



Juilliard Orchestra

Juilliard



Photo by Claudio Papapietro

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The Juilliard School
presents

Juilliard Orchestra

Featuring Four World Premieres by Juilliard Composers

Jeffrey Milarsky, Conductor
Aaron Wolff, Cello

Friday, December 10, 2021, 7:30pm
Judith Harris and Tony Woolfson Orchestral Studio (Room 543)

MARSHALL ESTRIN
(b. 1996)

Rashōmon (2021)
Introduction: Rain
A Portrait
The Gate
Conflict

MARC MIGÓ
(b. 1993)

La dona d'aigua (2021)
Aaron Wolff, Cello

CHRISTIAN-FREDERIC
BLOQUERT
(b. 1997)

Constellations, at Night (2021)

LIAM DIETRICH
(b. 2002)

Fractured (2021)

Performance time: approximately 1 hour and 20 minutes, without an intermission

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Notes From the Composers

Rashōmon

MARSHALL ESTRIN

Rashōmon is based on a 1915 short story of the same name by Ryūnosuke Akutagawa (not to be confused with Akira Kurosawa's 1950 film, which took the story's title but adapted a different story by Akutagawa). It is a tale of poverty and desperation, depicting three characters whose individual losses have led them to a chance encounter with one another. This piece, in one movement for orchestra, expresses the plot and themes of Akutagawa's story: Using aleatoric techniques and an interconnected web of thematic ideas, the music portrays the interior struggles of the main characters and the world in which they live as it decomposes around them. *Rashōmon* is divided into four continuous sections—Introduction: Rain, A Portrait, The Gate, and Conflict.

La dona d'aigua

MARC MIGÓ

This work is the second movement of a cello concerto inspired by the legends and landscape of the Catalan Pyrenees. The title *La dona d'aigua* alludes to a mythological "water woman," also referred as l'encantada (the enchanted), which lives high in the mountain range of the Pyrenees. One can only spot such a fascinating creature under the moonlight or in nearby rivers, swamps, or lakes. This magical entity is similar to the Rusalka from the Slavic folklore, which is characterized by its seductive behavior and treacherous intentions.

La dona d'aigua is a lyrical and dreamy movement. Like the other two sections of the concerto, it pays homage to a cultural and geographical heritage that is very close and dear to me. The solo cello portrays the deceptive and mysterious *dona d'aigua*, as seen by a tragically unfortunate observer, who will fall under its spell.

Notes From the Composers (Continued)

Constellations, at Night

CHRISTIAN-FREDERIC BLOQUERT

Perhaps this piece should not be overly introduced. Much like the constellations it refers to, I believe that part of its appeal relies on ambiguity. As such, I would advise concertgoers to read these program notes no further and instead—if you must—only do so after having heard the piece in its entirety. Originally titled *Fantastique Voyage, Constellations, at Night* was originally completed in 2019 and underwent a significant revision in 2021. You will hear throughout a significant use of the percussion section, all members of which have been given a primary presence. Since they are woven into the fabric, you'll be able to note the focus on the mallets, followed by the timpani, and finally the drums in a section originally scored for drum kit. I will use the term "section" lightly as there is no separation between ideas. Instead, like the eyes trailing over the sky, the orchestra glides between emotions highlighting the increasingly tumultuous nature of the objects it encounters. As it progresses, you will notice a sense of angularity, of harsh forwardness settling in whereby the joy emitted in one moment will be taken over by a dark momentum in the next, and continuing as such until the end. Yet there is a connecting thread tying these elements, an "idée fixe" à la Berlioz, a seemingly mundane rising set of triplets that appear to point upwards. Their significance, however, I will leave you to unravel.

Fractured

LIAM DIETRICH

Fractured musically portrays dissociative identity disorder, previously known as multiple personality disorder. The piece starts with music representing the unified psyche of a child. This is followed by a traumatic fragmentation splitting the personality, akin to smashing a mirror, leaving scattered shards that each reflect something different than the whole mirror did. As the piece continues, new personalities with divergent characters emerge, all derived from the original psyche. The piece ends with a distorted unification of the fragments into a new whole. Like the mirror glued back together, that unification has created a recombinant entity, having some of its original properties but losing the essence of what it was.

Meet the Artists

Jeffrey Milarsky

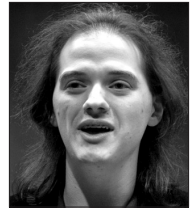
American conductor Jeffrey Milarsky (BM '88, MM '90, percussion) is the music director of Juilliard's new-music ensemble AXIOM. Known for his innovative programming, he has been hailed for his interpretation of a wide range of repertoire, which spans from Bach to Xenakis. In recent seasons he has worked 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 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. Milarsky received his bachelor's and master's degrees at Juilliard, where he was awarded the Peter Mennin Prize for outstanding leadership and achievement in the arts.



Photo: Peter Konerko

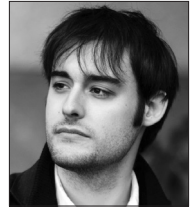
Marshall Estrin

The compositions of Marshall Estrin combine complex musical ideas with rich textures and highly nuanced structural elements. A composer at Juilliard, Estrin believes that literate music is not limited to the concert hall or opera house and is frequently found in unexpected venues, such as the theater and cinema. His composition for cello, *Kitaroidia*, was performed at Carnegie Hall in October 2019 by Tchaikovsky Competition first-prize winner Zlatomir Fung. Estrin's works have been performed throughout the U.S. and in Asia. He has recently completed an opera, a string quartet, and a large-scale orchestral work. In addition to composition, he has pursued musicological studies and is particularly conversant in 19th- and 20th-century European and American music. He has lectured at the Massachusetts Institute of Technology on a variety of music topics. Beyond his work as a musician, Estrin is a scholar of ancient Greek and Latin.



Marc Migó

After receiving a Deutsche Grammophon CD collection from his grandfather for his 16th birthday, Marc Migó (MM '19, composition) became passionately drawn to its contents. This discovery led him to seek out guidance from pianist Liliana Sainz and, three years later, he enrolled at ESMUC. In 2017, thanks to a scholarship issued by SGAE, Migó moved to New York in order to continue his musical studies. At Juilliard, he was awarded the 2018 Orchestral Composition Prize and the following year he received the Pablo Casals Festival award, a Morton Gould Young Composers award, and the New Juilliard Ensemble annual commissioning competition prize. He also received the 2020 George Enescu Prize and the 2021 Organ Taurida Award, among others. Migó is studying for his DMA degree with John Corigliano.



Aaron Wolff

New York City-based Aaron Wolff (MM '19, cello) is active in solo, collaborative, and cross-disciplinary capacities. Recent performances include a solo program of music by Philip Glass and Arthur Russell at the New York City Reliquary, Debussy's Cello Sonata on CNN's *Quest Means Business*, collaboration with the Argus Quartet and American Modern Opera Company, and a fourth summer at Yellow Barn music festival in Putney, Vermont. Wolff has also found creative outlets in acting—notably in a lead role in the Coen brothers' film *A Serious Man*—and in arranging and writing about music: He has provided string arrangements for Comedy Central's *Broad City* and covered New York's new music scene for the online journal *I Care If You Listen*. As a high school student of Natasha Brofsky, Wolff won first prize in the Boston Symphony Concerto Competition, and as a college student of Darrett Adkins, he was a winner of the Oberlin Concerto Competition. In November, Wolff was a finalist in both the Young Concert Artist International Auditions and Juilliard's Concerto Competition and, in September, he was one of four American candidates at the Geneva International Cello Competition. Equally at home in chamber music, he has collaborated with A Far Cry, the Boston Trio, and Eighth Blackbird, and he has spent summers at the Perlman Chamber Music Workshop, Bang on a Can Summer Festival, Yellow Barn, and Lucerne Festival Academy. He received a BA in comparative literature and BM in cello performance from Oberlin College and Conservatory and his master's at Juilliard studying under Joel Krosnick. He is now pursuing an Artist Diploma at Juilliard under Timothy Eddy and Fred Sherry.



- Celia Ascher Artist Diploma Fellows Fund

Christian-Frederic Bloquert

Born in Paris, Christian-Frederic Bloquert followed his family from country to country, growing up in France, the Dominican Republic, England, Australia, and now the U.S. Having spent significant portions of his life in various parts of the world, Bloquert draws from the influences of the cultures around him to drive his work. He passionately writes for the orchestra, constantly seeking new methods of expression by often experimenting with the introduction of modern instruments. As a guitarist, he also explores the possibilities for an instrument that is seldom written for through a number of solo works. His works have been performed by Ensemble InterContemporain, MIVOS Quartet, Berklee Contemporary Symphony Orchestra, PHACE Ensemble, Symphony Orchestra of the National Theatre of Brasilia, and the Basel Sinfonieorchester, among Bloquert was a finalist in this year's Basel Composition Competition.



Liam Diethrich

Liam Diethrich is a composer and violinist from the Chicago area. When Diethrich was 13, two of his compositions earned live performances, one for piano quintet and one for full symphony orchestra. Diethrich's compositions have also won national and international recognition in competitions such as ASCAP, the American Prize, Nafme, MTNA, the Maurice Ravel International Composition Competition, and the Juilliard Orchestra Competition. Diethrich's compositions have been performed and recorded by professional musicians including the Amani Winds, Hypercube, Quintet Attacca, Kankakee Symphony Orchestra, and Urbana Pops Orchestra. Diethrich has studied at the Curtis Institute of Music Young Artist Program, Atlantic Music Festival, Interlochen Center for the Arts Summer Program, and NYU film/media scoring workshops. Diethrich is pursuing his bachelor's at Juilliard studying with Robert Beaser.



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 375 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Juilliard's Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera, dance, and drama productions as well as presenting an annual concert of world premieres by Juilliard student composers. This season an impressive roster of world-renowned conductors leads the Juilliard Orchestra, including John Adams, Mei-Ann Chen, Kevin John Edusei, Barbara Hannigan, Antonio Pappano, Carlos Miguel Prieto, Christian Reif, Xian Zhang, and faculty conductors Jeffrey Milarsky and David Robertson. Robertson is director of conducting studies and distinguished visiting faculty. Students from the Juilliard Orchestra have participated in recent virtual projects, including *Bolero Juilliard; Of Thee I Sing*, an expansion of *Charles Ives' Variations on "America,"* co-created by David Robertson and Creative Associate Kurt Crowley, and conducted by Robertson; and a performance of "Nimrod" (Variation IX) from Edward Elgar's *Enigma Variations*, conducted by faculty member and alumnus Itzhak Perlman. 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. In summer 2019, the orchestra traveled to London to perform alongside the Royal Academy of Music in Royal Albert Hall at the BBC Proms. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra as well as the Wind Orchestra, Lab Orchestra, and contemporary music groups AXIOM and New Juilliard Ensemble.

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Juilliard Orchestra

Jeffrey Milarsky, *Conductor*

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Concertmaster
McCall Andersen
Arianna Brusubardis
Qianru Elaine He
Aram Kim
Jimin Kim
Miyu Kubo
Isaac Park
Henry Rogers
Amelia Sze
Muyun Tang
Yanguang Bruce
Zhang

Second Violin

Hava Polinsky,
Principal
Samuel Andonian
Claire Arias-Kim
Rabia Brooke
Fengwan Chen
Sungmin Cho
Tal First
Isabella Geis
Dylan Hamme
Haesol Lee
Shomya Mitra
Eleanor Shen

Viola

Lynn Sue-A-Quan,
Principal
Yanbing Chen
Natalie Clarke
Michele Gardiner
Jimin Lee
Margaret O'Malley
Marco Sabatini
Stephen "Adam"
Savage
Jie-Ling (Jennie)
Tang
Sydney Whipple

Cello

Noah J Krauss,
Principal
Esther Chae
Kelcey Howell
Wujin Kim
Emil Olejnik
Sophie van der Sloot

Double Bass

Dimitrios Mattas,
Principal
Lindsay Donat
Thomas Green
Nicholas Payne
Andrew Vinther
Joe Zhouyao Zhang

Flute

Si Eon Choi,
Principal
Ipek Karataylioglu,
Principal
Alejandro Lombo,
Principal

Piccolo

Ipek Karataylioglu
Alejandro Lombo

Bass Flute

Si Eon Choi

Oboe

William Dunlop,
Principal
Angela Scates,
Principal
Evan Yonce,
Principal

English Horn

William Dunlop

Clarinet

Jin Yingcun Jin,
Principal
Juliyan Martinez,
Principal
Bum Namkoong,
Principal

E-flat Clarinet

Jin Yingcun Jin

Bass Clarinet

Bum Namkoong

Bassoon

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Principal
Caleb Hutching,
Principal

Contrabassoon

Emmali Ouderkirk

French Horn

Hugo Bliss, *Principal*
Yicheng Gong,
Principal
Jonathan
McCammon,
Principal
Colby Kleven

Trumpet

Robert Garrison,
Principal
Erik Larson, *Principal*
Tianyu Wang

Trombone

Carlos Jiménez
Fernández, *Principal*
Theodore Swanson,
Principal

Bass Trombone

Justin Bain

Tuba

Deandre Desir

Timpani

Will Hopkins
Hao Hu
Oliver Xu

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Will Hopkins,
Principal
Hao Hu, *Principal*
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Henry Smolen

Harp

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