

Thursday Evening, December 6, 2018, at 7:30

The Juilliard School

presents

Juilliard Orchestra

Itzhak Perlman, *Conductor*

Zlatomir Fung, *Cello*

ANTONIN DVOŘÁK (1841–1904) **Cello Concerto in B minor, Op. 104 (1896)**

Allegro

Adagio, ma non troppo

Finale: Allegro moderato

ZLATOMIR FUNG, *Cello*

Intermission

EDWARD ELGAR (1857–1934) **Enigma Variations, Op. 36 (Variations on an Original Theme) (1899)**

Theme

I. (C.A.E.)

II. (H.D.S.-P)

III. (R.B.T.)

IV. (W.M.B.)

V. (R.P.A.)

VI. (Ysobel)

VII. (Troyte)

VIII. (W.N.)

IX. (Nimrod)

X. (Dorabella)—Intermezzo

XI. (G.R.S.)

XII. (B.G.N.)

XIII. (* * *)—Romanza

XIV. (E.D.U.)—Finale

(played without pause)

Performance time: approximately 1 hour and 30 minutes, including an intermission

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

Information regarding gifts to the school may be obtained from the Juilliard School Development Office, 60 Lincoln Center Plaza, New York, NY 10023-6588; (212) 799-5000, ext. 278 (juilliard.edu/giving).

Alice Tully Hall

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

Notes on the Program

by James M. Keller

Cello Concerto in B minor, Op. 104

ANTONÍN DVOŘÁK

Born September 8, 1841, in Mühlhausen

(Nelahozeves), Bohemia

Died May 1, 1904, in Prague, Bohemia

As a young man, Antonín Dvořák was worthily employed as a musician, though his position as principal violist in Prague's Provisional Theatre orchestra earned him little money. In 1871 he left the orchestra to devote himself to composing full-time, but still some years would pass until he managed to get his music published thanks to the support of the influential music critic Eduard Hanslick and fellow composer Johannes Brahms. Even then, his mature masterpieces were slow to make their way into the international repertoire, embraced in England and America sooner than in the rest of Europe. Except for the Slavonic Dances, *Carnival Overture*, and Symphony *From the New World*, Dvořák remained little played outside his native land until practically the middle of the 20th century.

In 1891 Dvořák received a communication from Jeannette Thurber, a Paris-trained American musician who was now a New York philanthropist bent on raising American musical pedagogy to European standards. To this end she had founded the National Conservatory of Music in New York, incorporated by special act of Congress in 1891, and she set about persuading Dvořák to serve as its director. She succeeded, and the following year Dvořák and his family moved to New York. He would remain until 1895 (though spending summer vacations elsewhere), building the school's curriculum and faculty, appearing as a guest conductor, and composing such masterworks

as the String Quartet in F major (Op. 96, the "American"), String Quintet in E-flat major, Symphony *From the New World*, and (in his final year here) Cello Concerto.

This grand and noble work was first heard when Dvořák played through it privately in August 1895 with his close friend Hanuš Wihan, an eminent cellist and the work's dedicatee. Wihan suggested a few technical alterations, which the composer incorporated; but Dvořák rejected as superfluous Wihan's idea of inserting a large-scale solo cadenza in the *Finale*—to the distress of the cellist, who had spent considerable care crafting one that incorporated material from the earlier movements. Dvořák took the precaution of spelling out his position in a letter to his publisher early that October:

I shall only give you my work if you promise not to allow anybody to make any changes—my friend Wihan not excepted—without my knowledge and consent, and this includes the cadenza which Wihan has added to the last movement ... I told Wihan straight away when he showed it to me that it was impossible to stick bits on like that. The finale closes gradually *diminuendo*, like a sigh—with reminiscences of the first and second movements—the solo dies down to *pianissimo*—then swells again and the last bars are taken up by the orchestra and the whole concludes in stormy mood. That was my idea and I cannot depart from it.

Feathers were apparently ruffled enough that Dvořák enlisted a different cellist, Leo Stern, for the premiere (in London on March 19, 1896), as well as for the first Prague performance. But a truce was soon struck, and within a few years Wihan began performing this piece, too, including, on one occasion in Budapest, with Dvořák conducting—and with no cadenza.

Dvořák enjoyed a long and happy marriage to Anna Čermáková, whom he wed in 1873. But she had not been his first love; several years before he had experienced a serious infatuation for one of her elder sisters, Josefina, who had been taking piano lessons from him at the time. Nothing physical came of that early attraction (which in any case seems to have been strictly one-way), and Josefina and Antonín spent 30 years living as affectionate and entirely platonic in-laws. Josefina's health declined while the Dvořáks were in America, and she died just a month after they returned to Prague. It appears that the composer worked a tribute to her into his Cello Concerto by incorporating into the slow movement a quotation from his song "Lasst mich allein" ("Leave Me Alone," Op. 82, No. 1), which Dvořák's biographer Otakar Šourek maintained was a particular favorite of Josefina's. It was on learning of her death that Dvořák crafted the coda at the concerto's end.

Enigma Variations, Op. 36 (Variations on an Original Theme)

EDWARD ELGAR

Born June 2, 1857, at Broadheath,

Worcestershire, England

Died February 23, 1934, in Worcester,

England

Edward Elgar holds sway as the preeminent representative of the Edwardian Era, the late-Imperialist moment of British history named after the monarch who reigned over it—Edward VII, who on July 4, 1904, turned the composer into Sir Edward. The son of an organist in Worcester, Elgar enjoyed a none-too-spectacular career early on, deputizing for his father in church lofts, picking up a bit of instruction on violin, serving as bandmaster at the Worcester County Lunatic Asylum, and, in 1882, acceding to the position of music director of the Worcester Amateur Instrumental

Music Society. The following year he got a public performance, in Birmingham, of an orchestral intermezzo he had written, and he very gradually built a reputation from there. By the mid-1890s he was deemed a name to reckon with, and in 1900 his oratorio *The Dream of Gerontius*, presented at the Birmingham Festival, established him as Britain's leading composer, a perfect embodiment of the plushly comfortable, healthily vigorous spirit of the Edwardian moment.

The year before *Gerontius* (deemed by many to be his masterpiece), the British public got its first taste of what would become the most performed—and most discussed—of Elgar's major instrumental compositions, his *Variations on an Original Theme* (Op. 36), popularly known as the *Enigma Variations*. The work's title, as announced on the program at its premiere (in 1899 in London), was simply *Variations for Full Orchestra*. But more mischief was afoot than that perfunctory title might suggest. The program note on that occasion revealed that Elgar had crafted each of the variations to describe some friend or acquaintance, but he would not reveal their identities; the connection was suggested by initials attached to each section, but it was understood that these might not always be simplistic renderings of the initials of the names of the subjects of "portraits" but rather encodings of some more arcane sort (perhaps alluding to a nickname, for example). And then the composer suggested that something deeper might be going on:

The enigma I will not explain—its "dark saying" must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme "goes," but is not

played—so the principal Theme never appears, even as in some late dramas—e.g. Maeterlinck's *L'Intruse* and *Les Sept princesses*—the chief character is never on the stage.

Predictably, this made everyone terribly curious, and a flurry of hypothesizing ensued, some of it so imaginative as to verge on the certifiably batty. For his part Elgar fanned the flames of speculation by dropping elusive comments such as “the theme is so well known that it is extraordinary that no one has spotted it,” as he remarked to Arthur Toye Griffith (portrayed in Variation VII) or, to Dora Penny (a.k.a. Mrs. Richard Powell, and the “Dorabella” of Variation X), that he was flabbergasted that “you, of all people” had not solved the puzzle. At the same time he resolutely refused to reveal anything at all about the solution, and whatever he did say tended to toss what may be red herrings into waters that were already muddy. For example, in a program note written for a performance in Italy in 1911, Elgar wrote, “It may be understood that these personages comment or reflect on the original theme and each one attempts a solution of the Enigma, for so the theme is called.”

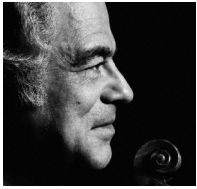
At least part of Elgar's enigma was solved quickly. The identities of the subjects portrayed by the variations leave not much room for doubt: an assortment of family, friends, and colleagues. Many believe that the larger enigma of these variations, the “dark saying” to which Elgar alluded, may be mere subterfuge: that the enigma cannot be guessed with certainty because no enigma exists. What there can be no doubt about is that in this work Elgar supplied the symphonic repertoire with one of its richest sets of orchestral variations, captivating in their working out, evocative in their instrumentation, elegant in their overall balance.

James M. Keller is the longtime 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.

These notes appeared in an earlier form in the programs of the New York Philharmonic and are used with permission. © New York Philharmonic

Meet the Artists

LISA-MARIE-MAZZUCCO



Itzhak Perlman

Undeniably the reigning virtuoso of the violin, Itzhak Perlman (Pre-College '63; '68 *violin*) enjoys superstar status rarely afforded a classical musician. Beloved for his charm and humanity as well as his talent, he is treasured by audiences throughout the world who respond not only to his remarkable artistry, but also to his irrepressible joy for making music. Having performed with every major orchestra and at concert halls around the globe, Perlman was granted a Presidential Medal of Freedom, the nation's highest civilian honor, by President Obama in 2015, a Kennedy Center Honor in 2003, a National Medal of Arts by President Clinton in 2000, and a Medal of Liberty by President Reagan in 1986. The 2018–19 season marks the 60th anniversary of Perlman's U.S. debut and appearance on *The Ed Sullivan Show* on November 2, 1958. This milestone was celebrated with a return to the Ed Sullivan Theater on November 2, 2018, in a special guest appearance on *The Late Show With Stephen Colbert*. Highlights of this season include performances with Gustavo Dudamel and the Los Angeles Philharmonic, Michael Tilson Thomas and the San Francisco Symphony, and duo concerts with Evgeny Kissin in Boston, Chicago, Washington, D.C., and New York. A documentary on Perlman, *Itzhak*, premiered in October 2017 as the opening night film of the 25th annual Hamptons International Film Festival. Directed by Alison Chernick, it was released theatrically in more than 100 cinemas nationwide in March, with international releases following in the summer.

Perlman's recordings have garnered 16 Grammy Awards and regularly appear on the best-seller charts. In 2008 he received a Grammy Lifetime Achievement Award for excellence in the recording arts, and he has also won four Emmy Awards and a Genesis Prize.



MATT DINE

Zlatomir Fung

Zlatomir Fung, a cellist of Bulgarian-Chinese heritage, won first prize at the 2018 Schoenfeld International String Competition and was awarded the competition's sole performance engagement prize, a concert with Poland's Poznan Philharmonic Orchestra. He has appeared as a soloist with many U.S. and European orchestras. As a first-prize winner of the 2017 Young Concert Artists International Auditions, Fung makes his recital debuts in the 2018–19 Young Concert Artists Series at Merkin Concert Hall and the Kennedy Center. He will perform Bloch's *Schelomo* with Orchestra Iowa this season, and give recitals for the Cosmos Club, Hopkins Center, Port Washington Library, Aaron Copland School of Music/Queens College, Jewish Community Alliance, Colgate University, Patrons for Young Artists in Poughkeepsie, Salon de Virtuosi, Tryon Concerts, Chamber on the Mountain in Washington state, and the American Friends of the London Philharmonic Orchestra. Fung was a 2016 Presidential Scholar for the Arts, and won the 2017 Astral National Auditions as well as first prizes at the George Enescu International Cello Competition in Romania, Johansen International Competition for Young String Players, Stulberg International String Competition, and the Irving Klein International Competition. He has participated at Ravinia's

Stears Music Institute, Heifetz International Music Institute in Virginia, and the Aspen Music Festival. He is a regular member of the Jupiter Symphony Chamber Players for their 2018–19 season, and has been featured on NPR’s radio show *From the Top* six times, as well as on *Performance Today*. He is a student of Richard Aaron and Timothy Eddy at Juilliard, and he plays a 1705 Mattio Popella cello generously on loan from Marc Pasciucco.

Kovner Fellowship

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, Barbara Hannigan, Steven Osgood, and Peter Oundjian, as well as faculty members Jeffrey Milarsky, 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.

Juilliard Orchestra

Itzhak Perlman, Conductor

Violin

Timothy Chooi,
Concertmaster
Mark Chien, *Principal*
Second
Shenae Anderson
Katherine (Kit Ying)
Cheng
Amelia Dietrich
Rinat Erlichman
Randall Goosby
Jeremy Lap Hei Hao
Jordan Hendy
HoJung Kim
Stephen Kim
Valerie Kim
Abigél Králik
Hsueh-Hung Lee
In Ae Lee
Mai Matsumoto
K.J. McDonald
Jason Moon
Kenneth Ryu Naito
Oliver Neubauer
Kenneth Renshaw
Grace Rosier

Ziyao Sun
Muyun Tang
Helenmarie Vassiliou
Jessica Jo-Tzu Yang
Naxin Yin
Hikaru Yonezaki
Yutong Zhang
Emma Zhuang

Viola

Charles Galante,
Principal
Yoonsoo Cha
En-Chi Cheng
Howard Cheng
Yuchun Cheng
Joshua Kail
Zitian Lyu
Claire Satchwell
Lauren Siess
Elijah Spies
Sarah Semin Sung
Cameren Williams

Cello

Anne Richardson,
Principal
Sterling Elliott
Zlatomir Fung
Julia Lee
Shangwen Liao
Derek Louie
Woojin Nam
Dawn Song
Marza Merophi Wilks
Eliana Razzino Yang

Double Bass

Justin Smith, *Principal*
Michael Gabriel
Blake Hilley
Attila Kiss
Jonathan Luik
Zachary Marzulli
Dimitrios Mattas
Fox Myers

Flute

Viola Chan, *Principal*
Chun Sum Chris Wong,
Principal
Yiding Chen
Yejin Lisa Choi

Piccolo

Yiding Chen
Yejin Lisa Choi

Oboe

Rachel Ahn, *Principal*
Daniel Gurevich,
Principal

Clarinet

Phillip Solomon,
Principal
Sunho Song, *Principal*

Bassoon

Kyle Olsen, *Principal*
Steven Palacio,
Principal
Troy Baban

Juilliard

Contrabassoon

Troy Baban

French Horn

Jasmine Lavariega,

Principal

Cort Roberts, *Principal*

Vincent Kiray

Hannah Miller

Ryan Williamson

Trumpet

Marshall Kearsse,

Principal

William Leathers,

Principal

Peter Hoyle

Trombone

Stephen Whimple,

Principal

Hanae Yoshida, *Principal*

Carlos Jiménez

Fernández

Bass Trombone

Aaron Albert

Tuba

Deandre Desir

Timpani

Stella Perlic

Tyler Cunningham

Percussion

Euijin Jung, *Principal*

Mizuki Morimoto,

Principal

Jacob Borden

Organ

Daniel Ficcardi

Administration

Adam Meyer, *Director, Music Division, and Deputy Dean of the College*

Joe Soucy, *Assistant Dean for Orchestral Studies*

Joanna K. Trebelhorn, *Director
of Orchestral and Ensemble
Operations*

Matthew Wolford, *Operations
Manager*

Lisa Dempsey Kane, *Principal
Orchestra Librarian*

Michael McCoy, *Orchestra*

Librarian

Daniel Pate, *Percussion
Coordinator*

Adarsh Kumar, *Orchestra
Personnel Manager*

Geoffrey Devereux, *Orchestra
Management Apprentice*

Juilliard

BOARD OF TRUSTEES

Bruce Kovner, *Chair*
J. Christopher Kojima, *Vice Chair*
Kathryn C. Patterson, *Vice Chair*

Julie Anne Choi	Vincent A. Mai
Kent A. Clark	Ellen Marcus
Kenneth S. Davidson	Nancy A. Marks
Barbara G. Fleischman	Stephanie Palmer McClelland
Keith R. Gollust	Christina McInerney
Mary Graham	Lester S. Morse Jr.
Joan W. Harris	Stephen A. Novick
Matt Jacobson	Susan W. Rose
Edward E. Johnson Jr.	Jeffrey Seller
Karen M. Levy	Deborah Simon
Teresa E. Lindsay	Sarah Billingshurst Solomon
Laura Linney	William E. "Wes" Stricker, MD
Michael Loeb	Yael Taqqu
Greg Margolies	

TRUSTEES EMERITI

June Noble Larkin, *Chair Emerita*

Mary Ellin Barrett	Elizabeth McCormack
Sidney R. Knafel	

Joseph W. Polisi, *President Emeritus*

JUILLIARD COUNCIL

Mitchell Nelson, *Chair*

Michelle Demus Auerbach	Terry Morgenthaler
Barbara Brandt	Howard S. Paley
Brian J. Heidtke	John G. Popp
Gordon D. Henderson	Grace E. Richardson
Peter L. Kend	Jeremy T. Smith
Younghee Kim-Wait	Alexander I. Tachmes
Sophie Laffont	Anita Volpe
Jean-Hugues Monier	

EXECUTIVE OFFICERS AND SENIOR ADMINISTRATION

Damian Woetzel, *President*

Office of the President

Jacqueline Schmidt, *Vice President and Chief of Staff*
Kathryn Kozlark, *Special Projects Producer*

Office of the Provost and Dean

Ara Guzelimian, *Provost and Dean*
José García-León, *Dean of Academic Affairs and Assessment*

Dance Division

Alicia Graf Mack, *Director*
Taryn Kaschock Russell, *Associate Director*
Katie Friis, *Administrative Director*

Drama Division

Evan Yionoulis, *Richard Rodgers Director*
Richard Feldman, *Associate Director*
Katherine Hood, *Managing Director*

Music Division

Adam Meyer, *Director, Music Division, and Deputy Dean of the College*
Bärli Nugent, *Assistant Dean, Director of Chamber Music*
Joseph Soucy, *Assistant Dean for Orchestral Studies*
Mario I Grec, *Chief Piano Technician*
Joanna K. Trebelhorn, *Director of Orchestral and Ensemble Operations*

Historical Performance

Robert Mealy, *Director*
Benjamin D. Sosland, *Administrative Director, Assistant Dean for the Kovner Fellowships*

Jazz

Wynton Marsalis, *Director of Juilliard Jazz*
Aaron Flagg, *Chair and Associate Director*

Ellen and James S. Marcus Institute for Vocal Arts

Brian Zeger, *Artistic Director*
Kirstin Ek, *Director of Curriculum and Schedules*
Monica Thakkar, *Director of Performance Activities*

Lila Acheson Wallace Library and Doctoral Fellows Program

Jane Gottlieb, *Vice President for Library and Information Resources;*
Director of the C.V. Starr Doctoral Fellows Program
Jeni Dahmus Farah, *Director, Archives*
Alan Klein, *Director of Library Technical Services*

Preparatory Education

Robert Ross, *Assistant Dean for Preparatory Education*

Pre-College Division

Yoheved Kaplinsky, *Artistic Director*
Ekaterina Lawson, *Director of Admissions and Academic Affairs*
Anna Royzman, *Director of Performance Activities*

Music Advancement Program

Anthony McGill, *Artistic Advisor*
Teresa McKinney, *Director of Community Engagement*

Evening Division

Danielle La Senna, *Director*

Enrollment Management and Student Development

Joan D. Warren, *Vice President*
Kathleen Tesar, *Associate Dean for Enrollment Management*
Barrett Hipes, *Associate Dean for Student Development*
Sabrina Tanbara, *Assistant Dean of Student Affairs*
Cory Owen, *Assistant Dean for International Advisement and Diversity Initiatives*
William Buse, *Director of Counseling Services*
Katherine Gertson, *Registrar*
Tina Gonzalez, *Director of Financial Aid*
Camille Pajor, *Title IX Coordinator*
Todd Porter, *Director of Residence Life*
Howard Rosenberg MD, *Medical Director*
Beth Teshow, *Administrative Director of Health and Counseling Services*
Holly Tedder, *Director of Disability Services and Associate Registrar*

Development

Katie Murtha, *Acting Director of Development*
Amanita Heird, *Director of Special Events*
Lori Padua, *Director of Planned Giving*
Ed Piniazek, *Director of Development Operations*
Edward Siem, *Director of Foundation and Corporate Relations*
Rebecca Vaccarelli, *Director of Alumni Relations*

Public Affairs

Alexandra Day, *Vice President for Public Affairs*
Maggie Berndt, *Communications Director*
Benedict Campbell, *Website Director*
Jessica Epps, *Marketing Director*
Susan Jackson, *Editorial Director*

Office of the COO and Corporate Secretary

Lesley Rosenthal, *Chief Operating Officer and Corporate Secretary*
Christine Todd, *Vice President and CFO*
Joseph Mastrangelo, *Vice President for Facilities Management*
Kent McKay, *Associate Vice President for Production*
Betsie Becker, *Managing Director of K-12 Programs*
Michael Kerstan, *Controller*
Irina Shteyn, *Director of Financial Planning and Analysis*
Nicholas Mazzurco, *Director of Student Accounts/Bursar*
Scott Adair Holden, *Director of Office Services*
Nicholas Saunders, *Director of Concert Operations*
Tina Matin, *Director of Merchandising*
Kevin Boutote, *Director of Recording*

Administration and Law

Maurice F. Edelson, *Vice President for Administration and General Counsel*
Myung Kang-Huneke, *Deputy General Counsel*
Carl Young, *Chief Information Officer*
Steve Doty, *Chief Technology Officer*
Dmitry Aminov, *Director of IT Engineering*
Jeremy Pinquist, *Director of Client Services, IT*
Caryn G. Doktor, *Director of Human Resources*
Adam Gagan, *Director of Security*
Helen Taynton, *Director of Apprentice Program*