

CARNEGIE HALL

Monday, March 24, 2025 at 7:30 PM
Judy and Arthur Zankel Hall

Juilliard at Zankel Hall

Premieres and New Works: A Night of Aucoin, Montgomery, and Shaw

JESSIE MONTGOMERY Selections from *Musings* (2023)

(b. 1981)

I. Introduction
II. Initiation Song
VI. Vivo

Gabrielle Couillard-Després, Violin I
Eric Chen, Violin II

Remarks by **Damian Woetzel**
and **Jessie Montgomery**

PABLO NERUDA

(1904–1973)

“Keeping Quiet” (1950–1960)

Dillon Daniel Mutyaba, Actor

JESSIE MONTGOMERY *Peace* (2020)

Juliyán Martínez, Clarinet
Giancarlo Llerana, Piano

This evening’s program continues on the following pages
and will be performed without intermission.

Matthew Aucoin, Jessie Montgomery, and Caroline Shaw are
Arnhold Creative Associates at The Juilliard School.

Juilliard’s creative enterprise programming, including the Creative Associates program,
is generously supported by Jody and John Arnhold and the Arnhold Foundation.

JESSIE MONTGOMERY Concerto Grosso (2024)

Daniel Rafimayeri, Solo Violin
Anthony Wing Pong Poon, Violin I
Virgil Moore, Violin II
Mikel Rollet, Viola
Jackie Hager, Cello
Wynter McCray, Bass
Tai Yokomori, Oboe
Renee Murphy, Harp

Remarks by **Damian Woetzel**
and **Matthew Aucoin**

MATTHEW AUCOIN
(b. 1990)

Leggiero, from *The tracks have vanished*
(2025; arr. for two pianos, World Premiere)

Baron Fenwick, Piano I
Lucas Amory, Piano II

MATTHEW AUCOIN

This Earth (2025; arr. for voice and large ensemble,
World Premiere)

Matthew Aucoin, Conductor
Sophia Baete, Mezzo-Soprano
Dexter Doris, Violin
Eliza Hart, Violin
Aliza Creel, Viola
Isabelle Nichols, Cello
Gabriel Gaw, Bass
Kara Ravaschieri, Flute
Jin Jin, Clarinet
Alisa Sadikova, Harp
DY Kim, Percussion
Giancarlo Llerena, Piano

Remarks by **Damian Woetzel**
and **Caroline Shaw**

CAROLINE SHAW
(b. 1981)

“The Beech Tree,” from *Plan & Elevation* (2015)

Candide Quartet
Henry Rogers, Violin I
Chili Ekman, Violin II
Pearl Lenferna de la Motte, Viola
Vanny Hu, Cello

CAROLINE SHAW

“Other Song” (2022)

Caroline Shaw, Voice
Candide Quartet
Henry Rogers, Violin
Chili Ekman, Violin
Pearl Lenferna de la Motte, Viola
Vanny Hu, Cello

CHARLES IVES

(1874–1954)

“Two Little Flowers” (1921)

CAROLINE SHAW

“Two Little Flowers” (2024)

Tivoli Treloar, Soprano
Inkyo Hong, Piano

CAROLINE SHAW

Unstudy No. 1 (2025, World Premiere)

Tony Siqi Yun, Piano

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Carnegie Hall is also supported by public funds from the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature, and the National Endowment for the Arts.

The Zankel Hall Shop Kiosk was made possible through a generous donation from Macy's and Bloomingdale's.

Carnegie Hall gratefully acknowledges Ricola's donation of cough drops for the 2024–2025 season. Concertgoers can find the Ricola cough drops in designated areas throughout the Hall.

Welcome!

Students from The Juilliard School have been performing at Carnegie Hall since the 1920s, and this season our partnership continues with a new series: Juilliard at Zankel Hall. In these performances, we feature young artists from the school's disciplines of music, dance, and drama, with a focus on highlighting and celebrating new work, collaboration, and influential creative voices.

Tonight's program features the work of a selection of Juilliard's Arnhold Creative Associates, distinguished artists who spend time at the school working with students to connect studio to stage through creative projects and opportunities. Our program is inspired by the Creative Associates initiative at the University of Buffalo, which ran from the 1960s until 1980 and prized innovation next to education, creating an epicenter for avant-garde music. With that original program, as now at Juilliard, the work at school led to performances at Carnegie Hall, and this night of new music and premieres by Matthew Aucoin, Jessie Montgomery, and Caroline Shaw follows on the earlier generation that included George Crumb, Julius Eastman, and Lukas Foss. Placing new generations of developing artists into collaborative work with artists of today who push at the frame of creative possibility is an integral part of the educational ambition at Juilliard. It is a next step of the foundational teaching the school has developed for more than a century, and it is tremendously exciting to share this work with you tonight here at Carnegie Hall.

—Damian Woetzel, President of The Juilliard School

Mathew Aucoin's two-piano arrangement of the *Leggiero* from *The tracks have vanished* and his arrangement for voice and large ensemble of *This Earth* were commissioned by The Juilliard School.

Caroline Shaw's "Two Little Flowers" and *Unstudy No. 1* were commissioned by The Juilliard School.

The Artists

Matthew Aucoin

Matthew Aucoin (Graduate Diploma '14, composition; Arnhold Creative Associate) is an American composer, conductor, and writer, and a 2018 MacArthur Fellow. He is a co-founder of the pathbreaking American Modern Opera Company (AMOC*) and was the Los Angeles Opera's artist-in-residence from 2016 to 2020. His orchestral and chamber music has been performed, commissioned, and recorded by leading artists and ensembles, including Yo-Yo Ma, The Philadelphia Orchestra, Chicago Symphony Orchestra, Tonhalle-Orchester Zürich, BBC Scottish Symphony Orchestra, Los Angeles Chamber Orchestra, and Brentano Quartet. In 2023, The Met Orchestra, conducted by Yannick Nézet-Séguin, featured Aucoin's *Heath* on its first European tour in several decades. He is also well known for his operas, which include *Eurydice*, *Crossing*, and *Second Nature*. These works have been produced at the Metropolitan Opera, Los Angeles Opera, Brooklyn Academy of Music, Boston Lyric Opera, Lyric Opera of Chicago, and Canadian Opera Company, among others. The Metropolitan Opera's recording of *Eurydice* was nominated for a Grammy Award in 2023. Aucoin's newest theatrical work, *Music for New Bodies*, is a collaboration with director Peter Sellars, based on the poetry of Jorie Graham. The work was co-commissioned by the Los Angeles Opera, AMOC*, Aspen Music Festival and School, and Shepherd School of Music at Rice University. This summer, he will make his Tanglewood conducting debut leading Sellars's production of *Music for New Bodies*. His other recent conducting engagements include appearances with the Los Angeles Opera, Santa Fe Opera, Houston Grand Opera, Boston Lyric Opera, San Diego Symphony, Salzburg's Mozarteum Orchestra, Ojai Music Festival, Philharmonia Baroque Orchestra & Chorale, Rome Opera Orchestra, and many other ensembles. His book about opera, *The Impossible Art: Adventures in Opera*, was published in 2021 by Farrar, Straus, & Giroux. He has taught at Harvard University, and his essays regularly appear in such publications as *The New York Review of Books* and *The Atlantic*.





Jessie Montgomery

Jessie Montgomery (BM '03, violin; Arnhold Creative Associate) is a Grammy Award-winning composer, violinist, and educator whose work interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness. Montgomery is an acute interpreter of 21st-century American sound and experience, and her works are performed regularly by leading orchestras and ensembles around the world. In June, she concluded a three-year appointment as the Chicago Symphony Orchestra's Mead Composer in Residence.

Montgomery's music contains a breadth of musical depictions of the human experience—from statements on social-justice themes to the Black diasporic experience and its foundation in American music to wistful adorations and playful spontaneity—reflective of her deeply rooted experience as a classical violinist and child of the radical New York City cultural scene of the 1980s and '90s. A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Montgomery is a frequent and highly engaged collaborator with performing musicians, composers, choreographers, playwrights, poets, and visual artists alike. At the heart of Montgomery's work is a deep sense of community enrichment and a desire to create opportunities for young artists. During her tenure at the Chicago Symphony Orchestra, she launched the Young Composers Initiative, which supports high-school-aged youth in creating and presenting their works, including regular tutorials, reading sessions, and public performances. Her curatorial work engages a diverse community of concertgoers and aims to highlight the works of underrepresented composers in an effort to broaden audience experiences in classical music spaces. Montgomery has been recognized with awards and fellowships including the Civitella Ranieri Fellowship, Sphinx Medal of Excellence, Leonard Bernstein Award from the ASCAP Foundation, and *Musical America's* 2023 Composer of the Year. Since 1999, Montgomery has been affiliated with the Sphinx Organization in a variety of roles, including composer-in-residence for the Sphinx Virtuosi, its professional

touring ensemble. Montgomery holds degrees from The Juilliard School and New York University and is a doctoral candidate in music composition at Princeton University. She serves on the composition and music technology faculty at Northwestern University's Bienen School of Music.

Caroline Shaw

Caroline Shaw (Arnhold Creative Associate) is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others as producer, composer, violinist, and vocalist. She is the recipient of the 2013 Pulitzer Prize in music, several Grammy Awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. Her recent projects include the film and television scores to *Fleishman Is in Trouble* (FX/Hulu), Josephine Decker's *The Sky Is Everywhere* (A24/Apple), and Wu Tsang's silent film *Moby Dick* (a live orchestral score co-composed with Andrew Yee); vocal work with Rosalía on the album *Motomami*; the score for the National Theatre's production of *The Crucible*, directed by Lyndsey Turner; Justin Peck's *Partita* with New York City Ballet; the premiere of *Microfictions Vol. 3* for the New York Philharmonic and Roomful of Teeth; two albums on Nonesuch, *Evergreen* and *The Blue Hour*; and tours with Sō Percussion featuring songs from *Let the Soil Play Its Simple Part* (Nonesuch). Shaw has contributed production to albums by Rosalía, Woodkid, and Nas. Her favorite color is yellow, and her favorite smell is rosemary.



Kait Moreno

Damian Woetzel

Damian Woetzel became Juilliard's president in 2018. He is also the artistic director of the Vail Dance Festival. Since retiring in 2008 from a 20-year career as a principal dancer with New York City Ballet, Woetzel has taken on multiple roles in arts leadership, including director of the Aspen Institute Arts Program (2011–2018). Other projects include *DEMO* at the Kennedy Center;



Spaces by Wynton Marsalis for Jazz at Lincoln Center; Kennedy Center Honors tributes to Natalia Makarova, Patricia McBride, and Carmen de Lavallade; an arts salute to Stephen Hawking for the World Science Festival; Turnaround Arts performances at the White House; the White House Dance Series hosted by Michelle Obama; and numerous collaborations with Yo-Yo Ma nationally and internationally. In 2009, Woetzel became founding director of the Jerome Robbins Foundation's New Essential Works Program, which initiated grants to support new dance works in the wake of the financial crisis, and in response to the COVID pandemic, he advised the Alphadyne Foundation on grants to support artists. Woetzel, who served on President Obama's Committee on the Arts and Humanities (2009–2017), holds a master's in public administration from Harvard's Kennedy School of Government and is a visiting lecturer at Harvard Law School. The recipient of the 2015 Harvard Arts Medal, Woetzel is a member of the American Academy of Arts and Sciences.

The Juilliard School: Premieres and New Works

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This Earth

Music: Matthew Aucoin

Text: Dante, *Purgatorio* I

L'alba vinceva l'ora mattutina
che fuggia innanzi, sì che di lontano conobbi il
tremolar de la marina.

Noi andavam per lo solingo piano
Com' om che torna a la perduta strada, che
'nfino ad essa li pare ire in vano.

Quando noi fummo là 've la rugiada pugna col
sole, per essere in parte dove, ad orezza, poco
si dirada,

ambo le mani in su l'erbetta sparte
soavemente 'l mio maestro pose: ond' io,
che fui accorto di sua arte,

porsi ver' lui le guance lagrimose; ivi mi fece
tutto scoperto
quel color che l'inferno mi nascose.

Venimmo poi in sul lito deserto,
che mai non vide navicar sue acque omo, che di
tornar sia poscia esperto.

Quivi mi cinse sì com' altrui piacque: oh
maraviglia! ché qual elli scelse l'umile pianta,
cotal si rinacque

subitamente là onde l'avelse.

Dawn was driving off the brown hour's air which fled
before it, so that in the distance I could sense the
trembling of the sea.

We made our way across the lonely plain like one who
returns to find a road he's lost and, till he finds it, thinks
he walks in vain.

When we came to where the dew
resists the sun, and, being partly sheltered by shade,
does not evaporate,

my master gently laid
his outspread hands on the grass: I,
knowing his intention,

offered up my tear-stained cheeks: and he
wholly uncovered
the color Hell had hidden.

We came then to that desert shore
that never yet had seen man sail its waters who
afterwards knew how to make it home.

There he clothed me as the angel wished: o wonder!
for when he picked
the humble plant, it sprang forth anew

in an instant, there where he had plucked it.

Other Song

Music and Lyrics: Caroline Shaw

Find where you go
Behind the glare is what I know
The melody climbs higher
The song is in the fold
The harmony is cold
What's old is new is ever ever told
I go where you are
I know there is no
Assigned melody
The song is in the fold
The harmony is cold
What's new is old is new is ever ever
Find the line
I go where you go

Two Little Flowers

Music: Charles Ives/Caroline Shaw

Lyrics: Charles Ives and Harmony Twitchell

On sunny days in our backyard,
two little flowers are seen,
One dressed, at times, in brightest pink
and one in green.
The marigold is radiant,
the rose passing fair;
The violet is ever dear,
the orchid, ever rare;
There's loveliness in wild flow'rs
of field or wide savannah,
But fairest, rarest of them all
are Edith and Susanna.