

Thursday Evening, December 9, 2021, at 7:30

The Juilliard School

presents

# Juilliard Chamber Orchestra

Eric Bartlett, *Lead Coach*

Chase Park, *Cello*

JOAN TOWER (b. 1938) ***Made in America* (2004)**

JOSEPH HAYDN (1732-1809) **Concerto for Cello and Orchestra in D major, Hob. VIIb:2 (1783)**

Allegro moderato

Adagio

Allegro

CHASE PARK, Cello

## *Intermission*

FELIX MENDELSSOHN (1809-47) **Symphony No. 3 in A minor, Op. 56, "Scottish" (1842)**

Andante con moto—Allegro un poco agitato

Vivace non troppo

Adagio

Allegro vivacissimo—Allegro maestoso assai

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

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## About the Program

By Thomas May

JOAN TOWER

### ***Made in America***

*Born: September 6, 1938, in New Rochelle, New York*

A new cello concerto by Joan Tower (*A New Day*) graced the Cleveland Orchestra's program when it returned to live performances in October for the first time since the pandemic. In 2020, *Musical America* celebrated her as composer of the year. Yet it took a long time for Tower's trailblazing success story to take off. For decades, she faced enormous challenges simply being heard in the male-dominated classical canon. After studying at Bennington College and then Columbia University as a graduate student, she became a founding member of the influential Da Capo Chamber Players in 1969 and performed with Da Capo as a pianist until the mid-1980s. Her first works were primarily for chamber ensemble. "I had never thought of composing before I was asked to write a piece during college," Tower has said. "When I was young, I had been playing mostly dead composers—that's what you do as a pianist."

It wasn't until her 40s that Tower started composing for orchestra, with her 1981 work *Sequoia*. In 1990, she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, which was introduced by Leonard Slatkin, a significant early champion. While serving as artistic advisor to the Nashville Symphony, Slatkin led the musicians in a recording of Tower's orchestral music that included *Made in America*; it won three Grammy Awards.

The widely performed *Made in America* for chamber orchestra was commissioned by the Ford Made in America Consortium for a large number of midsize orchestras. For

this celebration of the U.S., Tower says she recalled what it was like moving at age 9 to La Paz in Bolivia, where her father was engaged in projects as a mining engineer. "I had to learn a new language, a new culture, and how to live at 13,000 feet! It was a lively culture with many saints' days celebrated through music and dance, but the large Inca population in Bolivia was generally poor and there was little chance of moving up in class or work position."

The contrast became starker when she returned to the U.S.: "I was proud to have free choices, upward mobility, and the chance to try to become who I wanted to be. I also enjoyed the basic luxuries of an American citizen that we so often take for granted: hot running water, blankets for the cold winters, floors that are not made of dirt, and easy modes of transportation, among many other things. So when I started composing this piece, the song 'America the Beautiful' kept coming into my consciousness and eventually became the main theme for the work."

Tower continues: "The beauty of the song is undeniable and I loved working with it as a musical idea. One can never take for granted, however, the strength of a musical idea—as Beethoven (one of my strongest influences) knew so well. This theme is challenged by other more aggressive and dissonant ideas that keep interrupting, unsettling it, but 'America the Beautiful' keeps resurfacing in different guises (some small and tender, others big and magnanimous), as if to say, 'I'm still here, ever changing, but holding my own.' A musical struggle is heard throughout the work. Perhaps it was my unconscious reacting to the challenge of how do we keep America beautiful."

JOSEPH HAYDN

**Concerto for Cello and Orchestra in D major, Hob. VIIb:2**

*Born: March 31, 1732, in Rohrau, Austria*

*Died: May 31, 1809, in Vienna*

Haydn did not share the financial incentive Mozart and Beethoven had to channel their creativity into writing and performing piano concertos. He was a proficient keyboardist and violinist, but his position directing musical affairs for the estate of his patron Prince Esterházy enabled him to concentrate on his work for the house orchestra. Still, there were occasions to write in this format to acknowledge the talents of various players in the live-in Esterházy Palace ensemble, with some of whom Haydn developed close personal ties. (A new TV series idea: palace musicians à la *Downton Abbey* from the musical staff's point of view.) Much later, when he was a fully independent freelancer, Haydn composed his popular Trumpet Concerto, which makes a recurrent appearance on the hit Netflix series *Squid Game*.

The D major Cello Concerto was likely composed for Anton Kraft, principal Esterházy cellist since 1778. When Beethoven later wrote his Triple Concerto, Kraft was the cellist he had in mind. Dating from 1783, it was published in 1803. For a century and a half, some commentators believed that this concerto might actually have been penned by Kraft and falsely published under Haydn's name, but a manuscript score with the composer's signature was rediscovered in the early 1950s, thus confirming its authenticity.

Kraft possibly did contribute technical advice and the cadenzas (which are not written into the score). The style of the piece makes it clear that Haydn was writing for a musician who commanded a delecta-

ble lyricism. The earlier C major concerto manifests a notably different character, having been written for an earlier court cellist. Indeed, the extent of relaxed lyricism in the Kraft piece may have fooled those who do not normally associate such a quality with Haydn.

This is above all evident in the lengthy first movement, a sonata form essay that is longer than the other two combined. The main theme, stated at the outset, is a long, singable melody, which hints at the leisurely proportions to come. This is a departure from the compressed economy normally associated with Haydn, although the family likeness of the second theme to the first is typical. Even the passage work and ornamentation have a distinctly lyrical spin. The cello part is rife with challenges, calling for double stopping, playing in octaves, and phrasing at the top of the register.

The slow movement is an Adagio in A major—an unusual tempo choice for Haydn in this context (as opposed to the more usual Andante). The soloist first lays out the theme against a placid string backdrop. (Here and at various other points, Haydn calls for the first violin line to be played by a soloist.) A series of three variations follows, including a striking episode in the minor, while a cadenza appears right before the final measures.

The rondo finale is based on a lilting folklike tune in 6/8 time that might also double as a hunting song. Its beginning echoes the first part of the main theme from the opening movement. In one episode, the music takes a dramatic detour into the minor, allowing the soloist to lead the orchestra gently back to the home key for a last, buoyant summation.

**Symphony No. 3 in A minor, Op. 56,  
"Scottish"**

FELIX MENDELSSOHN

*Born: February 3, 1809, in Hamburg,  
Germany**Died: November 4, 1847, in Leipzig, Germany*

In 1829, long before Brexit, young Felix Mendelssohn heartily took up the promise of the "European" spirit and embarked on an extensive grand tour north and south, during the course of which he stored up impressions for a number of future compositions. Two of these would become masterpieces of the orchestral repertoire: the concert overture known as the *Hebrides* and the Third, or "Scottish," Symphony.

On a visit to Holyrood Palace, the British monarch's official residence in Scotland, along with its ruins, Mendelssohn jotted down a musical idea. It remained dormant, though, for a dozen years before he began grappling with the "Scottish" Symphony, which is his last in chronological terms; both the Fourth (drawing on the Italian leg of his travels) and Fifth Symphonies were published only after his death and thus received later numbers. Mendelssohn's experience at the palace where Mary, Queen of Scots lived and where her courtier David Rizzio was savagely murdered has elicited various narrative descriptions, even though no explicit program exists for the "Scottish" Symphony. Other impressions from the Scottish tour may have played a role as well. (Mendelssohn was decidedly *not* impressed by traditional Scottish music, which he described as "infamous, vulgar, out-of-tune trash.") Yet for all its Romantic associations, the music refers to no specific literary source in the manner of the Overture to *A Midsummer Night's Dream*. The Third Symphony balances early Romanticism's power to evoke associations with Mendelssohn's admiration for classical poise and design.

The movements are woven into a seamless whole without interruption—a re-

markable innovation for this period. Mendelssohn introduces a mood of gloomy obsession in the slow opening music—this is the idea that occurred to him at Holyrood Palace, and its dotted rhythm recurs in various guises later in the work. The first movement proper responds with a spirit of restless agitation. After another variant of the opening motif comes a second, singing theme. A stormy coda sheds new light on what has gone before.

The most "Scottish"-sounding music occurs in the compact *Vivace non troppo*. Here, Mendelssohn uses dotted rhythms to evoke Scottish folk and dance music, along with tunes of diatonic simplicity. Curiously, when his friend Schumann first heard this music, he raved about the symphony's marvelous *Italian* local color. Occupying the emotional center of the work, the *Adagio* develops two distinctive ideas: a poignant cantabile and a ceremonial march of dirge-like gravity. Regardless of whether Mendelssohn intended to depict Mary Stuart's secret love and her tragic fate, his orchestral imagination is given full expression, from the serenade-like pizzicato accompaniment to the afterthoughts spun by woodwinds.

In the wake of such intimate music, the finale opens up a more epic perspective. Mendelssohn even asks for the music to be played with "warlike" intensity. The biographer R. Larry Todd has observed that the energy of this music, "with its jagged dissonances and contrapuntal strife, generalizes the topic of conflict in Scottish history." In an extended epilogue to be played in a "majestic" manner, Mendelssohn turns from the minor to a confident, hymn-like melody in A major to bring the work to a solemn, dignified close.

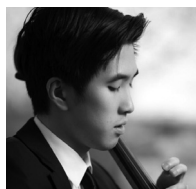
*Thomas May is the English-language editor for the Lucerne Festival and writes about the arts for a wide variety of publications. His books include Decoding Wagner and The John Adams Reader.*

## Meet the Artists



**Eric Bartlett**

Eric Bartlett (B.M. '78, M.M. '79, cello) teaches Orchestral Repertoire for Cello at Juilliard and has been lead coach of the Juilliard Chamber Orchestra since 2007. He has been a member of the Orpheus Chamber Orchestra since 1983 and recently retired from the New York Philharmonic after 23 seasons. He served 14 seasons as principal cellist of Lincoln Center's Mostly Mozart Festival and was a guest principal of the American Ballet Theatre orchestra. He grew up in Marlboro, Vermont, where he was a student of Stanley Eukers, George Finckel, and Leopold Teraspulsky. He received his bachelor's and master's degrees from Juilliard as a student of Leonard Rose and Channing Robbins. He made his New York Philharmonic solo debut in 2015 as the soloist in Per Nørgård's Second Cello Concerto on the Philharmonic's Contact series. Bartlett has appeared frequently as a member soloist with Orpheus and is featured on several of their Deutsche Grammophon recordings. In addition to Orpheus, other solo appearances include the Cabrillo Festival, Mostly Mozart Festival Orchestra, Anchorage Symphony, Hartford Chamber Orchestra, Aspen and Juilliard Orchestras, and the New York Philharmonic's Horizons '84 series. Dedicated to contemporary music, Bartlett released a CD of four commissioned works, *Essence of Cello*, on the Albany Records label.



**Chase Park**

Chase Park (Pre-College '16, cello) began his musical studies at age 4 with Madeleine Golz at the JCC Thurnauer School of Music. A performance of the Saint-Saëns Cello Concerto at age 9 led to an invitation to perform in Bruce Adolphe's series at Merkin Hall. Park was then invited a year later to premiere Adolphe's piece, *If Only I Could Think in Music*, at the Thurnauer School of Music's annual gala. At age 12, Park began attending Juilliard Pre-College, studying with Minhye Clara Kim. For seven summers, he was a student at the Perlman Music Program, where he studied extensively with cellists Ronald Leonard and Paul Katz. In 2020, Park graduated from the Curtis Institute of Music, studying with Peter Wiley and Carter Brey. At Curtis, Park spent much of his time playing for Pamela Frank, who was instrumental in his development as an interpreter and chamber musician. He is pursuing his master's at Juilliard with Minhye Clara Kim. Other teachers Park is grateful to have studied with include Zvi Plessner, Timothy Eddy, Marcy Rosen, Christoph Richter, and Colin Carr. An avid chamber musician, Park has collaborated and performed with artists such as Atar Arad, Meng Chieh Liu, Benjamin Schmid, Pamela Frank, and Itzhak Perlman. In 2019, solo and chamber music performances through Curtis on Tour brought him to international stages in Athens, Paris, Kempton, Teulada, and Berlin, launching his international reputation. Park's love for chamber music has resulted in fellowships at the Perlman Music Program "Littles," Chamber Music Workshop, Ravinia Steans Institute, and Marlboro Music Festival. Park, who devotes his studies to exploring new sound worlds and imagining ways of relating what he

hears and sees to his listeners, is immersed in the sound of solo cello and is working to-

ward adapting film to all of the pieces he has explored since the pandemic.

### Juilliard Chamber Orchestra

The Juilliard Chamber Orchestra works without a conductor, using the shared leadership model of the Orpheus Chamber Orchestra. The players change seats between pieces, thereby putting a different group of players in the leadership chairs for each work on the program. In the ensemble, everyone is expected to be both a leader and a follower. The players themselves make all the musical decisions, while the coaches try only to guide the decision making process. The players also explore all the roles that a conductor normally fills and decide collectively how best to distribute those respon-

sibilities. All the players are given a score to the works that they are included in and they bring those scores to rehearsals and consult them extensively. Additionally, they take turns listening to the ensemble from the audience position, a responsibility called the Designated Listener. It is the goal of the program that all participants will develop enhanced leadership skills, have renewed respect for the conductor's complicated role, and acquire new insight into their own ability and responsibility to enhance the music making process. The lead coach is Eric Bartlett.

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Mikel Rollet  
Sarah Sung  
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Leland Ko <sup>H</sup>  
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