

Friday Evening, February 8, 2019, at 7:30

The Juilliard School

presents

# Juilliard Orchestra

Barbara Hannigan, *Conductor*

Meghan Kasanders, *Soprano*

Emma Resmini, *Flute*

RICHARD STRAUSS (1864–1949) **“Salome’s Dance” from *Salome*, Op. 54**

JOSEPH HAYDN (1732–1809) **Symphony No. 96 in D major, Hob. 1:96  
 (“The Miracle”)**

Adagio—Allegro

Andante

Menuet: Allegretto

Vivace

*Intermission*

CLAUDE DEBUSSY (1862–1918) ***Syrinx***

EMMA RESMINI, *Flute*

JEAN SIBELIUS (1865–1957) ***Luonnotar***

MEGHAN KASANDERS, *Soprano*

BÉLA BARTÓK (1881–1945) ***Suite from The Miraculous Mandarin***

*Performance time: approximately 1 hour and 25 minutes, including an intermission*

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 on the Program

by Frank Vilella

### **"Salome's Dance" from *Salome*, Op. 54**

RICHARD STRAUSS

*Born June 11, 1864, in Munich, Germany*

*Died September 8, 1949, in Garmisch,*

*Germany*

After the failures of his first two attempts—*Guntram* (1894) and *Feuersnot* (1901)—Strauss shocked the operatic world with his adaptation of Oscar Wilde's *Salome*, a "study in obsession ... nightmare intensity [and] relentless build-up of horror," according to biographer Michael Kennedy.

A brief synopsis: upon hearing the offstage voice of the imprisoned Jochanaan, Salome defies her stepfather King Herod and orders the prophet brought to her. Salome confesses her desire for Jochanaan, but he curses and refuses her advances. Herod has promised Salome whatever she wants if she dances for him, and she obliges, slowly removing her seven veils until she is naked. She then demands Jochanaan's head on a silver platter, and after her request is fulfilled, the ecstatic Salome kisses it on the lips. Horrified, Herod orders his guards to kill the princess.

Strauss' orchestration for the opera calls for more than 100 players, including expanded string and brass sections, heckelphone (in essence, a baritone oboe), celesta, harmonium, organ, and a barrage of percussion. In "Salome's Dance," he weaves together the primary motifs from the opera ("a hodgepodge of all the rest," according to Alma Mahler) in a brilliant study of rhythm, color, and texture.

According to the stage directions in the score, the musicians begin a "wild dance" as Salome stands motionless. After a moment, she gives the musicians a sign

and they "subdue the wild rhythm instantly and lead on to a soft and swaying tune" as she begins her dance. As the music reaches its climax, "Salome seems to faint for a moment, but pulls herself together with new strength," before finally "throwing herself at Herod's feet."

### **Symphony No. 96 in D major, Hob. I:96 ("The Miracle")**

JOSEPH HAYDN

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

*Died May 31, 1809, in Vienna, Austria*

Haydn was first employed by the Esterházy family in 1761, and for nearly 30 years his talent flourished in their court. After the death of Prince Nicholas in 1790, Nicholas' son Anton dismissed most of the musicians but retained the composer at a reduced salary. Haydn returned to his beloved Vienna that year and soon received an invitation from the impresario Johann Peter Salomon to visit London. The composer's music, already widely distributed by English publishers, was tremendously popular there, and he accepted the offer.

Haydn arrived in England on January 1, 1791, and immediately began work on a new symphony. Salomon presented the first concert on March 11 at the Hanover Square Rooms during which Haydn led the orchestra in his new symphony in D major, billed as a "New Grand Overture."

The following day the *Morning Chronicle* reported that the symphony was "pronounced by every scientific ear to be a most wonderful composition; but the first movement in particular rises in grandeur of subject, and in the rich variety of air and passion, beyond any even of his own productions ... and the Band performed it with admirable correctness."

Haydn would compose four symphonies, nos. 93–96, for this first visit to London,

including “The Surprise” (no. 94). For his second visit during the 1794–95 season, he premiered eight more, nos. 97–104. (Although later cataloged as no. 96, “The Miracle” was the first of the *London* symphonies composed and performed.)

But why the nickname “The Miracle”? At a 1795 performance in the Hanover Square Rooms, several in the enthusiastic audience rushed to the front of the hall to get a better view of Haydn as he took his position at the pianoforte, just before a huge chandelier fell from the ceiling. Miraculously, no one was injured. The story was long recounted in connection with a performance of the Symphony No. 96; however, it was actually No. 102 on the program. Despite the misattribution, the nickname stuck.

### **Syrinx**

CLAUDE DEBUSSY

*Born August 22, 1862, in Saint-Germain-en-Laye, France*

*Died March 25, 1918, in Paris, France.*

Debussy’s ballet *Jeux*—what would be the composer’s final orchestral work—premiered on May 15, 1913, at the new Théâtre des Champs-Élysées in Paris.

Also that year Gabriel Mourey was at work on a three-act dramatic poem, *Psyché*, an adaptation of the Greek mythological story. He and Debussy had begun collaboration on a number of projects, and he again contacted his friend for incidental music for his play. One of Mourey’s requests was a flute solo to be performed from the wings during the final act, the last music played by the god Pan. In Mourey’s version, Pan hopelessly falls in love with and pursues the nymph Syrinx, who does not return his affections. She flees from him, turning herself into a water reed and hiding in the marshes. In his desire to express the depth of his emotion, Pan cuts the reeds—killing his love—to make his pipes and play

his dying lamentation. This offstage flute solo would be Debussy’s only contribution, and Mourey never completed his play.

Originally titled *Flûte de Pan*, the work was dedicated to Louis Fleury, who gave the first performance in Paris on December 1, 1913. The name was changed to *Syrinx* when it was published by Jobert in 1927, likely not to conflict with the song of the same name in Debussy’s song cycle *Chansons de Bilitis*. In barely three minutes, this staple of any flutist’s repertoire explores the instrument as well as a performer’s full capability of range, tone, and dynamics. To the listener, *Syrinx* feels like an improvisation, as a simple motif is repeated and developed in contrasting registers. It has since been transcribed for a parade of other instruments, including clarinet, saxophone, bassoon, trumpet, trombone, and even the tuba.

### **Luonnotar**

JEAN SIBELIUS

*Born December 8, 1865, in Tavastehus, Finland*

*Died September 20, 1957, in Järvenpää, Finland*

*Kullervo*—a five-movement work for orchestra, men’s chorus, and soloists—was Sibelius’ breakthrough success, and the composer led the premiere in Helsinki on April 28, 1892. Emmy Ackté, a star of Finnish opera, was the mezzo-soprano soloist, and her 16-year-old daughter Aino, an aspiring singer, was in the audience.

After studying with her mother and at the Paris Conservatory, Aino Ackté made her debut as Marguerite in Gounod’s *Faust* at the Paris Grand Opera in 1897, launching her international career. Marguerite would also be the vehicle for her Metropolitan Opera debut in 1904, and she performed the role a dozen times with the company in New York and on tour. Ackté later performed Strauss’

*Salome* for the work's premieres in Leipzig in 1907 and London in 1910, and following the first performance in London, the composer invited her to sing the part in Dresden and Paris.

In 1894 Sibelius began thinking about the Finnish mythological character of *Luonnotar* and by 1909 began sketches. Actté had repeatedly requested new works from the composer, and in 1913 (between work on the Fourth and Fifth symphonies), he finally completed *Luonnotar*, a tone poem for soprano and orchestra. The text is derived from the first section of the *Kalevala*, which describes the creation myth, and *Luonnotar* is the "Nature-Spirit" which existed before creation.

Sibelius sent the completed score to Actté in late August 1913; they rehearsed it together on September 3; and the premiere was given at the Three Choirs Festival in Gloucester, England, on September 10. *Luonnotar* illustrates a clear idea of Actté's abilities, as it places extraordinary demands on the soprano, requiring superior breath control, the ability to negotiate frequent leaps and drops, and a more than two-octave range extending up to multiple high C-flats.

### **Suite from *The Miraculous Mandarin***

BÉLA BARTÓK

*Born March 25, 1881, in Nagyszentmiklós, Hungary*

*Died September 26, 1945, in New York City*

Bartók first encountered Menyhért Lengyel's libretto for the one-act pantomime *The Miraculous Mandarin* in the Hungarian literary magazine *Nyugat* in 1917, just as he was completing his ballet *The Wooden Prince* and a few short months before the premiere of his opera *Bluebeard's Castle*. He immediately contacted the author and

began sketches in August of that year. The piano score was completed by 1919 and revisions of the orchestration were incorporated by 1924 (he would put finishing touches on the work in 1931).

After the Hungarian State Opera refused to produce the premiere because of the risqué plot, the work was first given in Cologne on November 27, 1926. It was nothing short of a scandal. Most of the audience walked out and the production was immediately banned by mayor Konrad Adenauer (the future first chancellor of West Germany). Future stagings were planned but ultimately canceled due to objections to the graphically violent and erotic story. In 1927 Bartók created a suite—basically the first two-thirds of the pantomime—in hopes of future concert performances.

The composer's 1919 summary of the plot: "Three thugs force a beautiful girl to lure men into their den so that they can rob them. The first is a poor youth, the second is not better off, but the third, however, is a wealthy Chinese. He is a good catch, and the girl entertains him by dancing. The Mandarin's desire is aroused, he is inflamed with passion, but the girl shrinks from him in horror. [The suite ends here.] The thugs attack him, rob him, smother him in a quilt, stab him with a sword—but their violence is of no avail. They cannot cope with the Mandarin who continues to look at the girl with love and longing in his eyes. Finally, feminine instinct helps, and the girl satisfies the Mandarin's desire; only then does he collapse and die."

Bartók subsequently concentrated exclusively on concert works, and *The Miraculous Mandarin* was his final work for the theater.

*Frank Vilella is director of the Chicago Symphony Orchestra's Rosenthal Archives.*

## Texts & Translations

### Luonnotar

Lyrics: Jean Sibelius, based on the first poem of the *Kalevala* by Elias Lönnrot

*Olipa impi Ilman tyttö,  
kave, Luonnotar korea.*

*Ouostui elämätään  
aina yksin ollessansa  
avaroilla autioilla.*

*Laskeusi lainehille,  
aalto impeä ajeli,  
vuotta seitsemänsataa.*

*Vieri impi, veen emona.  
Uipi luotehet, etelät.  
Uipi kaikki ilman rannat.*

*Tuli suuri tuulen puuska.  
Meren kuuhuille kohotti.*

*“Voi poloinen päiviäni.  
Parempi olisi ollut  
Ilman impenä elää.  
Oi, Ukko Ylijumala,  
käy tänne kutsuttaissa.”*

*Tuli Sotka suora lintu,  
lenti kaikki ilman rannat,  
lenti luotehet etelät.  
Ei löyä pesän sioa.*

*“Ei, ei, ei.  
Teenkö tuulehen tupani,  
aalloille asuinsijani.  
Tuuli kaatavi,  
aalto viepi asuinsijani.”*

*Niin silloin veen emonen  
nosti polvea lainehesta.  
Siihen sorsa laativi pesänsä.  
Alkoi hautoa.*

*Impi tuntevi tulistuvaksi.*

### The Nature-Spirit

Translation: Pietari Tamminen and  
Richard Stanley  
© Kroma 2010

Once a beauteous maid,  
virgin Daughter of the Ether.

Forlorn and burdened,  
dwelling ever alone  
in the vastness of space.

Descending on the swell,  
waves bore the virgin onward,  
seven hundred years.

Being mother of the waters.  
Swam nor'west, south.  
Swam the air's every shore.

Came mighty gusts,  
Foaming the sea.

“Oh my wretched days.  
Better had I been  
maid of the Ether.  
Oh Ukko, God on high,  
hasten here I call.”

A seabird beauteous flew,  
straight o'er all air's shores,  
flew nor'west, south.  
No nest she found.

“No, no, no.  
Shall I nest upon the wind,  
dwelling on the waves.  
The wind shall overturn,  
The waves taking my dwelling.”

Then the mother of the waters  
Did lift her knee from the billows.  
The seabird on it set her nest,  
her eggs to hatch.

The maid felt burning,

Järkytti jäsenensä.  
Pesä vierähti vetehen.  
Katkieli kappaleiksi.

Muuttuivat munat kaunoisiksi.  
Munasen yläinen puoli  
ylhäiseksi taivahaksi.  
Yläpuoli valkeaista  
kuuksi kuumottamahan.  
Mi kirjavaista tähiksi taivaalle.  
Ne tähiksi taivaalle.

Her limbs were quaking.  
The nest slipped waterward,  
and fell splintered.

Wondrous things the egg became.  
The shell's top dome  
became the vault of heaven.  
The upper albumen,  
the bright shining Moon.  
The motley parts, the firmament.  
Heavenly starlight.

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## Meet the Artists



ELMER DE HAAS

### Barbara Hannigan

Embodying music with an unparalleled dramatic sensibility, soprano and conductor Barbara Hannigan has collaborated with directors and conductors such as Christoph Marthaler, Simon Rattle, Sasha Waltz, Kent Nagano, Vladimir Jurowski, John Zorn, Andreas Kriegenburg, Andris Nelsons, Reinbert de Leeuw, David Zinman, Antonio Pappano, Katie Mitchell, Kirill Petrenko, and Krzysztof Warlikowski. Hannigan opened the 2018–19 season by singing the title role in the world premiere of Michael Jarrell's *Bérénice* at Paris Opera, conducted by Philippe Jordan and directed by Claus Guth. Hannigan continues her season singing *let me tell you* by Hans Abrahamsen, which she premiered with the Berliner Philharmoniker in 2013 and has now performed with 11 orchestras worldwide. She will be conducting Orchestre Piharmonique de Radio France, Cleveland Orchestra, Gothenburg Symphony, LUDWIG, Danish Symphony Orchestra, Toronto Symphony Orchestra, Münchner Philharmoniker, and London Symphony Orchestra in programs including Haydn, Sibelius, Strauss, Berg, Bartók, and

Gershwin. This season also sees the launch of her groundbreaking mentorship initiative, Equilibrium Young Artists, which also includes Hannigan conducting her first opera, *The Rake's Progress*. She will be music director of the Ojai Festival in California this summer, and in 2019–20 she begins her tenure as principal guest conductor of the Gothenburg Symphony in Sweden. Hannigan's first album as singer and conductor, *Crazy Girl Crazy* (Alpha Classics)—featuring works by Berio, Berg, and Gershwin—won the 2018 Grammy for best classical solo vocal album, the 2018 Opus Klassik award for best solo vocal performance, the 2018 Klara award for best international classical album and the 2018 Juno Award for classical album of the year. She continues her relationship with Alpha Classics and long-time collaborator and mentor, Dutch pianist Reinbert de Leeuw, on the album *Vienna: Fin de Siècle*. The Canadian musician holds honorary doctorates from the University of Toronto and Mount Allison University and was appointed to the Order of Canada in 2016.



JINYANG CHEN

### Meghan Kasanders

Meghan Kasanders is a second-year artist diploma in opera studies candidate at

Juilliard, studying with Edith Wiens. Last spring she sang Oenone in Juilliard's *Hippolyte et Aricie* and will premiere the role of Donna Anna in this spring's *Don Giovanni*. This past year, she made her Carnegie Hall debut singing in Bernstein's *Songfest* under the direction of Marin Alsop and made her role debut as Magda Sorel in Opera Saratoga's production of *The Consul*. As a winner of the Metropolitan Opera National Council Auditions and Mildred Miller International Voice Competition, she has worked with Opera Theatre of Saint Louis, Des Moines Metro Opera, Opera Saratoga, Union Avenue Opera, and the Institute for Young Dramatic Voices. She holds a master's degree from Rice University. *Risë Stevens Scholarship, Barbara Rogers Agosin Scholarship, Hardesty and Beverley Peck Johnson Fund*



ANDREW BOGARD

**Emma Resmini**

Flutist Emma Resmini became the Hartford Symphony Orchestra's principal flutist in 2018 and has performed as substitute flutist in the Philadelphia Orchestra. She has appeared as soloist with the National Symphony Orchestra, Philadelphia Orchestra, Dallas Symphony, Pittsburgh Symphony, and Shenandoah Valley Bach Festival Orchestra. She is a founding member of the Arcana New Music Ensemble, SoundLAB Ensemble, and Triacanthos Woodwind Quintet. She was a 2016 NPR *Performance Today* young artist in residence. At the Curtis Institute of Music, Resmini was a featured soloist in a tribute concert for composer Kaija Saariaho, and as a member of the Curtis 20/21 Ensemble she gave

performances of Schoenberg's *Pierrot Lunaire* in New York, Philadelphia, and Washington, D.C. As an advocate of emerging composers, she has given the world premieres of more than 40 new works. She is pursuing her M.M. at Juilliard, studying with Jeffrey Khaner. She received her B.M. from the Curtis Institute of Music. *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, Steven Osgood, Peter Oundjian, and Gil Rose, 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

Barbara Hannigan, *Guest Conductor*

### Violin

Ashley Jeehyun Park,  
*Concertmaster*  
Valerie Kim, *Principal*  
*Second*

Zeynep Alpan  
Phoenix Avalon  
Gabrielle Despres

Tal First  
Isabella Geis  
Randall Goosby  
Jeremy Lap Hei Hao  
Sean Hsi  
Yigit Karatas  
Stephen Kim  
Heewon Koo  
Sayuri Kuru  
Eunsae Lee

In Ae Lee  
Katherine Kyu Hyeon Lim  
Yi Hsin Cindy Lin  
Mai Matsumoto  
Nathan Meltzer  
Oliver Neubauer  
Yaegy Park  
Grace Rosier  
Jin Wen Sheu  
Sophia Steger  
Naoko Tajima  
Katherine Woo  
Mira Yamamoto  
Hikaru Yonezaki  
Chener Cherry Yuan

### Viola

Lisa Sung, *Principal*  
Rae Gallimore  
Hannah Geisinger  
Lydia Grimes  
Joshua Kail  
Jeremy Klein  
Emily Liu

Marco Sabatini  
Taylor Shea  
Lauren Siess  
Elijah Spies  
Sophia Sun

### Cello

Yifei Li, *Principal*  
Mari Coetzee  
Zlatomir Fung  
Ayoun Alexandra Kim  
Derek Louie  
Emily Mantone  
Sung Moon Park  
Mark Prihodko  
Joseph Staten  
Juliet Geraldine Wolff

### Double Bass

Markus Lang, *Principal*  
Yi-Hsuan Annabel Chiu  
Michael Gabriel  
Jacob Kolodny  
Zachary Marzulli  
Dimitrios Mattas  
Fox Myers  
Justin Smith

### Flute

Viola Chan, *Principal*  
Hae Jee Ashley Cho,  
*Principal*  
Emma Resmini,  
*Principal*

### Piccolo

Viola Chan  
Hae Jee Ashley Cho  
Emma Resmini

### Oboe

Robert Nunes, *Principal*  
Kate Wegener, *Principal*  
Gabriel Young, *Principal*

### English Horn

Robert Nunes  
Gabriel Young

### Clarinet

Alec Manasse, *Principal*  
Keeheon Nam, *Principal*  
Ning Zhang, *Principal*  
Sydney Lusby

### E-flat Clarinet

Keeheon Nam

### Bass Clarinet

Sydney Lusby

### Bassoon

Joshua Elmore, *Principal*  
Kyle Olsen, *Principal*  
Steven Palacio, *Principal*

### Contrabassoon

Joshua Elmore

### French Horn

Jason Friedman, *Principal*  
Vincent Kiray, *Principal*  
Jaimée Reynolds,  
*Principal*  
Cort Roberts, *Principal*

### Trumpet

Wyeth Aleksei, *Principal*  
Brandon Bergeron,  
*Principal*  
Benjamin Keating

### Trombone

Kevin Carlson, *Principal*  
Carlos Jiménez  
Fernández, *Principal*

### Bass Trombone

Aaron Albert

### Tuba

David Freeman

### Percussion

Harrison Honor,  
*Principal*  
Stella Perlic, *Principal*  
Omar El-Abidin  
Toby Grace  
Simon Herron  
Euijin Jung  
Yibing Wang

### Timpani

Toby Grace  
Simon Herron  
Euijin Jung  
Stella Perlic  
Yibing Wang

### Harp

Deanna Cirielli, *Principal*  
Lenka Petrovic,  
*Principal*

### Piano

Jiaying Ding

### Celeste

Jiaying Ding  
Chang Wang

### Organ

Alexander Pattavina

### Administration

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Adarsh Kumar, *Orchestra Personnel Manager*  
Geoffrey Devereux, *Orchestra Management Apprentice*

### Preparation Coaches

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Kasper Sarikoski, *Finnish Language Consultant*