

Thursday Evening, February 28, 2019, at 7:30

The Juilliard School

presents

Juilliard Orchestra

Featuring Four World Premieres by Juilliard Composers

Jeffrey Milarsky, Conductor

Kathleen O'Mara, Soprano

TREY MAKLER (b. 1994) ***rose thorn bud*** *

JONATHAN CZINER (b. 1991) ***flowers of fire***

KATHLEEN O'MARA, *Soprano*

Intermission

AMELIA BREY (b. 1994) ***TWO***

JUST - !

Wish?

JORDYN GALLINEK (b. 1995) ***Berserker***

Performance time: approximately 1 hour and 20 minutes, including an intermission

* Recipient of the 2019 Arthur Friedman Prize

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

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Alice Tully Hall

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

Notes From the Composers

rose thorn bud

TREY MAKLER

The title *rose thorn bud* is taken from an icebreaker activity that we use to check in with one another in my support group for young people who are HIV+. Rose represents something good that happened over the course of the past week; Thorn represents something challenging or frustrating; Bud represents something that we are looking forward to. Although *rose thorn bud* doesn't follow this narrative exactly, it uses it as a departure point for its musical structure and syntax. The layout of the piece is conversational and episodic. One may get a sense of people talking over one another, or notice interruptive ideas appearing out of the blue, like a sudden moment of inspiration.

Six months ago, I couldn't have imagined attending a support group, let alone sharing this story. I am endlessly thankful to Graeme, Jo, Linden, and Malaya and the community that we have created for one another. Because of them, I am able to live a happier, more honest life; create better, more honest art; and recognize the value of a single voice, and the power that we all have to create a better world for one another. Thank you, and I love you.

flowers of fire

JONATHAN CZINER

In 1914 American poet Amy Lowell read her poem, "The Bombardment," to an audience of about 400 people in Boston. Composer Carl Engel, a friend of Lowell's, reproduced the sounds of falling bombs with a bass drum. The visceral experience of the drum's vibrations paralleled the vivid and horrifying imagery in Lowell's war

poem, which told the stories of various citizens in an unnamed European city during an air raid. My piece *flowers of fire* uses Lowell's poem to capture the devastation of loss in all its forms—not just of life, but also of treasured family heirlooms, artistic dreams, and childhood innocence and safety. As the listeners and performers grapple with these manifestations of loss, the bass drum mercilessly bombards our ears, just as it did at the original reading.

While this piece commemorates the 100-year anniversary of the end of World War I, it also sheds light on our inability to learn from the past. In light of recent events, in particular the massacre at the Tree of Life Synagogue in Pittsburgh, I chose the Jewish prayer *Oseh Shalom* to close the work. A century later we are still dealing with horrific acts of violence in our time and our world. This prayer's eternal plea for peace is a message that I hope will resonate with all who listen.

TWO

AMELIA BREY

The title of the first movement, *JUST - I*, signifies its formal ethos—I attempted to create a "just" narrative that fulfills the tendencies of its constituent materials—while implying, through its punctuation, the breathlessly urgent mood of this music at its most exuberant. The second movement, *Wish?*, counterbalances the extroverted heroism of *JUST - I*, taking the form of an introspective meditation. A gently cascading theme alternates with intense, sweeping episodes, until—by way of a dark brass chord and a cryptic flurry of percussive sounds—the piece evaporates.

Berserker

JORDYN GALLINEK

Berserker is based on a state of mind; it is a gradual decline from stability into complete

loss of control. This piece emulates an affection of both the mind and body, presumably leading to behavior that no longer seems human—where instinct and rage conquer reason. When the Greek hero Ajax was betrayed by his own troops after the death of Achilles, he went on a murderous rampage. Not only did he lose his humanity, he lost control of his senses, causing his mind to play tricks on him. He escalated into an animalistic state, torturing and slaughtering cattle that he thought were Odysseus and his men. It was only after it was too late that he realized what he had

done. Horrified and ashamed, he fell on his sword to end his life. This piece begins with a simple instigation that evolves into a constant battle between vengeance and self-control. Ajax displayed man's ability to pass through the realms of stability and consciousness, from which there was no return. This state of mind could lead people to destroy their homes, kill the ones they love, and inevitably turn on themselves. It is a drive that has the potential to tear the human out of himself, leaving nothing but raw power without the sense to control it.

Texts

flowers of fire

Slowly, without force, the rain drops into the city. It stops a moment on the carved head of Saint John, then slides on again, slipping and trickling over his stone cloak. It splashes from the lead conduit of a gargoyle, and falls from it in turmoil on the stones in the Cathedral square. Where are the people, and why does the fretted steeple sweep about in the sky? (Boom!) Silence. Ripples and mutters. (Boom!)

The room is damp, but warm. Little flashes swarm about from the firelight. The lusters of the chandelier are bright, and clusters of rubies leap in the bohemian glasses on the 'etagere.' Her hands are restless, but the white masses of her hair are quite still. (Boom!) The vibration shatters a glass on the 'etagere.' It lies there, formless and glowing, with all its crimson gleams flowing red. A thin bell-note pricks through the silence. A door creaks. The old lady speaks: "Victor, clear away that broken glass. One hundred years ago my father brought it—" (Boom!) The room shakes. Another goblet shivers and breaks. (Boom!)

It rustles at the window-pane, the smooth, streaming rain. Inside is his candle, his table, his ink, his pen, and his dreams. He is thinking, and the walls are pierced with beams of sunshine. A fountain tosses itself up at the blue sky, and through the spattered water in the basin he can see copper carp, lazily floating among cold leaves. A wind-harp in a cedar-tree grieves and whispers, and words blow into his brain, bubbled, iridescent, shooting up like flowers of fire, higher and higher. (Boom!) The flame-flowers snap on their slender stems. The fountain rears up in long broken spears of disheveled water and flattens into the earth. And there is only the room, the table, the candle, and the sliding rain. (Boom!)

A child wakes and is afraid, and weeps in the darkness. "Mother, where are you?" (Boom!) The child screams at the yellow petalled flower flickering at the window. The little red lips of flame creep along the ceiling beams. (Boom!)

The Cathedral is a torch, and the houses next to it begin to scorch. (Boom!) The bohemian glass on the 'etagere' is no longer there. (Boom!)

The poet rushes into the street, and the rain wraps him in a sheet of silver. The city burns. Quivering, spearing, thrusting, lapping, streaming, run the flames. Now the streets are swarming with people. They seek shelter and crowd into the cellars. They shout and call, and over all, slowly and without force, the rain drops into the city. (Boom!) And the steeple crashes down among the people. (Boom!) The water rushes along the gutters. The fire roars and mutters. (Boom!)

(excerpts from *The Bombardment* by Amy Lowell)

Oseh Shalom

*Oseh shalom bimromav, Hu yaaseh
shalom aleinu, v'al kol Yisrael, v'al kol
yoshvei teveil. V'imru: Amen*

*He who makes peace in His heights, may
He make peace upon us, upon Israel, and
upon all who dwell on earth. Now say:
Amen*

Meet the Artists

PETER KONERKO



Jeffrey Milarsky

American conductor Jeffrey Milarsky (B.M., '88, M.A., '90, percussion) is music director of AXIOM and senior lecturer in music at Columbia University, where he is music director and conductor of the Columbia University Orchestra. He received his bachelor's and master's degrees from Juilliard where he was awarded the Peter Mennin Prize for outstanding leadership and achievement in the arts. In recent seasons he has worked with ensembles including 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 Carnegie Hall, Zankel Hall, Davies Symphony Hall, Alice Tully Hall, Walt Disney Concert Hall, Boston's Symphony Hall, and at IRCAM in Paris, among others. Milarsky has a long history of premiering, recording, and performing American composers and throughout his career has collaborated with John Adams, Milton Babbitt, John Cage, Elliott Carter, John Corigliano, George Crumb, Mario Davidovsky, Jacob Druckman, Michael Gordon, David Lang, Steven Mackey, Christopher Rouse, Ralph Shapey, Morton Subotnick, Charles Wuorinen, and an entire generation of young and developing composers. In 2013 he was awarded the Ditson Conductor's Award for his commitment to the performance of American music. A much-in-demand timpanist and percussionist, Milarsky has been the principal timpanist for the Santa Fe Opera since 2005. He has also 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.



Amelia Brey

Amelia Brey (M.M., '18, composition) seeks to create music that combines poetic directness with elegant neoclassical logic. Her works have been performed by Ensemble Dal Niente, soprano Alexandra Porter and pianist J.J. Penna, LAM House Ensemble, and the Texas Tech Wind Quintet. Her recent projects have included *Guardanda* for the Music City Trombone Duo, *Ar(i)e/as* for the Zenith Winds, and *Bubbled* for organist Ryan Kennedy. Hailing from Tallahassee, Florida, Brey studied with Michael Slayton and Stan Link at Vanderbilt University as a Cornelius Vanderbilt scholar. She is currently pursuing a doctorate at Juilliard as a student of Robert Beaser.

C.V. Starr Doctoral Fellowship



Jonathan Cziner

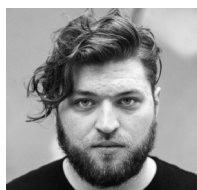
Jonathan Cziner (M.M., '16, composition) is an American composer based in New York City whose music combines colorful harmony and texture with nostalgic lyricism, creating a sound-world that ranges from dark and mysterious to vibrant. Recent awards include a 2018 Charles Ives Scholarship from the American Academy of Arts and Letters, 2018 William Schuman Prize for most outstanding score at the BMI Student Composer Awards, and two consecutive Palmer Dixon prizes, awarded to the most outstanding composition at Juilliard. His orchestral work *Resonant Bells* was recently performed by both the

New Jersey Symphony Orchestra and Minnesota Orchestra. Recent commissions include *Transient Bodies* for New Juilliard Ensemble, *...comes the light* for harpist Emily Levin's debut album, and *Fantasy Chorale* by the American Guild of Organists for Colin MacKnight. He is the associate artistic director of the Charles Ives Concert Series in Danbury, Connecticut, and is pursuing his doctorate at Juilliard with Robert Beaser and Justin Dello Joio.



Jordyn Gallinek

Jordyn Gallinek is an American composer, educator, and woodwind doubler based in New York. She began studying music at age eight, later discovering a passion for composition from a project assigned in junior high school. She attends Juilliard for her M.M. in music composition studying with Christopher Rouse. She graduated from New York University with a B.M. in music composition and theory and an M.A. in music education, studying with Justin Dello Joio and Joseph Church. Her works have been performed throughout the U.S. and South Korea, where the Oregon Wind Quintet took her piece on tour after winning the 2018 Texas A&M Chamber Music Competition. She has been commissioned by the Femmelody Chamber Collective and the Cassatt String Quartet as a member of the Seal Bay Festival, and has had readings of her works by the Manhattan Symphonie, Sylvan Winds, and NYU Symphony Orchestra.



Trey Makler

Trey Makler's most recent opera collaboration, *Let Them Eat Cake*, with librettist Ted Malawer, premiered at National Sawdust in Brooklyn as part of OperaComp (Opera-Composer Collaborative Project). Makler has received commissions from the Sheldon Concert Hall and Galleries, Mizzou New Music Initiative, and Vox Nova (Columbia, Missouri). His music has been featured at the Oh My Ears New Music Marathon, Charlotte New Music Festival, Oregon Bach Festival Composers Symposium, and Mizzou International Composers Festival, and as part of the Boston New Music Initiative's 2015–16 season. Current projects include a solo work for Baltimore-based percussionist Matthew Stiens and a work to be developed in collaboration with Naylor Lovino and Tangent Winds as part of New York City Ballet's Choreographic Institute. At Juilliard he is a teaching fellow and a faculty assistant with the Music Advancement Program, and off campus he teaches his own arts integration curriculum to fourth and fifth graders at George Jackson Academy on Manhattan's Lower East Side. Makler is a teaching artist associate with the New York Philharmonic's Very Young Composers program and a Community Promise intern with the Hetrick-Martin Institute. Makler is pursuing an M.M. in composition at Juilliard studying with Melinda Wagner. His research interests are rooted in the intersection of queer culture, activism, and artist communities, with a special focus on the recovery of musical works lost during the AIDS crisis.

*Alan Seidler Scholarship in Composition,
Marvin Hamlisch Scholarship in Composition*



Kathleen O'Mara

Kathleen O'Mara is a soprano from Fort Washington, Pennsylvania. She graduated from Westminster Choir College with her B.M. in voice in spring 2018 and is studying for her M.M. at Juilliard with Edith Wiens. She has performed the title role in Gilbert and Sullivan's *Iolanthe* and Zemire in André Grétry's *Zemire et Azor* with Westminster Opera Theater, covered the First Lady in *The Magic Flute* with the CoOPERative Program, covered Barbarina in *The Marriage of Figaro* with Music Academy of the West and covered the Governess in *The Turn of the Screw* and Donna Anna in *Don Giovanni* at Juilliard. She has participated in programs including the CoOPERative Program, Curtis Summerfest, Houston Grand Opera's Young Artist Vocal Academy, and Music Academy of the West. *Toulmin Scholarship*

About the 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, Anne Manson, Steven Osgood, and Peter Oundjian as

Juilliard

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.

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Mia Fasanello, *Principal*
Daniel Gurevich, *Principal*
Alexander Mayer, *Principal*

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Daniel Gurevich
Alexander Mayer

Clarinet

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Kamalia Freyling, *Principal*
Lirui Zheng, *Principal*

Bass Clarinet

Sunho Song
Lirui Zheng

Bassoon

Troy Baban, *Principal*
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Thalia Navas, *Principal*

Contrabassoon

Troy Baban

French Horn

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