The Juilliard School presents

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

Saturday, December 10, 2022, 7:30pm
Alice Tully Hall

PAUL HINDEMITH
(1895-1963)
Kammermusik No. 1, Op. 24 (1922)
Sehr schnell und wild
Mässig schnell Halbe; Sehr streng im Rhythmus
Quartett: sehr langsam und mit Ausdruck
Finale, 1921: Ausserst lebhaft
JAMES BAKER, Conductor

JORDYN GALLINEK
(b.1995)
The barren darkness of his heart* (2022, World premiere)
ALAN TRUONG, Conductor
CÉSAR ANDRÉS PARREÑO, Tenor

Intermission

TORU TAKEMITSU
(1930-96)
Nostalgia (1987)
ALAN TRUONG, Conductor
LEONARD FU, Violin

ARNOLD SCHOENBERG (after G.M. Monn)
(1874-1951)
Cello Concerto (1933)
Allegro moderato
Adagio (Alla marcia)
Tempo di menuetto
JAMES BAKER, Conductor
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.
Juilliard’s livestream technology is made possible by a gift in honor of President Emeritus Joseph W. Polisi, building on his legacy of broadening Juilliard’s global reach.

Juilliard is committed to the diversity of our community and to fostering an environment that is inclusive, supportive, and welcoming to all. For information on our equity, diversity, inclusion, and belonging efforts, please visit our website at juilliard.edu/edib.

Text

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.’

Meet the Artists

Jeffrey Milarsky

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, Davidson, 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.

James Baker

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, Donaueschien, 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. Petersbur (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*, *The Music Man*, *Oklahoma*, and *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 Pattison. Truong has been the music director of the Oberlin String Orchestra and a teaching artist with the Youth Orchestra of Salinas.

Noah Chen

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.

Leonard Fu

- **Celia Ascher Artist Diploma Fellows Fund**

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.

César Andrés Parreño
- Kovner Fellowship

Tenor César Andrés Parreño is a native of Manabí, 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.

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.

Orchestra Administration
David Serkin Ludwig, Dean and Director of the Music Division
A. Joseph Soucy, Associate Dean of Orchestral Studies
Joanna K. Trebelhorn, Senior Director, Performance Operations and External Venue Relations, Music Division
Matthew Wolford, Ensemble Operations Manager
Vincent Carbone, Interim Production Manager
Daniel Pate, Percussion Department Coordinator
Hayley Rothman, Ensemble Operations Assistant
Lisa Dempsey Kane, Principal Orchestra Librarian
Elaine Li, Assistant Orchestra Librarian
Adarsh Kumar, Orchestra Personnel Manager
Michael Dwinell, Orchestral Studies Associate
Justin Kang, Orchestra Management Apprentice
**AXIOM**
Jeffrey Milarsky, *Music Director and Conductor*

**HINDEMITH**
*Kammermusik* No. 1, Op. 24

<table>
<thead>
<tr>
<th>First Violin</th>
<th>Bass</th>
<th>Trumpet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tianyu Liu</td>
<td>Zachary Marzulli</td>
<td>Jack Farnham</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Violin</th>
<th>Flute</th>
<th>Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jenny Jin</td>
<td>Rachel Qin</td>
<td>Mary La Blanc, Irene Yoonseo Kang</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Viola</th>
<th>Clarinet</th>
<th>Piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Preucil</td>
<td>Lirui Zheng</td>
<td>Joanne Chang</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cello</th>
<th>Bassoon</th>
<th>Harmonium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sterling Elliott</td>
<td>Sarah Bobrow</td>
<td>Eddie Zheng</td>
</tr>
</tbody>
</table>

**GALLINEK**
*The barren darkness of his heart*

<table>
<thead>
<tr>
<th>First Violin</th>
<th>Oboe</th>
<th>Trombone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tianyu Liu</td>
<td>Timothy Swanson</td>
<td>Andrew Zaharis</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Viola</th>
<th>Clarinet/Bass Clarinet</th>
<th>Tuba</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Preucil</td>
<td>Joshua Choi</td>
<td>Joshua Williams</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cello</th>
<th>Bassoon</th>
<th>Percussion</th>
</tr>
</thead>
</table>
| I-Jou Yang | Daniel McCarty | Yoon Jun Kim, *Principal*
| Sean Edwards |

<table>
<thead>
<tr>
<th>Bass</th>
<th>Horn</th>
<th>Piano/Celeste</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lindsay Donat</td>
<td>Yicheng Gong</td>
<td>Joanne Chang</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Flute</th>
<th>Trumpet</th>
<th>Harp</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tessa Vermeulen</td>
<td>Benjamin Ray Haden</td>
<td>Tiffany Wong</td>
</tr>
</tbody>
</table>
TAKE\textsc{mitsu}  
\textit{Nostalghia}  

SCHOENBERG (after Monn)  
Cello Concerto

**First Violin**  
Tianyu Liu, \textit{Concertmaster}  
Deurim Jung  
Hanke Li  
Charlotte Loukola  
Eleanor Shen  
Hanchi Shi  
Ziman Xu  
Kun Yan

**Second Violin**  
Jenny Jin, \textit{Principal}  
Luke Henderson  
Dawn Kim  
Penelope Maini  
Isaac Park  
Amelia Sze

**Viola**  
Stephen “Adam” Savage, \textit{Principal}  
Yanbing Chen  
Harmony Chiang  
James Preucil

**Cello**  
Julia Lee, \textit{Principal}  
Jocelyn Yeh  
Ian Lum  
Angeline Kiang

**Bass**  
Lindsay Donat, \textit{Principal}  
Michaela Tufariello

**Flute/Piccolo**  
Rachel Qin, \textit{Principal}\textsuperscript{1}  
Heewon Lee\textsuperscript{1}

**Oboe**  
Timothy Swanson, \textit{Principal}\textsuperscript{1}  
Joseph Jordan\textsuperscript{1}

**Bassoon**  
Sarah Bobrow, \textit{Principal}\textsuperscript{1}  
Daniel McCarty\textsuperscript{1}

**Horn**  
Yicheng Gong, \textit{Principal}\textsuperscript{1}  
Mychal Nishimura\textsuperscript{1}

**Trumpet**  
Jack Farnham, \textit{Principal}\textsuperscript{1}  
Benjamin Ray Haden\textsuperscript{1}

**Trombone**  
Griffin Cutaiar\textsuperscript{1}

**Timpani**  
Sean Edwards\textsuperscript{1}

**Percussion**  
Irene Yoonseo Kang, \textit{Principal}\textsuperscript{1}  
Yoon Jun Kim\textsuperscript{1}  
Mary La Blanc\textsuperscript{1}  
Braden Vaughn\textsuperscript{1}

**Celeste**  
Joanne Chang\textsuperscript{1}

**Harp**  
Tiffany Wong\textsuperscript{1}

\textsuperscript{1} SCHOENBERG