wuorinen, and an entire generation of emerging composers. A dedicated teacher, Milarsky serves on the conducting faculty at Juilliard and is a senior lecturer in music at Columbia University, where he is the music director and conductor of the Columbia University Orchestra. An in-demand timpanist and percussionist, Milarsky has been the principal timpanist for the Santa Fe Opera since 2005. In addition, he has 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. While studying at Juilliard, Milarsky was awarded the Peter Mennin Prize for outstanding leadership and achievement in the arts.

Cellist Noah Chen is a sophomore at Juilliard, studying with Joel Krosnick and Clara Kim. He has been featured on NPR’s From the Top, the IMF’s Dame Myra Hess Memorial Concerts, and WFMT’s Introductions. As a member of the Chen String Quartet, he has performed more than 200 free concerts during the COVID-19 pandemic, both in person and virtually. The quartet performed for organizations such as Concerts in Motion, the Philadelphia Musicians’ Union, Musica Viva Australia, Lyric Opera Stage Artists, Rush Hour, and Friday Morning Music Club. As a Gluck Fellow at Juilliard, Chen performs community engagement concerts throughout New York City. With colleagues from the Juilliard String Quartet Survey, Chen performed at the 2022 Focus Festival. He has served as principal cellist of the Chicago Youth Symphony Orchestra and the Juilliard Pre-College Orchestra. Chen plays on a William Forster cello, ca. 1800. In his spare time, he enjoys exploring New York, ushering at Juilliard, and watching the latest sumo tournaments.
James Baker (MM ‘82, percussion) is principal percussionist of the New York City Ballet Orchestra, principal conductor of the Talea Ensemble, and director of the Percussion Ensemble at the Mannes College of Music. He was music director and conductor of the Composers Conference at Brandeis University for 14 years as well as conductor of the New York New Music Ensemble. This season, he is conducting the Grossman Ensemble at the Chicago Center for Contemporary Composition at the University of Chicago; Klangforum Wien on tour in Austria, Germany, and Poland; the Ensemble Moderne Akademie Frankfurt; and Talea at the Vancouver New Music, Donaueschingen, and Warsaw Autumn festivals. He has conducted the Orchestra of the League of Composers, American Composers Orchestra, Slee Sinfonietta at the Institute for 21st Century Music in Buffalo, Speculum Musicae, New York Philharmonic Chamber Ensembles, Ensemble ACJW at Carnegie Hall, Cygnus Ensemble, Decoda, Tactus at the Manhattan School of Music, Ensemble 21, Musica Nova at the Eastman School, and DaCapo, among many others. He has conducted at the Darmstadt, Wien Moderne, Warsaw Autumn, Transit Belgium, Time Spans, Contempuls Prague, June in Buffalo, Nouvelles Voix Royaumont, reMusik St. Petersburg (Russia), Contempo Chicago, Musikprotokoll Graz, and Beijing Modern music festivals. He has both played and conducted at the Bang on a Can Marathon and has conducted at the Monday Night Concerts in Los Angeles and Fromm concerts at Harvard. Baker has conducted several Composers Portrait concerts at Miller Theater including Pierre Boulez (where he led the U.S. premiere of Derive II), Toru Takemitsu, Jason Eckardt, John Zorn, and Chou Wen-Chung. For many years, Baker conducted Broadway shows including The King and I, The Sound of Music, Oklahoma, An Inspector Calls.

Alan Truong

Alan Truong is a conductor who searches for the potential of music to impact his greater community. Hailing from central California, he began his musical journey in his hometown’s El Sistema-inspired program, the Youth Orchestra of Salinas, which provides musical education to children from under-resourced conditions. Galvanized by such beginnings, Truong hopes to continue championing equitable access to music and music education in his community as a conductor. As a student at Juilliard, he is working toward a master’s in orchestral conducting under the guidance of David Robertson. Truong has made public conducting appearances with the Juilliard Lab Orchestra, Saratoga Orchestra, and Contemporary Music Ensemble at Oberlin Conservatory. In recent summers, he has participated in the Pacific Northwest Conducting Institute, Eastern Music Festival, and Baltimore Chamber Orchestra Conducting Seminar. His previous conducting mentors include Raphael Jimenez and Farkhad Khudyev. Truong also holds a bachelor’s in bassoon performance from Oberlin Conservatory, where he studied with Drew Patterson. Truong has been the music director of the Oberlin String Orchestra and a teaching artist with the Youth Orchestra of Salinas.
Leonard Fu has established his musicianship in manifold ways—as a soloist, chamber musician, concertmaster, teacher, and composer. He has performed across multiple continents and played concerts in prestigious halls such as the Elbphilharmonie, Bela Bartok National Concert Hall, Concertgebouw, Mariinsky Theatre, and Jordan Hall. Among his many collaborators are Kim Kashkashian, Laurence Lesser, Jörg Widmann, Janine Jansen, Jens-Peter Maintz, Thomas Riebl, Tanja Becker-Bender, Donald and Vivian Weilerstein, Catherine Cho, Midori, Natasha Brofsky, and Hsin-Yun Huang. He has appeared as a soloist with major orchestras such as the NDR Radiophilharmonie, Deutsche Kammerphilharmonie Bremen, Frankfurt Radio Symphony Orchestra, and Hamburger Symphoniker under the batons of Andrew Manze, Alexander Shelley, Elias Grandy, and Marc Niemann. His musical interests vary widely, from Historical Performance to premiering works by contemporary composers and cross-genre performances. After spending his youth in Germany, studying with Lara Lev and Tanja Becker-Bender, he moved to the U.S., where he has been studying with Donald Weilerstein and Catherine Cho, serving as teaching assistant for both of them while studying for his Artist Diploma at Juilliard. He plays on a Lorenzo Storioni, Cremona, 1781, a generous loan from the instruments fund of the Deutsche Stiftung Musikleben and received a scholarship from the Studienstiftung des deutschen Volkes.

Celia Ascher Artist Diploma Fellows Fund

César Andrés Parreño

Tenor César Andrés Parreño is a native of Manabi, Ecuador. In 2020, Parreño made his Peter Jay Sharp Theater soloist debut in NYFOS@Juilliard and has since performed in two other NYFOS concerts. In 2021, Parreño made his Juilliard Orchestra soloist debut in Stravinsky’s Pulcinella, conducted by Barbara Hannigan. Earlier this year, Parreño performed in Caramoor’s Schwab Rising Stars concert; other engagements included his debut with the Opera Theater of St. Louis as Le Remendado in Carmen and playing Dr. Caius in Falstaff with Aspen Music Festival. Parreño is studying for his master’s in Darrell Babidge’s studio at Juilliard, where he is the first Ecuadorian to attend.

Kovner Fellowship

AXIOM

AXIOM, led by music director Jeffrey Milarsky, is dedicated to performing the masterworks of the 20th- and 21st-century repertoire. Since its debut in Avery Fisher (now David Geffen) Hall in 2006, the student-created group has established itself as a leading ensemble in New York City’s contemporary music scene with performances throughout Lincoln Center, in addition to appearances at Columbia University’s Miller Theatre and (Le) Poisson Rouge in Greenwich Village. AXIOM is grounded in Juilliard’s curriculum. Students receive a credit 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, Jacob Druckman, Marcus Lindberg, and Arnold Schoenberg, among other composers. Guest conductors of AXIOM have included Alan Gilbert, Susanna Mälkki, and...
David Robertson. Last season, the group performed works by Pierre Boulez, Alvin Singleton, Olivier Messiaen, Thomas Adès, Jeffrey Mumford, Elliott Carter, George Lewis, Marcos Balter, Anthony Braxton, and Tania León. In the truncated 2019-20 season, AXIOM performed works by Igor Stravinsky, Toru Takemitsu, Birtwistle, Carter, Lewis, Morton Feldman, Philip Glass (Diploma ‘60, M.S. ’62, composition), Boulez, Adès, and Melinda Wagner, chair of Juilliard’s composition faculty. In the 2018-19 season, AXIOM performed Louis Andriessen’s *De Staat* as part of the New York Philharmonic’s Art of Andriessen Festival, celebrated faculty member John Corigliano’s 80th birthday, and concluded its season with works by Iannis Xenakis, Caroline Shaw, and Steve Reich (‘61, composition). Highlights of the 2017-18 season included programs dedicated to Jacob Druckman (B.S. ‘54, M.S. ‘56, composition; faculty 1956-72) and Luciano Berio (faculty 1965-71) as well as a concert featuring Hans Abrahamsen’s complete *Schnee*.

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Juilliard

AXIOM
Jeffrey Milarsky, Music Director and Conductor

HINDEMITH
Kammermusik No. 1, Op. 24

First Violin
Tianyu Liu

Second Violin
Jenny Jin

Viola
James Preucil

Cello
Sterling Elliott

Bass
Zachary Marzulli

Flute
Rachel Qin

Clarinet
Lirui Zheng

Bassoon
Sarah Bobrow

Trumpet
Jack Farnham

Percussion
Mary La Blanc
Irene Yoonseo Kang

Piano
Joanne Chang

Harmonium
Eddie Zheng

GALLINEK
The barren darkness of his heart

Tianyu Liu

Viola
James Preucil

Cello
I-Jou Yang

Bass
Lindsay Donat

Flute
Tessa Vermeulen

Oboe
Timothy Swanson

Clarinet/Bass Clarinet
Joshua Choi

Bassoon
Daniel McCarty

Horn
Yicheng Gong

Trumpet
Benjamin Ray Haden

Trombone
Andrew Zaharis

Tuba
Joshua Williams

Percussion
Yoon Jun Kim, Principal
Sean Edwards

Harp
Tiffany Wong

TAKEMITSU
Nostalghia

SCHOENBERG (after Monn)
Cello Concerto

First Violin
Tianyu Liu, Concertmaster

Deurim Jung
Hanke Li
Charlotte Loukola
Eleanor Shen
Hanchi Shi
Ziman Xu
Kun Yan

Second Violin
Jenny Jin, Principal

Luke Henderson
Dawn Kim
Penelope Maini
Isaac Park
Amelia Sze

Viola
Stephen “Adam” Savage, Principal

Yanbing Chen
Harmony Chiang
James Preucil

Cello
Julia Lee, Principal

Jocelyn Yeh
Ian Lum
Angeline Kiang

Bass
Lindsay Donat, Principal

Michaela Tufariello

Flute/Piccolo
Rachel Qin, Principal

Heewon Lee

Oboe
Timothy Swanson, Principal

Joseph Jordan

Bassoon
Sarah Bobrow, Principal

Daniel McCarty

Horn
Yicheng Gong, Principal

Mychal Nishimura

Trumpet
Jack Farnham, Principal

Benjamin Ray Haden

Trombone
Griffin Cutaiar

Timpani
Sean Edwards

Percussion
Irene Yoonseo Kang, Principal

Yoon Jun Kim

Mary La Blanc

Braden Vaughn

Celeste
Joanne Chang

Harp
Tiffany Wong

1 SCHOENBERG
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