

Thursday Evening, April 11, 2019, at 7:30

The Juilliard School

presents

Juilliard Orchestra

Peter Oundjian, *Conductor*

Tabitha Rhee, *Viola*

ERNEST BLOCH (1880–1959) **Suite for Viola and Orchestra**

Lento—Allegro—Moderato

Allegro ironico

Lento

Molto vivo

TABITHA RHEE, *Viola*

Intermission

ANTON BRUCKNER (1824–96) **Symphony No. 4 in E-flat major (“Romantic”)**

Bewegt, nicht zu schnell (Moving, not too fast)

Andante, quasi allegretto

Scherzo: Bewegt (Moving)

Finale: Bewegt, doch nicht zu schnell (Moving, but not too fast)

Performance time: approximately 2 hours, 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

Suite for Viola and Orchestra

ERNEST BLOCH

Born July 24, 1880, in Geneva, Switzerland

Died July 15, 1959, in Portland, Oregon

Barely two months before the armistice was signed to end World War I, the Berkshire Festival (billed as the “first chamber music festival given in America”) was inaugurated on September 16, 1918, in Pittsfield, Massachusetts. Elizabeth Sprague Coolidge, the festival’s sponsor, offered \$1,000 for the best new string quartet. The prize was awarded to Tadeusz Iarecki, a 19-year-old Polish composer, for his Quartet for Strings, which premiered on the festival’s second day.

For the festival the following year, Coolidge announced the competition would be for compositions for viola and piano. Seventy-two composers submitted works for consideration, and Ernest Bloch’s Suite for Viola and Piano and Rebecca Clarke’s Sonata for Viola and Piano tied for first place, with the prize ultimately awarded to Bloch (partially because the judges reportedly did not believe a woman was capable of composing a work as impressive as Clarke’s sonata).

Bloch had composed the suite in New York between February and May 1919 during his tenure as the first composition teacher at the Mannes School of Music. In his own description, he wrote, “my suite does not belong to my so-called ‘Jewish works,’ though perhaps, in spite of myself, one may perceive here and there a few places of certain Jewish inspiration. It is rather a vision of the Far East that inspired me: Java, Sumatra, Borneo—those wonderful

countries I so often dreamed of, though never was fortunate enough to visit in any other way than through my imagination. ... From the beginning, I had the idea of an orchestral version, and took notes to that effect. The first movement was instrumented in June 1919, and the whole score was finished in the autumn.”

Louis Bailly, then the violist in the New York-based Flonzaley Quartet, and pianist Harold Bauer gave the first performance of the Suite for Viola and Piano at the Berkshire Festival on September 27, 1919. One year later the premiere of Bloch’s orchestration of the suite was the vehicle for Bailly’s debut at Carnegie Hall, and he performed it with the National Symphony Orchestra (no relation to the present Washington, D.C.-based orchestra, founded in 1931; in 1921 the earlier ensemble merged with the New York Philharmonic) under the baton of Artur Bodanzky on November 5 and 7, 1920.

The instrumentation calls for solo viola, two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, side drum, wood block, cymbals, triangle, xylophone, gong, campanelli, celesta, two harps, and strings.

The suite begins with “the impression of a very wild and primitive Nature ... a kind of savage cry, like that of a fierce bird of prey” as described by the composer. A contemplative *misterioso* leads into the *allegro* and its subsequent development before returning to the first meditative theme. The second movement, in rondo form, is a “curious mixture of grotesque and fantastic creatures, of sardonic and mysterious moods.” A dreamy melody opens the *lento*, expressing the “mystery of tropical nights” and occasionally hinting

back to motives from the suite's opening. In the final movement—"probably the most cheerful thing I ever wrote"—earlier subjects are hinted at and transformed, before the first movement is "triumphantly recalled," as the solo viola evokes the opening mediation, leading into a brief and joyful *allegro vivace* to bring the suite to its close.

Symphony No. 4 in E-flat major ("Romantic")

ANTON BRUCKNER

*Born September 4, 1824, in Ansfelden,
near Linz, Austria*

Died October 11, 1896, in Vienna, Austria

Anton Bruckner began learning the organ as a child, and his father, the schoolmaster in Ansfelden, was his first music teacher. After his father's death in 1837, Bruckner enrolled as a chorister at Saint Florian, where he continued his organ studies, also adding piano, violin, and music theory. After later receiving educational instruction in Linz, he returned to Saint Florian as a teacher and organist before continuing his studies in harmony and counterpoint with Simon Sechter in Vienna. In 1861 Bruckner commenced lessons in form and orchestration from Otto Kitzler in Linz, where he also had been working as cathedral organist since 1856.

When a production of Wagner's *Tannhäuser* was planned for Linz, Kitzler and his student began studying the score together. The performance in February 1863 had a tremendous impact on Bruckner, expanding his concepts of harmony and orchestration, and the following year—at age 40—he completed his first mature composition, a mass in D minor.

In June 1865 he attended the premiere of *Tristan und Isolde* in Munich and met the composer. "I introduced myself to the Master, who proved unusually kind and friendly towards me," wrote Bruckner. "I

could not even bring myself to sit down in his presence at first, [and] I did not dare show him any compositions of mine even then."

This lack of confidence, likely a result of his humble upbringing, haunted Bruckner throughout his life, and the first symphony that he was willing to acknowledge—No. 1 in C minor—was not completed until 1866. Previous (an F minor symphony) and subsequent (one in D minor, later called No. 0 or *Die Nullte*) attempts were not performed or published in his lifetime. The second and third were each revised several times by the composer, as he continued to suffer from the criticism of others as well as from his own second thoughts.

In January 1874 Bruckner began working on his Fourth Symphony and completed the first version by November. It was submitted to the Vienna Philharmonic in 1875 for a trial rehearsal, but only the first movement was deemed acceptable, and the score was rejected. In early 1878 he significantly revised the first two movements and replaced the finale; in December he eliminated the scherzo and added a completely new third movement. The following year he returned to the work, and between November 1879 and June 1880 he composed a third version of the finale. This version premiered on February 20, 1881, in Vienna under the baton of Hans Richter to great acclaim and was the composer's first real success.

Following the first performance, Bruckner made a cut in the slow movement and again reworked the finale. (Based on the composer's manuscript held at the Austrian National Library in Vienna, this edition was published by musicologist Robert Haas in 1936 and is the version we hear tonight.)

Bruckner again made a number of changes in 1886 (later published as the Leopold

Nowak edition) to prepare a score for Anton Seidl, who gave the first performance in the U.S. on March 16, 1888, in New York's Chickering Hall. In 1887 and 1888 Bruckner thoroughly revised the symphony again, and that version was premiered by the Vienna Philharmonic, again with Hans Richter on the podium, on January 20, 1888, and published the following year by Albert J. Gutman.

Even though some of the symphonies have sobriquets, "Romantic" was the only one added by the composer himself. After composing and revising the work, Bruckner also provided this description of the first movement: "Medieval city—dawn—morning calls sound from the towers—the gates open—on proud steeds, knights ride into the open—woodland magic embraces them—forest murmurs—bird song—and thus the romantic picture unfolds."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombone, tuba, timpani, and strings.

The expansive first movement is in sonata form with an added third theme to the standard classical pattern. An extensive development section follows before the eventual restatement of the original themes. Like the first, the second movement is in

sonata form, alternating and developing two ideas, first in the cellos and later in the violas with pizzicato accompaniment. During a greatly extended coda, the music rises to a full orchestral climax before dissolving into a *pianissimo*.

The third movement begins with exuberant horn calls and trumpet fanfares. This eventually relaxes into a trio in the style of a *ländler*, a folk dance in 3/4 time, introduced by the flute and clarinet and ultimately concluding with restatements of the movement's opening. For the finale, Bruckner returns to sonata form, again with three themes combined and developed, eventually followed by an extended and spacious coda.

"Bruckner is lavish with the amount of material he presents and uses," commented Michael Steinberg. "Many of his abruptures are powerfully eloquent, and the themes themselves are full of variety and character. And he certainly achieves here one of his greatest codas, a journey in grandly confident strides across huge territories of the harmonic universe, surely paced, magnificently scored, and attaining a proud sense of arrival and affirmation that is altogether Bruckner's own."

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

Meet the Artists

SIAM RICHARDS



Peter Oundjian

Conductor Peter Oundjian (M.M., '81, violin) is renowned for his probing musicality, collaborative spirit, and engaging personality. The 2018–19 season includes debuts with the Indianapolis and New Zealand Symphony orchestras and return engagements with the St. Louis, Baltimore, Atlanta, Utah, Colorado, and New World symphonies as well as the Los Angeles Chamber Orchestra and Orchestre de la Suisse Romande. In January he transitioned from artistic advisor to music director of the Colorado Music Festival, starting a five-year tenure. 2017–18 marked Oundjian's 14th and final season as music director of the Toronto Symphony Orchestra. His appointment in 2004 reinvigorated the orchestra with recordings, tours, and acclaimed innovative programming as well as extensive audience growth, significantly strengthening the ensemble's presence in the world. From 2012 to 2018 Oundjian was music director of the Royal Scottish National Orchestra; under his baton, the orchestra toured China, the U.S., and Europe; recorded extensively for Sony and Chandos; and presented Britten's *War Requiem* at the 2018 BBC Proms. Oundjian has conducted the great podiums from Berlin, Amsterdam, and Tel Aviv to New York, Chicago, and Sydney, and has appeared at annual festivals from the BBC Proms and Prague Spring Festival to the Edinburgh Festival and the Philadelphia Orchestra's Mozart Festival, where he was artistic director from 2003 to 2005. Oundjian was principal guest conductor of the Detroit Symphony Orchestra from

2006 to 2010 and artistic director of the Caramoor International Music Festival from 1997 to 2007. Since 1981 he has been a visiting professor at the Yale School of Music, earning its Sanford Medal for distinguished service to music in 2013.



Tabitha Rhee

Violist Tabitha Rhee is pursuing her bachelor of music at Juilliard, studying with Misha Amory and Heidi Castleman. She is a recipient of the Jerome and Elaine Nerenberg Foundation Scholarship from the Musicians Club of Women, has won the Society of American Musicians Young Artist Competition, and has performed as a soloist with the Skokie Valley Symphony, Madison Symphony Orchestra, and Milwaukee Symphony Orchestra. An active chamber musician, Rhee has attended the Yellow Barn Young Artist Program and the Finckel-Wu Han Chamber Music Program at the Aspen Music Festival, where she was a New Horizons fellow. In previous summers, she has toured with the National Youth Orchestra of the United States and has been principal violist of the Milwaukee Youth Symphony Orchestra. A founding member of the Wisconsin Intergenerational Orchestra, she is also an artistic assistant and sectional coach when back home in Brookfield. Her prominent chamber coaches include Roger Tapping, Darrett Adkins, Samuel Rhodes, Laurie Smukler, and Natasha Brofsky, and she is a former student of Roland and Almita Vamos at the Music Institute of Chicago Academy. Rhee will be participating in the Music@Menlo international program this summer.

Kovner Fellowship

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, Barbara Hannigan, Steven Osgood, and Gil Rose as well as faculty members Jeffrey Milarsky, Itzhak Perlman, 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, Juilliard Wind Orchestra, and new-music groups AXIOM and New Juilliard Ensemble.

Juilliard Orchestra

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McCall Andersen
Katherine (Kit Ying)
Cheng
Timothy Chooi
Phoebe Gardner
Jeremy Lap Hei Hao
Jordan Hendy
Stephen Kim
Chisa Kodaka
Andrew Koonce
Miyu Kubo
Harriet Langley
Haokun Liang
Peter Lin
Mai Matsumoto
Coco Mi
Oliver Neubauer
Kenta Nomura
Amy Oh
Ha Eun Oh
Yue Qian
Inori Sakai
Sumina Studer
Muyun Tang
Katherine Woo
Manjie Yang
Mitsuru Yonezaki
Chener Cherry Yuan
Pinhua Zeng

Viola

Halam Kim, *Principal*
Sofia Basile

Isabella Bignasca
Hannah Burnett
Kayla Cabrera
Yoonsoo Cha
Howard Cheng
Yuchun Cheng
Natalie Clarke
Sean Juhl
Emily Liu
Lynn Sue-A-Quan

Cello

Matthew Chen, *Principal*
Sanae Kodaira
Noah Koh
Songhee Lee
Shangwen Liao
Ian Lum Hon Wah
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Vincent Luciano,
Principal
Alexander Bickard
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Giorgio Consolati

Oboe

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Mia Fasanello

English Horn

Mia Fasanello

Clarinet

Keeheon Nam, *Principal*
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Keeheon Nam

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Soo Yeon Lee

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